

**The Synthesis of Duality and the Transformation of the Hero
in Wolfram's *Parzival***

by

Bernice E. Juxon-Jones

ABSTRACT

This thesis investigates the importance of dualities and their synthesis in the process of the transformation of the hero in Wolfram's *Parzival*. Its construction resembles that of the Medieval Romance, consisting of six episodes, which present the development of the hero from simple youth to Grail King. The dualities are seen as alter egos and Doubles, the former of an ethereal nature, and the latter more down to earth. In Chapter 1, the dualities of structure and content are shown to be appear as a duality of form, whereas in Chapter 2, the dualities are presented as *Verwandschaft* or family members. In Chapter 3 the dualities of religious aspect of the Grail prepare the reader for the final transformation of the hero, comprising the duality of the hero and his metaphorical spiritual helpers. Chapter 4 concentrates on the means of the transformation of the hero as laid forth by religious, mythological and psychological references. The thesis draws on Campbell's theories of the 'hero's journey', the archtypes of Carl Jung and Hughes' four mythological figures who represent four stages in spiritual development. My contribution lies in the religious approach with which I have viewed the work, and I also viewed the possibility of developing work on landscape. Wolfram's marvellous work remains open to further investigation.

ACKNOWLEDGEMENTS

This work is dedicated to my supervisors, Dr Alison J. Williams and Dr Julian E. Preece, in gratitude for their continual kind, generous, and invaluable guidance and criticism. I am grateful to my friends, Dr Jennifer Antonia Lewis Amoah, Evica Hergovich, Dr Brenda Davidson, Joan Blades, and my dear nephew, Peter Llewellyn, for their encouragement and interest in my work, to my late friend and colleague, Kathleen Hennessy, and the late Dr Helga Modesto-Niederhuber, who was my dear friend, inspiration, and mentor for more than seventy years. I give thanks to my deceased Ursuline teachers, whose religious teaching has provided a basis for a large part of this work. This has been an enjoyable learning experience, for which I shall be eternally grateful. May the departed rest in peace.

Table of Contents

Introduction and Literature Review	6
Chapter 1: Structure and Content.....	15
Chapter 2: Verwandtschaft, Alter Egos and Doubles	56
Chapter 3: The Grail and Parzival's Inner Spiritual Journey.....	87
Chapter 4: The Transformation of the Hero.....	117
Conclusion	142
Bibliography.....	145

Introduction and Literature Review

My interest in Wolfram's *Parzival* began as I studied Book IX for a BA in German at London University over fifty years ago, as an external student. Wolfram's *Parzival*, Book IX, had been selected for study, which gave me the impression that it was of some importance in the work. Throughout the subsequent years *Parzival* has 'dogged my steps,' and my longtime interest in hermits encouraged me to read the complete work. I became interested in its psychological and religious aspects, particularly the Christian, the many dualities presented therein, and the synthesis thereof. This thesis aims to examine the structure and content of Wolfram's *Parzival* from the point of view of *Parzival*'s journey, which, in turn, has its own duality, the inner and the spiritual, and outer and inner journeys. How this synthesis was achieved led me to consider the work from the point of view of the spiritual and physical. The outer journey consists of meetings with previously unknown relatives who act as alter egos, possessing the family qualities which lie dormant in *Parzival*. During his sojourn with them, his necessary latent qualities are awakened and prepare him for Grail Kingship. The duality of the temporal and spiritual journeys becomes evident. The inner, spiritual journey leads to the consideration of *Parzival* from the religious point of view, which, in turn, leads to a study of *Parzival*'s sinfulness and guilt, from the duality of ecclesiastical and chivalric ethics. The inner journey has also its own dualities of a religious and psychological nature. I hope that my views will help to fill gaps in understanding of the work to some extent or, perhaps, encourage the production of works solely on Wolfram's *Parzival* and its psychological and religious implications. I find this topic interesting as the dualities and their synthesis portray the progress of Everyman together with the striving for perfection.

My artistic nature has also encouraged an investigation into the sparse representation of landscape and wilderness, physical, spiritual, and psychological. Landscapes and backdrops are of importance in the duality of the natural scenery. Its spiritual implications inspired me to dedicate some time to its exploration. It seems that space, landscape and background scenery have much to offer.

My thesis consists of four chapters, each one examining an important topic: Chapter 1 considers the link between the structure and content of Wolfram's work; Chapter 2 examines *Parzival*'s 'Verwandschaft', alter egos and 'Doubles; Chapter 3 explores *Parzival*'s physical and spiritual journeys and the importance of the Grail; and Chapter 4 describes the transformation of the Hero. These chapters consider the many dualities found in the hero's progress together with the spiritual and psychological, and how they are synthesized.

There are several questions which interest me: Does Wolfram's work follow the pattern of the medieval Romance Quest? Wherein lies the duality between its structure and the content? How is this duality synthesized? What part is played by 'Verwandtschaft', and the alter egos or Doubles? What is the importance and function of these 'Dualities?' How do they help the hero in his achievement of self-knowledge? What is the importance of the Grail and religion and how should we understand the Grail as a religious symbol? In addition, there is the question of the connection between myth, religion and psychology and their contribution to the transformation of the hero. My focus on religion will be seen as characteristic of my work.

The secondary literature will be treated thematically according to the titles of my chapters. In addition, the part played by the landscape, mythological figures, the religious implications of the work, and its presentation will be investigated. The part played by psychology in Parzival's development will also be viewed. I am also interested in landscape and will make a modest contribution to our understanding of its role.

The structure of *Parzival* is complicated and thus aligned with the content. Wolfram's work has been viewed as a *Bildungsroman* or *Entwicklungsroman*. Helmut De Boor is of the opinion that the work 'presents the development of a predestined nature.'¹ Wolfgang Bumke says it is not, but he later points out that 'Bei Wolfram stellen zuletzt zwei Helden vor dem Gral, aber der Zweite ist nicht Gawan sondern Feirefiz [...] die beiden Handlungsstränge fester mit einander zu verbinden.'² Martin Jones also considers this possibility when he refers to Chrétien as Wolfram's principal source for *Parzival*, which combines the adventures of Parzival with those of Gawan.

Bumke considers the work tripartite as he recognizes three stages to the journey from foolish youth to knightly fame, but he also notes, 'Der Abstieg in die Sünde' and 'die Umkehr,' and 'die Berufung durch Gott.' Parzival's misdeeds are not theologically considered sins, but rather, offences against the Chivalric Code of Ethics, called *Reht*. Regarding the *Mitleidsfrage*, Bernard Hamilton explains that chivalric ethics are inspired by Christian ideals. The ideal of compassion, however, and helping those in distress is found in the Corporal Works of Mercy. These were not merely 'invented' by the Church, as Hamilton points out that the Classical Greeks had also recommended prudence, temperance, courage, and justice were of the utmost importance to virtuous living.

¹ Helmut De Boor, *Die höfische Literatur: Vorbereitung, Blüte, Ausklang 1170-1250*. Munich: Beck, 1966, p.69.

² Joachim Bumke, *Wolfram von Eschenbach*. Revised Edition. Stuttgart/Weimar: Metzler, 2004, p.46.

Sacker has also pointed out that Wolfram's *Parzival* contains the stories of three men, 'the titular hero, his father, and friend.' Hasty refers to Lachmann who divided Wolfram's work into sixteen Books, suggested by the illuminated initials of the St Gallen manuscript on which his edition is largely based. Hasty says that this critical edition is widely regarded as authoritative. Each book begins with an arrival and ends with a departure. There have been several attempts at editing Wolfram's work which makes it difficult to present a definitive version. Karl Kurrelmeyer (1929) recognizes problems where he refers to Lachmann's having used for his version of *Parzival* '8 complete MSS. And 9 fragments: today [that was in 1926] 17 complete MMS, and 57 more or less extensive fragments are accessible.'³ Kurrelmeyer concludes that the St. Gallen MS, D. offered the best text. Any further investigation would be a mammoth task. McCulloh opines that Lachmann seems to have decided his 30-line division lacking evidence. He also states that Lachmann 'sees the initials of D as originating with Wolfram himself, but it may be asked how this can be possible'. Much has been written about the structure laid forth by Lachmann. Critics have varying views on his divisions. McCulloh detects Lachmann's errors in transcription in his 1921 version. W. J. Johnson is not even convinced that the spelling is what was originally intended. Helmut Müller-Sievers sees Lachmann's view in the context of Classical and Protestant philosophy.

With regard to structure, Julia Richter suggests five spheres of transformation, the Orient, the Arthurian Court, the Grail sphere, Terre Salvaesche, and Terre Merveile. In his views on the '*ordo amoris*', J.F. Poag also contributes to the question of structure by analysing four scenes at Arthur's Court where Parzival struggles with his emotions.

Helmut Müller-Sievers in 2006 notes 'Karl Lachmann, in the context of classical and Protestant philology and against the backdrop of early nineteenth-century science, Lachmann's decisions and convictions still hold sway over German editions...'⁴ This seems to agree with Sidney Johnson's remarks on the reference to and use of *lapis exillis*. Regarding '*lapis exillis*', Johnson says of Lachmann's work, 'there have been attempts at finding just the right combination of letters to produce a desired meaning, some quite ingenious. We are not even sure that the spelling in the Lachmann text among the several manuscripts.' Johnson asks whether the spelling in the Lachmann text [...] is the one originally intended. He questions whether the Latin expression is 'just a case of hocus-pocus on Wolfram's part, something that

³ W. Kurrelmeyer. W., 'Reviewed Work(s): Wolfram von Eschenbach, by Karl Lachmann and Eduard Hartl', *Modern Languages Notes*, 42:1 (1927), pp.58-59.

⁴ Helmut Müller-Sievers, 'Reading without Interpreting. Textual Criticism and the Case of Georg Büchner', *Modern Philology* 103:4 (2006), pp. 498-518.

sounds like Latin to impress a gullible audience and to amuse the savants among his listeners.’⁵ This reference to ‘hocus-pocus’ is of interest as it derives from the protestant reformers’ mockery of the words of consecration at Mass, where the rubrics say ‘Hoc est corpus meum,’ which corrupted into ‘hocus-pocus,’ is very insulting to members of that faith. Lachmann, an ardent protestant, long before the advent of ecumenism, would have been aware of this. Nevertheless, it may be asked whether Lachmann’s religious views could have coloured the religious content of the work. This may account for the theological errors in therein, though it must be remembered that Wolfram’s work is not a ‘Traktakt.’

This could be applied to Wolfram’s Trevrizent episode, where Parzival does not confess his sins. In fact, he is not aware of them until Trevrizent enumerates them. Parzival merely says, ‘ich bin ein man der sünde hat.’ The conditions for the forgiveness of sins are Contrition, Confession and Satisfaction. Contrition is a hearty sorrow for sins, Confession is to a priest, as only a priest can absolve. Satisfaction is performing the penance given by the priest, and ‘a firm purpose of amendment,’ the intention to avoid sin in the future.⁶ Parzival does not seem to qualify, as he does not confess his sins, and Trevrizent is not a priest. This may be a case of Wolfram’s scanty knowledge of Church Doctrine, the possible influence of Albigensian beliefs or a case of Lachmann’s protestant editing. We shall never know. This might also account for the pseudo religious Trevrizent episodes.

The confusion of editing is disappointing because the reader is left with many editions which are lacking in authenticity. The available fragments, some of which may be illegible, and the missing fragments, possibly filled in by Lachmann himself, leave the reader wondering which edition is the most authentic. It appears to be a matter of speculation.

Lachmann’s edition remains the definitive version the division into sixteen Books. This division, seemed to me to enable the reader or listener of the day to read or hear the tale in a series of recitations to those gathered for entertainment, very like the modern-day ‘soap opera.’ Each Book is long enough for a serial reading, with a conclusion leaving the listener with the expectation of what is to come. I noticed also that each Book follows the same pattern: It begins with a change of scene and an arrival and usually ends with a departure. It is also interesting to note that each Book follows the same pattern: a problem, which is followed by a climax, and ends with a solution. Nevertheless, through this division the important Books III, Parzival’s childhood, Book V his failure to ask the *Mitleidsfrage*, and the maltreatment of Jeschute, and

⁵ Sidney Johnson, ‘Doing his own Thing: Wolfram’s Grail,’ in Will Hasty (ed.), *A Companion to Wolfram’s Parzival*, Rochester NY: Camden House, 1999, pp.77-96, here 83.

⁶ Catechism, p.69.

IX, the medieval Einsiedlerepisode are focused on by Bumke,⁷ who considers Lachmann's division important, 'Wolfram hat sie zum geistigen Mittelpunkt der Dichtung ausgebaut, wo alle Faden der Handlung zusammenlaufen.'⁸

The literature on 'Verwandtschaft' and 'Sippe', that is relations and consanguinity, considers Parzival's 'alter egos' and 'Doubles' in the figures of Ither, Gawan, Feirefiz, Trevrizent, and Anfortas. They undertake their own journeys and are of a more ephemeral nature. They also influence Parzival, awakening in him his hidden qualities. They can also be considered as Doubles, those relatives whom Parzival must metaphorically become in order to be worthy of Grail Kingship. The duality of Parzival with each one is referred to by several scholars. The 'Doubles' embody the hidden side of the hero's personality. Blamires considers Gawan an idealized figure, the epitome of Knighthood, possessing all the chivalric qualities necessary for the one destined for Grail Kingship. Misfortune befalls both Parzival and Gawan, but their reactions differ, in as much as Parzival in his *Gotteshass* curses God, whereas Gawan accepts God's will and continues to trust in Him. Marianne Wynn points out that Wolfram provides the tale with a parallel hero, perhaps symbolizing the possible split personality of Parzival. Martin Jones also recognizes the contrast between Gawan and Parzival in as much as both must undertake acts of deliverance, Parzival by means of the *Mitleidsfrage*.

Discussing Ither, W. H. Johnson points out that Parzival's murder of the Red Knight, though a crime from both the religious and chivalric point of view, is, nevertheless, the means by which Parzival becomes a knight. This is a beneficial act, but Trevrizent pronounces this as one of Parzival's serious sins. Blamires suggests that Parzival's assumption of the name points out their relationship, albeit distant, which makes Parzival even more guilty. Parzival as the Roter Ritter constantly in the background of Gawan's movements is a mysterious element. Approximately forty percent of the work is dedicated to the figure of Gawan, which suggests he is of some importance. Sacker asks why Parzival's adventures alternate with those of Gawan. He recognizes that Wapnewski and Schröder had decided that Parzival and Gawan were really the same person and that Feirefiz was also another aspect of Parzival. Blamires shares Wapnewski's opinion that Gawan's function in the work is 'to present the norms of Knighthood.'⁹ He further says Gawan's story offers a balanced contrast with Parzival's. Wynn also sees Gawan as 'a parallel hero, 'the counterpart of the main figure [...] whose adventures

⁷ Bumke, p.50.

⁸ Ibid.

⁹ David Blamires, *Characterization and Individuality in Wolfram's 'Parzival'*. Cambridge: Cambridge University Press, 1966, p.363.

and conduct elucidate the career of the hero proper.’¹⁰ Jones recognizes the contrast between Parzival and Gawan as a synchronization of both Parzival and Gawan’s actions, the tracing of Parzival’s movements in the background of Gawan’s activities. Blamires considers this a balance between the two. Jones believes that structurally Gawan ‘appears to be a substitute for the hero for a time, releasing him to pursue his own distinctive course.’¹¹ He suggests that from the structural point of view, Gawan is a substitute for the hero, so that he can follow his own course. Sacker, however, does not believe that the links prove them to be one. Wynn refers to the meeting of the two in Arthur’s camp, which establishes Gawan as Parzival’s counterpart and points out that they sit together at the Round Table. Jones proposes two functions of Gawan, to exemplify knighthood, and to guide.

Wood and Jones believe that structurally Gawan ‘appears to be a substitute for the hero for a time, releasing him to pursue his own distinctive course.’¹² Wynn, when considering Gawan’s position, sees him as the ‘Double’ who appears to be parallel to Parzival, but he has his own characteristics’.¹³ Gawan is more of a Double than an alter ego, as Parzival must metaphorically ‘become’ Gawan in order to achieve full perfection of knighthood and worthiness of Grail Kingship. Gawan does not appear to have family qualities to impart to Parzival. He, rather, is the one to be emulated as the perfection of knighthood. He does not seem to be an example of a Knight of the Grail, but rather, as an Arthurian knight dedicated to the service of ladies. It seems that Parzival, in his steadfast devotion to Condwiramurs, is destined to Kingship of the Grail, where he will replace Anfortas who has sinned against the rule regarding women.

Bumke recognizes the kinship motif which connects the episodes. Each *alter ego* possesses a family trait latent in Parzival. Gahmuret is restless, always in search of adventure. He leaves his family which Blamires sees as the result of ‘Enterbung’.¹⁴ Blamires also considers the Gawan episode as a mirror of courtliness. He considers this a ‘Suche nach festem Grund’.¹⁵ It is also the opinion of Blamires that this is ‘a symbol of wandering and adventuring in search of an unspecified goal.’¹⁶ Gentry believes that Parzival’s progress to the Grail begins

¹⁰ Marianne Wynn, ‘Parzival and Gâwân: Hero and Counterpart’, in Groos and Lacy (eds.), *Perceval/Parzival: A Casebook*, pp.175-98, here 175.

¹¹ Martin Jones, ‘The significance of the Gawan Story in *Parzival*’, in Hasty (ed.), *A Companion to Wolfram’s Parzival*, pp.37-76, here 39.

¹⁴ Blamires, p. 31.

¹⁵ Ibid., p. 45.

¹⁶ Ibid., p. 31.

with ‘the combined heritage of Gahmuret and Herzeloyde.’¹⁷ This is in agreement with Bumke’s view that their behaviour does not show them off to their best advantage.¹⁸ He considers Gahmuret and Herzeloyde as fickle, untrustworthy, wilful, arrogant and superficial.

The Rote Ritter episode portrays Parzival’s sinfulness and guilt. Parzival’s as the Rote Ritter points out his perpetual guilt. Johnson points out a hidden benefit of this evil act, in as much as it results in Parzival’s becoming a Knight.¹⁹

Parzival’s connection with Feirefiz gives rise to the question of his ‘magpie’ colouring which Caples suggests should disappear after his spurious baptismal ‘conversion’ and marriage to Repanse de Schoye. Caples considers this a sign of his lack of heartfelt conversion. He also discusses the pros and cons of the baptism, which Blamires considers a baptism of convenience. Trevrizent is Parzival’s maternal uncle, a former knight, who has abandoned knighthood for the hermitic life, to atone for the sins of his brother, Anfortas. Trevrizent tells Parzival what is necessary for Grail Kingship. H. B. Willson sees Anfortas as the focal point of the work because it concerns the salvation of both the hero and Anfortas. The destiny of both is the Kingship of the Grail. Both have transgressed through *superbia*, the sin of pride, in their disobedience, and both have sinned in like manner against love. Anfortas plays an important role in Parzival’s development. He is considered a ‘Double’ on account of his close family relationship, and also because of the Grail Kingship. He could be considered the focal point of the work because it concerns the salvation of the hero. Even so, Anfortas, as a silent, inactive, passive figure, plays an important role in the work. Willson, nevertheless, questions the significance of Anfortas in the work, and considers that his and Parzival’s unworthiness of Grail Kingship renders them ‘Doubles.’ Willson’s reference to Parzival as a ‘redeemer’ seems to be pseudo-religious, and perhaps a little distasteful to some readers. Both Blamires and Willson regard Anfortas’s condition as a punishment for disobedience. Willson even compares Anfortas’s wound as sacramental, which is incorrect and perhaps offensive.

Northrop Frye detects a three-fold stage of Romance consisting of preliminary minor perilous adventures, but Parzival’s journeys are not perilous but of a spiritual nature. Frye’s second stage is Parzival’s journey as his struggle in ‘Gotteshass’, and Frye’s final stage is the ‘exaltation of the hero.’ Foulke and Smith at first recognize preliminary adventures, the hero’s exaltation, and reconnection with God, but it seems that Wolfram does not follow closely the

¹⁷ Francis Gentry G., ‘Gahmuret and Herzeloyde: Gone but not Forgotten’, in Hasty (ed.) *A Companion to Wolfram’s Parzival*, pp.3-11, here 10.

¹⁸ Bumke, p.58

¹⁹ Johnson, p.53.

romance structure, as his work has more of a religious and spiritual tone. Foulke and Smith then offer alternatives. They omit preliminary adventures and place emphasis on the hero's early trials and introduction to the heroic tradition. Another approach to the structure and content is offered by Schechter and Semeiks who refer to Joseph Campbell who describes the content as that of the Medieval Romance Quest, which has six episodes, the Call, the 'Other,' which I prefer to call the 'Double,' the Journey, Helpers and Guides, the Treasure, and the Transformation.

The Grail and religion are closely linked throughout the work. Wood in her *Eternal Chalice* gives an extensive study of the Grail, its history, and development, citing the Christianization of the object by Robert de Boron, Chrétien, and Wolfram, the latter three depicting it as a holy object. Sidney Johnson shares this view on the Christian tradition regarding the Grail. He also connects the Grail with Christianity because of the sacred wafer which comes down from heaven every Good Friday. He, however, sees very little in Robert's version in common with Wolfram's Grail. Will Hasty, on the other hand, sees Wolfram transforming the Arthurian tale. Conversely, McDonald describes Wolfram's view as 'idiosyncratic,' a mixture of demonology and angelology, as in Lucifer's rebellion. He also mentions the influence of Saturn on Anfortas's suffering and the 'magical' arrival of the wafer on Good Friday. Ranke shares this view. MacDonald also considers the Grail as a Cornucopia. All this is seen as magic, rather than spiritual. Bumke believes that Robert's Grail is the chalice used by Christ at the last supper. This seems to be a fictional view. Johnson sees little in Robert's version in common with Wolfram's version, but Hasty sees Wolfram's version as transforming the Arthurian version. Huntley-Speare points out that the dove is a symbol of the Holy Spirit and refers to several apparitions in the New Testament. She considers the realm of the Grail as Wolfram's literary combination of the Grail community and courtly and Christian ideals. Johnson refers to the many occasions in the Old Testament where God is considered a Rock or a Stone. Johnson is of the opinion that the inscription which appears on the Grain may be related to the Mosaic Tablets, but, on the other hand, McDonald considers Wolfram's view of the Grail as idiosyncratic and mytho-theological. Ranke sees the Grail as a mixture of fairy-tale-like magic and symbol. This seems to sum it up. Ecclesiastical and Chivalric ethics will also be considered in Chapter 4 along with the various levels of sin and guilt.

The literature on the transformation of the hero ranges from symbols of transformation, through religion, mythology, psychology, and landscape, by such scholars as McConnell, Classen, and Wynn, who refer to the settings and landscapes of Parzival's journeys as typical of the quest, placing the hero outside the Arthurian Court. These settings beyond the Court are

found in a forest, an enchanted castle, or on an island. McConnell seems to be interested more in the symbolism of nature than in topography. These settings become locations of transformation. He recognizes that Wolfram is not interested in topographical description, but rather, in the symbolism of the natural surroundings, which leads to self-knowledge. McConnell considers such positive locations as transformative *loci amoeni*.²⁰ Wynn sees the background as incidental to the action, making little use of the concept of association of sentiment with scenery. Landscape, however, seems to reflect the mood of the beholder, such as the mood of Soltane, joyous to the child Parzival, and misery to the grieving Herzeloyde. Wynn sees Wolfram's use of scenery as only involving architectural marvels. Ferlampin-Acher also notes the paucity of natural landscape. Nevertheless, she recognizes that the forest plays an important role in medieval literature. She notes that the classical *genii loci* and pagan deities return there after the spread of Christianity. This view is shared by Richard Hughes and Joseph Campbell, who consider Parzival's encounter with Narcissus, Dionysos, Orpheus, and Christ metaphorically, in natural settings, Narcissus, in Soltane, Dionysos in and Orpheus in the wilderness and Christ in the bucolic setting of Trevrizent's grotto. Allison and Goethals also recognize the *loci* of transformation as departure, initiation, and return.

The spiritual wasteland or wilderness of Terre Salvaesche evokes a backdrop to Parzival's lost soul and wandering in a spiritual wasteland. Hasty considers this wilderness 'a suspension of normal and temporal frames of reference.'²¹ It is a place of transformation, a psychic event. In Wolfram's work, the wasteland is evocative rather than visual, portraying the viewer's state of mind. Albrecht Classen points out that Parzival is found in the forest whenever he experiences a change which effects his progress. Classen's view of the forest is interesting as he realizes the hero's need to come to terms with the forest at various stages of his journey. On rare occasions, bucolic scenes are intimated, but a detailed description is lacking.

Landscape plays an important role in the work, the scenery reflecting the inner state of the beholder. Coupled with the mythological/metaphysical figures an atmosphere is created. McConnell refers to the setting of Parzival's journey as typical of the quest when he says that the geographical setting for such encounters is normally far removed from the (Arthurian) court, traditionally, the forest, an enchanted Castle, or an island. Traditionally these wasteland areas as places of transformation and individuation. The forest plays an important role in the work. The outer scenery seems to reflect the state of mind of the person contemplating it. The

²⁰ Winder McConnell, 'Other Worlds, Alchemy, Pythagoras, and Jung: Symbols of Transformation in *Parzival*,' in Hasty (ed.), *A Companion to Wolfram's Parzival*, pp.203-222, here 204.

²¹ Ibid., p.204.

sparse landscape reflects Parzival's years of wandering and contrasts with the brilliance and joy of the Court. The spiritual wasteland is a place of transformation, a psychic event. In Wolfram's work, the wasteland is evocative rather than visual, portraying the viewer's state of mind. Classen's view of the forest is interesting as he realizes the hero's need to come to terms with the forest at various stages of his journey. On rare occasions, bucolic scenes are intimated, but a detailed description is lacking. Wolfram does not appear to be interested in the topographical details of the landscape, but rather in the symbolism of the natural surroundings. These settings are seen as locations of transformation, each one of which he calls *a locus amoenus*. On the other hand, Wynn sees the background scenery as of lesser importance, merely incidental. She even says, 'scenery is used only where the treatment of such when it involves architectural items.' This appears to be a somewhat short-sighted point of view, as it will be seen the landscape certainly plays a role in the spiritual side of the work. Ferlampin-Acher questions an approach to medieval images which idealize the areas such as Eden. She makes an interesting observation that the classical *genii loci* and other pagan deities retired to such areas after the arrival of Christianity. The wasteland of Terre Salvaesche is portrayed as a spiritual state, where much of the action takes place.

McConnell also refers to the settings of Parzival's journey as typical of the quest when he says 'The geographical setting for such encounters is normally far removed from the (Arthurian) Court, traditionally, the forest, or enchanted Castle, or an island'.²² Traditionally wasteland areas as places of transformation and individuation. Classen points out that Parzival is found in the forest at important stages of his progress.

Campbell considers the hero's journey a life of self-discovery. More recently, Allison and Goethals refer to Campbell's work adding their views on psychology to the debate. McConnell and Jones agree that Campbell's and Hughes's views of mythology provide an 'interior road map of experience,' consisting of metaphysical outward and psychological inward images. Allison and Goethals recognize in mythology the source of transformation and refer to Campbell that tales of heroes provide a field in which one's self can be located. They also detect three loci of transformation as they recognize Campbell's three stages of the hero's journey: 'the departure, initiation and return'. They describe the initiation as 'awash with challenges, suffering, mentoring, and transformation'. Allison and Goethals have described

²² Ibid.

myth as the reflection of ‘humanity’s longing for transformation.’²³ They also see religion playing an important role in transformation, and refer to the psychological consequences, both good and less desirable. Allison and Goethals also recognize the *loci* of transformation as departure, initiation, and return. The landscape provides a background to the metaphorical figures who play important roles in the transformation of the hero.

Allison and Goethals disagree with Rohr who denies the self-engendered transformation, but they all agree that the journey and spiritual attributes and God’s grace plays a very big part in the process of transformation. They also agree with Kurz and Ketcham who believe that the spiritual attributes of humility can be transformative, as they can lead to an increase in altruism, forgiveness, generosity, and self-control. The literature on the transformation of the hero ranges from symbols of transformation, through religion, mythology, psychology, and landscape. The symbols of transformation seem to encompass religion, mythology, psychology, and landscape in Wolfram’s work.

Among the many dualities in Wolfram’s work is the duality of Church and Chivalric Ethics. Parzival’s sin and guilt is a question which has interested scholars, who have differing views on the matter. There is a range of interpretations of Parzival’s sinfulness and guilt. Most agree that the four main sins are: the death of Herzeloide, Ither’s murder, the failure to pose the *Mitleidsfrage* and *Gotteshass*. To critics, however, the most serious sin seems to be a matter of opinion. Wapnewski considers it the death of Herzeloide, Friedrich Maurer refers to St Augustine and decides it is *Gotteshass*. For Mohr, it is Ither’s murder, and for Schwietering it is the failure to ask the *Mitleidsfrage*. Murdoch states that Parzival’s only real sin is his lapse from God. The other sins stem from ignorance. Schwietering places Wolfram’s work in the tradition of Bernard de Clairvaux, whereas Maurer’s view is that of Augustine’s Theology of sin. Gottfried Weber’s view, presented in Trevrizent’s teaching, seems to be based on that of Thomas of Aquin. The question of sin and guilt, in Wolfram’s work is viewed by Richard Dimler who considers sin from the subjective and objective viewpoints, which require full knowledge, complete freedom, and sufficient grave matter. Sin and guilt are also viewed from the subjective and objective points, the theological and the secular. Regales, also, considers the omission of the *Mitleidsfrage* as a sin against Charity.

Regarding the question of guilt in Wolfram’s work, Dimler views sin and guilt from both ecclesiastical and secular views. He categorizes sin as subjective and objective, referring

²³ Scot T. Allison, George R. Goethals, ‘The Metamorphosis of the Hero. Principles, Processes, and Purposes’. *Frontiers in Psychology* 10 (2019), n.p.

to the teachings of the Church Fathers, St Augustine, and St Bernard. Alongside sin, there is the question of Guild. Here, again, Dimler gives an expose on full knowledge and intention. Hasty examines the question of sin and guilt from a pseudo-sociological point of view; by blaming the Court for the death of Ither, as to-days sociologists blame society for all current ills. The failure to ask the *Mitleidsfrage* is viewed from childish immaturity to Augustinian proneness to sin.

Sin is divided into two types, original and actual sin, the latter being further divided into mortal and venial. Dimler further discusses the duality of sin and guilt, categorizing it as Subjective and Objective. He quotes the teachings of the Church Fathers and leans heavily on St Augustine who links guilt to both sin and subjective guilt. Dimler follows this when he refers to Parzival's childish ignorance, exculpating him of all guilt and sinfulness. Regales considers Parzival's failure to ask the *Mitleidsfrage* not a serious sin on account of his lack of knowledge, but perhaps, a sin against Christian charity.

Hasty, in turn, has a pseudo-sociological point of view, and blames society in the form of the Arthurian Court. Blamires points out that Parzival's failure in this respect is a sin against the Grail Company. Here the word sin should be replaced by the word offence. Bumke and Heer point out that Gotteshass is viewed from the feudal point of view, which exonerates Parzival.

The spiritual wasteland/wilderness is a place of transformation, a psychic event. In Wolfram's work, the wasteland is evocative rather than visual, portraying the viewer's state of mind. Albrecht Classen's view of the forest is interesting as he realizes the hero's need to come to terms with the forest at various stages of his journey. On rare occasions, bucolic scenes are intimated, but a detailed description is lacking. McConnell refers to the hero's maturation as a process of individuation. Both McConnell and Jones refer to Campbell and Hughes. Campbell views methodology as an interior map of experience and believes that myths should be viewed as metaphors and symbols. Hughes states, in agreement, that they portray a gradual realization of selfhood and stages of development. Carl Jung points out that the early Christian church considered Orpheus a prototype of Christ, bringing the promise of future divine life.

More recently Allison and Goethals believe that people are born incomplete psychologically and remain so until they meet the challenges and sufferings of life, which are resolved by sacrifice and resolution. This psychological view concurs with Christian doctrine. They consider this Parzival's transgressions and failures as a source of transformation, which they call a heroic metamorphosis. This appears to be a self-created transformation. Allison and Goethals disagree with Rohr who denies the self-engendered transformation, but they all agree

that the journey and spiritual attributes and from the religious point of view, God's grace plays a very big part in the process of transformation.

Chapter 1

The Structure and Content of Wolfram von Eschenbach's *Parzival*

This chapter will examine the dualities of the structure and content of Wolfram's work. For this purpose, I pose the following question: How are the structure and content of the work connected, and what approaches have been made to analyze *ordo amoris*, as chivalric and religious structures, and the views of scholars regarding the bi-, tri-, and possibly quadripartite structure. There is also the question of whether Wolfram's work follows the usual pattern of the Medieval Romance Quest, the duality of structure and content, and their synthesis. Lachmann's division of the quest into Books, the structure and component parts of the medieval romance quest, and the phases of romance will also be examined. Perhaps the main, all-encompassing question could be 'how do the structure and content of Wolfram's *Parzival* connect?' Wolfram's *Parzival* has many faceted structures which make the work complicated, but very interesting. The thread running throughout is that of the synthesis of dualities, as will be seen in the following three chapters which constitute the body of my work. Chapter 2 *Verwandtschaft, Alter Egos, 'Dualities' and Their Journeys* will explore the dualities of Parzival's family relatives as alter egos and 'Doubles.' Chapter 3 *The Grail and Parzival's Spiritual Journey* will concentrate on Parzival's spiritual journey and the dualities therein, and Chapter 4 *The Transformation of the Hero* will explore the stages of the hero's transformation through his meetings with his mythological 'Others,' resulting in the synthesis of his bodily and spiritual constitutions, rendering him worthy of Grail Kingship.

Sacker noticed that early critics, such as Schwietering and Ehrisman, had considered the essence of the work in descriptive rather than structural terms. He refers to Schwietering's view as exemplifying early critics who considered the essence of the work in descriptive rather than structural ways. This seems to be nearer to the true meaning of the work, though some critics discard it. Robertson says, 'The poem suggests problems of which even its creator did not and could not know,' continuing: 'What to Wolfram was probably little more than a story of human suffering and sympathy has become to the modern mind a Faust-like probing of spiritual depths, and endeavour to justify the ways of God to man.'²⁴

This, again, though descriptive seems to be nearer the mark, as it portrays Parzival's journey as one of acquiring the religious and chivalric knowledge befitting the future Grail King. During this time, he meets helpers who are his relatives. They can be interpreted as his

²⁴ John George Robertson, *A History of German Literature*. Revised Edition. Edinburgh: Blackwood, 1933, p. 87.

alter egos. They awaken in him his latent family qualities, and the desire for change, which are of importance to him as he passes through the various stages of his heroic progress. These meetings plot his progress from ignorance to enlightenment which culminates in his sojourn with Trevrizent, his hermit uncle, who finally convinces him of the necessity of conversion. This seems to be nearer to the true meaning of the work, though some critics discard it. Sacker pointed out that 'numerical patterns such as those of *Zahlenkomposition* were weak because they depended on the arbitrary decisions of scholars as to where the divisions fall.' These divisions may well not have been intended by Wolfram. There were also some exaggerated views on structure which Sacker deemed to exemplify 'some medieval artistic style such as some medieval pattern of thought, such as the various stages in the salvation of man'. Sacker, however, recognizes that 'the stages of form may be meaningfully related to the study of content'.²⁵ This pattern of thought in Wolfram's *Parzival* seems to express the true meaning of the work, as it deals with the hero's progress from ignorance to enlightenment and self-awareness. Parzival's journeys, inner and outer, are those of acquiring genealogical and spiritual knowledge. As he meets and learns from his heretofore unknown relatives. Sacker criticizes this view as 'far too dependent on historical abstractions to gain acceptance'²⁶ but he offers no answers or suggestions. Nevertheless, this seems to be nearer the true meaning of the work, as it will be seen that Parzival's progress is both spiritual and physical.²⁷ He also remarks on the paucity of literature written on the structure of Wolfram's *Parzival*, and points out that: only since the 1950s have structural studies of individual works begun to show, in medieval German, how the study of form may be meaningfully related to the study of content.²⁸

The question of structure, nevertheless, did not seem to be of great interest to scholars until circa 1960s when psychological explanations were becoming fashionable. The link between psychology and structure is found in the works of such psychologists as Willard W. Hartup, Albert Bandura, and Marilyn J. Atyeo. It may be asked whether twenty-first century psychology can be applied to the circumstances of the thirteenth century. Psychology, as such, may well have been non-existent, but as Sacker pointed out, there may be 'aspects of the structure and those interpretations of the story on which the narrator and characters do not comment, and of which the author was very likely unaware.'²⁹ Although medieval man was

²⁵ Hugh Sacker, *An Introduction to Wolfram's Parzival*. Cambridge: Cambridge University Press, 1963, p.175.

²⁶ Ibid, p.193.

²⁷ Ibid., p.87.

²⁸ Ibid., p.193.

²⁹ Ibid., p.xvii,

not aware of present-day psychology, his guideline was found in the Ten Commandments, given by God to Moses many years B.C., which encapsulate all the psychological inclinations of mankind, such as greed, anger, egoism, self-exculpation by lying, and envy to mention but a few. Man's propensity to wrongdoing was considered sinful. It is interesting to note that with the arrival of psychology these base elements have mutated into psychological status. Sins and aberrations remain as do religion and psychology. Sinfulness is ever present, but there is always a means of salvation. Psychological aberrations increase as does probing, but little seems to be ameliorated. Perhaps Parzival was fortunate to have enjoyed God's forgiveness, whereas today he would be given over to the unending web of psychological analysis.

Just as there are stages in Parzival's progress from ignorance to knowledge, so there are psychological stages from infancy, to childhood, adolescence, and adulthood. Their considerations would certainly apply to Parzival's upbringing and his ensuing lack of social conduct. This is the case when Herzeloide, in Soltane, denies Parzival the influence of a man figure by forbidding servants to mention knighthood etc. Parzival's lack of father or male contact in addition to protection from chivalry, leads to stunted psychological growth and lack of self-awareness. This view of self-awareness is central to the work, as it permeates Wolfram's entire work, portraying his spiritual development. Parzival's journeys, inner and outer, are those of acquiring genealogical and spiritual knowledge, as he meets and learns from his heretofore unknown relatives. These meetings plot his progress from the ignorance of youth to the enlightenment of adulthood, culminating in his sojourn with Trevrizent, his hermit uncle, who finally convinces him of the necessity of reconciliation with God. In addition, there is the question of the important congruence of animus and anima, which is lacking in his development. This view has its structure, as in childhood psychology there are stages of development. This important matter will be visited in Chapter 2 *Verwandschaft/Sippe, Alter Egos and Doubles* where it will be seen to be another stage in the hero's development. The importance of animus and anima will also be visited in Chapter 2 regarding the position of alter egos and 'Doubles.'

Since the 1960s there have been studies on the social behaviour of children and their development from childhood, through adolescence to adulthood, and the necessity of fathers or male figures in this process of development. These views can be readily applied to Parzival's development. Hartup investigates the effect of 'social re-enforcement on children's

development and imitative behaviour.’³⁰ His remarks are echoed later by Atyeo who also notes the ‘significance of imitative processes in the socialization of the child.’³¹ Bandura also discusses how ‘social learning’ can be treated directly by methods that derive from principles of learning.’³² He considers how some social behaviors and attitudes are acquired by ‘planned, direct teaching by parent or teacher. Parzival has neither. His father, Gahmuret, had died in combat, and his mother, Herzeloide withdrew with him into the solitude of Soltane, where she denies Parzival the influence of male figures by forbidding servants to mention knighthood. Thus, he has no chivalric or social influence. In Parzival’s case his lack of paternal influence and male contact leads to his stunted psychological growth and its ensuing lack of self-awareness. In addition to these considerations, there is the matter of the necessity of the synthesizing of the animus and the anima, which is also lacking in his development. We do not hear whether Herzeloide provided a tutor, but it appears she left him free to roam the vast area. The male members of her retinue were forbidden, on pain of death, to mention chivalry, lest he, also, might die in battle. Parzival’s scant knowledge comes only from questions he poses: ‘O weh muoter, was ist got.’ (BK. III,15, 17-19) From this question he receives an unsatisfactory and insufficient answer, which leads him to believe the knights in shining armour are gods. He, left to his own devices, does not become socialized, in readiness for the next stage of his life. Fortunately, he meets several men such as Gurnemanz, Gramopflanz and Trevrizent who act in the capacity of surrogate fathers in Parzival’s education and socialization. Atyeo investigated how children acquire social behaviour. She sees that ‘some socialization is the result of planned direct teaching by a parent or teacher.’³³ This form of teaching is non-existent in Parzival’s case, as he is not exposed to any form of guidance, which would normally be provided for a child of the knightly class, lacking paternal or masculine influence in such matters as chivalry, social conduct and religion. It is true medieval man was not aware of the present-day views of psychology, but he was aware of man’s propensity for wrongdoing. The Ten Commandments of thousands of years B.C. encapsulate all the psychological inclinations of mankind, such as anger and greed, which are encouraged by egoism, self-exculpation by lying, envy and jealousy etc., which made man aware of his baser instincts and the necessity of amelioration. It is interesting to note that with the advent of psychology, these base instincts

³⁰ Willard W. Hartup, ‘Social Behaviour of Children’. *Review of Educational Research*, 35:2 (1965), pp.122-29, here p.122.

³¹ Marilyn J. Atyeo, ‘The Influence of an Adult Model on Behaviour and Attitudes of Young Children’, *The Journal of Educational Research*, 66:4 (1972), pp.147-49, here 147.

³² Albert Bandura, ‘Behavioural Psychotherapy’, *The Scientific American*, (1967), pp.78-86, here 78.

³³ Atyeo, p. 147.

have become psychological problems which are considered merely ‘human nature.’ The law, however, is based on the Ten Commandments. The lawmakers can change the law, but the Ten Commandments remain intact.

In addition to the investigation of the sixteen Books, there is the question of the Medieval background which is the setting for the tale. It is Sacker’s opinion that ‘The medieval background could [...] for a time be best forgotten and attention paid concentrated on the individual work.’³⁴(p.xviii) This would appear to be a strange suggestion, as the medieval background comprises both structure and content, the content being the presentation of the romance quest, the backdrop to the progress of the hero towards his goal, and the structure, the order of the episodes of the romance quest as suggested by Schechter and Semeikes. Nevertheless, in his final chapter, Sacker calls for an examination of aspects of the structure those implications of the story on which the narrator and the characters do not comment.³⁵ Sacker, however, expresses the necessity of a study of its form and meaning, for he was of the opinion that ‘it must in every real sense determine the meaning and reveal much that is so far hidden.’³⁶ He goes on to say that attention should be paid to the relationship of Gahmuret, Parzival, and Gawan, to the interests of the two families of Mazadan and Titurel, and to the two societies of the Round Table and the Grail, also to the position of Parzival’s encounters with Trevrizent in Book IX between the two lengthy spaces of time which Gawan occupies in the foreground.

Tales of Romance are usually set in areas where miraculous and mysterious events take place. The passage of time seems to be cyclical. In Parzival’s case the time is very cyclical, as his journey coincides with the seasons, ‘the hero’s trials occurring in winter and his triumph is assured and witnessed by the return of spring.’³⁷ Parzival’s quest follows this pattern only loosely. Quests are ‘to be accomplished in a year and one day.’³⁸ Wolfram’s work does not closely follow the usual romance pattern, as Parzival’s quest lasts four and a half years. In Bk IX Trevrizent informs the reader that it is four years, six months and three days since his last visit..

³⁴ Sacker, p. xviii.

³⁵ Ibid.

³⁶ Northrop Frye, *Anatomy of Criticism. Four Essays*. Princeton NJ: Princeton University Press, 1957, p. xviii.

³⁷ Ibid., p.51.

³⁸ Ibid., p.50.

Northrop Frye's description of the stages of romance is threefold, the first being 'the perilous journey and the preliminary minor adventures.'³⁹ Parzival's journeys do not seem to be physically perilous from the point of view of minor adventures, but rather of a perilous, spiritual nature, in which he combats his own inner demons during a dark spiritual wandering in the wilderness. Parzival's inner journey takes place when he spiritually meets with Narcissus Dionysos, Orpheus and Christ. These mythological figures who are in the forefront of Parzival's transformation will be discussed in Chapter 4, *The Transformation of the Hero*.

Frye says the second stage contains the crucial struggle. Parzival's crucial struggle is with God, exhibited in his 'Gotteshass', from whom he has withdrawn all 'feudal' allegiance. This crucial struggle is the struggle with his inner self. Frye's final stage is 'the exaltation of the hero'.⁴⁰ According to Frye the exaltation occurs when Parzival reconciles with God and overcomes his struggle with himself. He has also provided some psychological overtones to the work which invite further consideration. Here, again, it will be noted that Frye's observations do not necessarily apply to Parzival, but rather to heroes in general.

Foulke and Smith, however, propose alternatives. Instead of a preliminary adventure, they suggest an emphasis on 'the advent and initiation of the hero, his early trials and the introduction to the heroic tradition.'⁴¹ They consider the latter two stages separated or merged depending on the outcome of the hero's struggle. If the hero overcomes his opponent, the reward is given, but if he dies or disappears, according to Romance the return to life, the exaltation or apotheosis is required.⁴² This applies more readily to Wolfram's work. Parzival's final battle, however, is of an inner, spiritual nature with himself. He dies metaphorically to his former self and transforms into a man worthy of Grail Kingship. Foulke and Smith refer to the question of space and point out that 'The specific scenes in the world seem less important for what they are than for what happens there.'⁴³ This is true of Wolfram's work. They recognize these places and note that 'localities become habitations of the universe.'⁴⁴ They, however, propose alternatives. Instead of the preliminary adventures, they suggest emphasis on 'the advent and initiation of the hero, his early trials and the introduction to the heroic tradition.'⁴⁵ They consider the latter two stages separated or merged depending on the outcome of the hero's

³⁹ Ibid., p. 51.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid., p.50.

⁴⁴ Ibid.

⁴⁵ Harold Schechter and Jonna Semeiks (eds.), *Discoveries: Fifty Stories of the Quest*. Oxford: Oxford University Press, 1992, p.5.

struggle. If the hero overcomes his opponent, he receives the reward, but if he dies or disappears, according to romance 'they return to life, the exultation or apotheosis is required.'⁴⁶ Neither Parzival, Gawan nor Feirefiz die, though Parzival metaphorically dies to his former self and is 'born' anew. It is Boor's view that the work presents the development of a predestined nature, of 'raw material of the highest form to which the hero is destined.'⁴⁷ This seems to be 'a medieval form of thought, that of striving towards an inevitable end.'⁴⁸ Parzival may well be destined to Kinship of the Grail but arriving at his destination requires his conversion and worthiness, but two key concepts: Arthur and the Grail.'⁴⁹ Boor says that Wolfram points out in *Parzival* that there lies 'über Arthur eine höhere, religiöse erfüllte Ritterwelt, die welt des Grals.'⁵⁰ The quest for the Grail and Parzival's road lead from Arthur into regions which are closed from ordinary knights.

For the most part, Wolfram's work conforms to the pattern of the Medieval Romance Quest. Parzival is called by the vision of the knights to the quest. He has his 'Double' in Gawan, and he has many helpers and guides in the persons of Sigûne, Gawan, Feirefiz, Ither, named the *Rote Ritter*. These figures, as alter egos, and 'Dualities' will be discussed in Chapter 2 *Verwandtschaft/Sippe and Alter Egos, 'Dualities' and their Journeys*. The question of Gawan's being Parzival's 'Double' will also be considered therein. Where the journey is concerned, Wolfram does not exactly conform, as in Wolfram's work the hero has two parallel journeys, one outer and one inner, spiritual. The outer journey portrays the search for the Grail, as an object, whereas the Grail in the inner journey denotes wisdom or perfection. The dual journeys will be addressed in Chapter 3 *The Grail and Parzival's Inner Journey*. The transformation of the hero is linked with that which remains in Wolfram's work the most valuable treasure which benefits everyone. In Parzival's case, this benefit is spiritual enlightenment which renders Parzival worthy and capable of Grail Kingship. This will be addressed in Chapter 4 *The Transformation of the Hero*.

If Wolfram's Parzival is studied from the point of view of the medieval romance quest, it becomes obvious that content and form are intrinsically connected. Schechter and Semeiks give a helpful exposition of this. According to them, 'the Medieval Romance Quest consists of six elements, the Call, the Other/Double, the Journey, Helpers and Guides, the Treasure, and

⁴⁶ Robert Foulke and Paul Smith (eds.), *An Anatomy of Literature*. New York: Harcourt, 1972, p. 8.

⁴⁷ De Boor, p.60.

⁴⁸ Ibid.

⁴⁹ Ibid., p.66.

⁵⁰ Ibid., p.76.

the Transfiguration. From this duality the *Zweischichtigkeit* arises on which the treatment is based. The first episode is the Call, which Schechter believes comes when the hero is on the brink of a great change, where he finds himself in a type of spiritual ‘wasteland’ from which he is called suddenly to embark on a different journey. It appears that in the case of Parzival the call comes from the sudden encounter with the knights in shining armour as a sudden flash of inspiration which awakens in him his inherent desire for knighthood: ‘Dô kam geleischiert/und wol geziemiert/ein ritter, dem was harte gach. (Bk., III. 121, 13-15) These journeys will be investigated in Chapter 4 *The Grail and Parzival's Inner Journey*. Schechter and Semeiks also suggest that the Call to quest occurs when the hero is poised for great change, ‘either in a situation of entrapment, or in a more comfortable but no less stultifying world,’⁵¹ Both these situations apply to Parzival. Herzeloye, for fear that Parzival would succumb to the same fate as Gahmuret, his father, if he became a knight, totally neglects Parzival's education. His dwelling in Soltane is comfortable, but he is trapped in ignorance of his heritage and possible destiny:

der knappe alsus verborgen wart
zer waste in Soltâne erzogem,
an küniclicher vuore betrogen; (Bk.III, 117, 30 – 118, 2).

Schechter and Semeiks refer to Joseph Campbell's view that the hero's quest begins with the call to adventure, and that the call usually comes from without but can come from within. Accepting the call sets the journey in motion. They point out that ‘the greatest motif in myth and literature symbolizes the absolute necessity of radical, defiant, creative change in the individual's life.’⁵² They further say that the herald of this Call makes ‘a sudden dramatic appearance, disrupting the day-to-day existence of the hero.’⁵³ This appearance for Parzival is evidenced in the appearance of the knights in shining armour: ‘Dort kom geschufter her/dri ritter nach wuensche var,/von vuoze uf gewapent gar.’ (Bk. III, 120, 24-26). Parzival responds to the call, and thus begins his long, difficult quest. Campbell is of the opinion that the hero's journey should not be seen as a ‘courageous act but as a life lived in self-discovery.’⁵⁴ To Campbell the purpose of the hero's journey is ‘not the aggrandizement of the hero, but rather

⁵¹ Schachter & Semeiks, p.8.

⁵² Ibid., p.22.

⁵³ Ibid., p.23.

⁵⁴ Joseph Campbell, *The Hero with a Thousand Faces*. Princeton: Princeton University Press, 1968, p. xiv.

the ultimate aim of the quest must be to neither release not ecstasy for oneself, but the wisdom and the power to serve others.’⁵⁵

Sacker, however, gives a somewhat questionable view about the medieval background when he says, ‘The medieval background could in my opinion for a time be best forgotten, and attention concentrated on the individual work.’⁵⁶ This seems to be a strange suggestion, as the medieval background comprises both structure and content, the content being the presentation of the romance quest, which is the backdrop to the progress of the hero towards his goal, and the structure, the order of the episodes of the romance quest. Nevertheless, in his final chapter, Sacker calls for an examination of ‘aspects of the structure and those implications of the story on which the narrator and the characters do not comment.’⁵⁷ He goes on to say that attention should be paid to the relationship of Gahmuret, Parzival, and Gawan, to the interests of the two families of Mazadan and Titurel, and to the two societies of the Round Table and the Grail, also to the position of Parzival’s encounters with Trevrizent in Book IX between the two lengthy spaces of time which Gawan occupies in the foreground. This brings to the fore the idea of doubles which are so obvious throughout the tale. The ‘Double’ will be considered in detail in Chapter 2 *Verwandtschaft, Alter Egos, Doubles, and their Journeys*.

Wolfram’s work, for the most part, conforms to the pattern of the Medieval Romance Quest, as set forth by Schechter and Semeiks, who consider the quest as consisting of six episodes, the Call, the ‘Other’ (which I prefer to call the ‘Double),’ the Journey, Helpers and Guides, the Treasure, and the Transformation. This pattern does not apply to *Parzival* but to any quest form. Parzival’s inner journey takes place when he spiritually meets with Narcissus, Dionysos, Orpheus, and Christ. These mythological figures who are in the forefront of Parzival’s transformation will be discussed in Chapter 4 *The Transformation of the Hero*. Parzival does not die physically but spiritually.

Foulke and Smith, however, propose alternatives to these structural elements of the Romance Quest. Instead of a preliminary adventure, they suggest an emphasis on ‘the advent and initiation of the hero, his early trials and the introduction to the heroic tradition.’⁵⁸ They consider the latter two stages separated or merged depending on the outcome of the hero’s struggle. If the hero overcomes his opponent, the reward is given, but if he dies or disappears,

⁵⁵ Ibid.

⁵⁶ Sacker, p. xviii.

⁵⁷ Ibid.

⁵⁸ Ibid.

according to Romance, ‘the return to life, the exaltation or apotheosis is required.’⁵⁹ In other words there has to be a satisfactory conclusion. This applies more readily to Wolfram’s work. Parzival’s final battle, however, is of a spiritual nature with himself. He dies metaphorically to his former self and transforms into a man worthy of Grail Kingship. Foulke and Smith refer to the question of space and point out that ‘The specific scenes in the world seem less important for what they are than for what happens there.’⁶⁰ This is true of Wolfram’s work. They recognize these places and note that ‘localities become habitations of the universe.’⁶¹ Neither Parzival, Gawain nor Feirefiz die, though Parzival metaphorically dies to his former self and is ‘born’ anew.

This pattern does not apply to *Parzival* in particular but seems to be readily applicable to Wolfram’s work. Schechter and Semeiks, however, suggest the view that the hero’s quest begins with the call to adventure, and that the call usually comes from without but can come from within. They point out that ‘the greatest motif in myth and literature symbolizes the absolute necessity of radical, defiant, creative change in the individual’s life.’⁶² They further say that the herald of this Call makes ‘a sudden dramatic appearance, disrupting the day-to-day existence of the hero.’⁶³ This appearance for Parzival is evidenced in the sudden arrival of the knights in shining armour: ‘Dort kom geschufter her/dri ritter nach wuensche var,/von vuoze uf gewapent gar.’ (Bk. III, 120, 24-26). Parzival responds to the call, and thus begins his long, difficult quest. Campbell is of the opinion that the hero’s journey should not be seen as a ‘courageous act but as a life lived in self-discovery.’⁶⁴ Northrop Frye considers the purpose of the hero’s journey as: ‘not the aggrandizement of the hero, but rather the ultimate aim of the quest must be to neither release nor ecstasy for oneself, but the wisdom and the power to serve others.’⁶⁵

In tales of Romance the passage of time seems to be cyclical, following the seasons of the year. Quests are ‘to be accomplished in a year and one day.’⁶⁶ Wolfram’s work does not closely follow the usual romance pattern, as Parzival’s quest lasts four and a half years, ‘the hero’s trials occurring in winter and his triumph is assured and witnessed by the return of spring.’ In Parzival’s case the seasons pass four times rather than the usual year and a day span

⁵⁹ Ibid.

⁶⁰ Ibid., p.50.

⁶¹ Ibid.

⁶² Ibid., p.22.

⁶³ Ibid., p.23.

⁶⁴ Campbell, p. xviii.

⁶⁵ Quoted in *ibid.*, p. xiv.

⁶⁶ Ibid., p.50.

dedicated for the achievement of the quest. The dualities are expressed and synthesized. Each further chapter has its own content and structure which will be seen as the reading progresses.

Schechter and Semeiks explain that the Journey demonstrates the difficulties of the hero's quest. The central action of quest stories appears to be the peril-filled journey the hero must undertake to reach his goal. The importance of this journey will be explored in Chapter 3 *The Grail and Parzival's Journeys*, below. Meanwhile, the journey contributes to the structure of the work, as it is its mainstay in as much as each stage marks a development in the spiritual and physical aspects of the hero's life.

There is also the possibility of Wolfram's *Parzival* being a Bildungsroman or Entwicklungsroman. Boor recognizes that Parzival's journey runs in the usual stages of human development, from boyhood to Arthurian Knight, to Grail King, from childhood, to youth, and to adulthood. He is, however, of the opinion:

Von einem 'Entwicklungsroman' im moderenen Sinn darf man darum doch nicht reden. Denn hier ist ein vorgegebenes Ziel vorhanden, das Gralkönigtum zu dem Parzival und er allein [...] ausserlich und innerlich vorbestimmt ist.⁶⁷

Parzival may well be destined to Kingship of the Grail but arriving at his destination requires his conversion and worthiness of the goal. Boor states that Parzival, the youth, 'does not have to pass through two stages, but two key concepts: Arthur and the Grail.'⁶⁸ He recognizes that Arthur is not just the goal but the bridge to something higher, the Grail. He says that Wolfram points out in *Parzival* that there lies 'über Artur eine höhere, religiöse erfüllte Ritterwelt, die Welt des Grals.'⁶⁹ The quest for the Grail and Parzival's road lead from Arthur into regions which are closed from ordinary knights.

Scholars have also debated whether Wolfram's work is a Doppelroman, a work with two heroes. Parzival and Gawain appear to be Doppelgänger. Bumke, while considering the idea of a Doppelroman says this is not so. 'Der deutsche Roman hat nur einen Helden: Parzival, nur er ist "des maeres herre." (Bk. VII, 338,7), 'der rechte stam,' (Bk. XIII, 678, 30). Later, however, he expresses a different view and points out 'Bei Wolfram stehen zuletzt zwei Helden vor dem Gral, aber der zweite ist nicht Gawain, sondern Feirefiz [...] die beiden Handlungsstränge fester mit einander zu verbinden.'⁷⁰ Bumke also says that the many links between Gawain's and Parzival's adventures have not yet proved them to be as one. He is

⁶⁷ De Boor, p.95.

⁶⁸ Ibid., p.76.

⁶⁹ Ibid.

⁷⁰ Bumke, p.46.

evidently ambivalent about this question, which he leaves open for further consideration. Martin Jones in his chapter also considers the idea of a *Doppelroman*. He points out that it was a recent innovation within the context of medieval literature, having been evolved by Chrétien de Troyes in his *Perceval (Li Contes del Graal)*. Jones notes that the adventures of the two heroes alternate in the sequence P-G-P-G until approximately the middle of Book XIII.⁷¹ He says Wolfram's conception seems to be his own, including the synchronization of the Parzival and Gawan actions and the tracing of Parzival's movements in the background of the Gawan narrative until Bk IX when they meet in combat. Parzival visits the court in Books III and IV. Wolfram brings Parzival back to the court in Book XIV. These adventures are not described but Wolfram devotes this space to Gawan, but Parzival always remains in the background of the Gawan story. Jones suggests that although this seems to make the tale a *Doppelroman*, the adventures of the two heroes simply alternate. There is no attempt to harmonize their adventures chronologically, nor is there any indication that their adventures are connected, though both of them have a mission relating to the grail.⁷²

Perhaps the difference means that Parzival is seeking the Grail because he is destined to Grail Kingship, whereas Gawan is seeking on behalf of someone else, who is not destined to it. Nevertheless, Parzival's movements seem to be noted in reference to those of Gawan. Blamires, while considering Boor's reference to the two-storied structure of Wolfram's work also says, 'It would be more accurate to talk of a four-storied structure, since Gahmuret and Feirefiz are also 'heroes' of the poem in in much the same sense as Gawan.'⁷³ This will be explored in Chapter Chapter 2 *Verwandtschaft, Alter Egos, Doubles, and their Journeys*. The adventures of Gahmuret introduce the elements of the heroic life. Blamires also notes that the action centred around Feirefiz introduces the theme of 'the noble heathen' and 'the extension of knightly and spiritual ideals in the East,' and 'outside the Arthurian Court which can be viewed as a prelude to the history of Parzival.'⁷⁴ Parzival and Gawan have their own roles balanced, but Parzival remains 'des maeres here.'

The work may also be regarded as tripartite. Sacker points out that Wolfram's *Parzival* contains 'the stories of three men, the titular hero, his father and his friend.' All three are knights. Gahmuret, the father, belongs to the *Vorgeschichte*, and Parzival's and Feirefiz's stories are intertwined Jones and Jean-Marc Pastré also view the work as tripartite. The former

⁷¹ Ibid., p.38.

⁷² Ibid., p.39.

⁷³ Blamires, p.362.

⁷⁴ Ibid.

notes that the tale is contained in three blocks of narrative – Books III-VI, IX, and XIV-XVI, which cover Parzival's progress from the forest of Soltane to the Grail. Alongside these events runs a series of Gawan's adventures in Books VII-VIII, and X-XIV. It is in Book XIV that Parzival comes to the forefront again when he meets up Gawan.⁷⁵ Pastré refers to 'la tripartition fonctionnelle et de la féodalité,'⁷⁶ [the tripartite function and feudality recognizing 'L'isolement de Terre de Salvaesche est donc dépendent de l'isolement de Terre de Soltane.'⁷⁷ He refers to the position of the Grail Castle as 'L'isolement' du château et l'exigence de pureté que la pierre y fait régner ont fait parfois rapprocher Munsalvaesche d'une monastère.'⁷⁸ Bumke also detects three stages to the journey: the first phase relates to the rise of the hero from the status of foolish country boy to the highest knightly fame. Parzival wins Ither's amour, love from Condwiramurs through his *minne* and striving, and admission to Arthur's Court. Bumke notes, however, that above these stages there is another movement, 'Der Abstieg in die Sünde, die Umkehr (in the Trevrizent episode), and 'die Berufung durch Gott (Gralkönigtum).'⁷⁹ Foulke and Smith also recognize the work as tripartite, the first phase being 'the advent and initiation of the hero.'⁸⁰ The second phase, 'the quest of the hero'⁸¹ and the third 'the descent and recognition.'⁸² Bumke notes that from the beginning 'steht sein Handeln unter einem unheilvollen Zwang, der überall wirkt und hinterlässt es Kummer und Leid.'⁸³ Parzival has caused the birds of the forest to be threatened, because 'ez enwaere ob im der vogelsanc, / des sueze in sin herze dranc:' (Bk. III, 118, 15-17), his mother's death on account of his departure, and his maltreatment of Jeschute, which caused her sorrow and suffering. He kills Ither, steals his armour, leaves Condwiramurs after short happiness, and finally he misuses the opportunity to pose the all-important question which would finally cure the suffering of Anfortas, thus shaming the Round Table. It seems that none of this was done out of malice, but rather because of his ignorance. This is, perhaps, the second phase as Parzival's conversion, directed towards the Grail during his sojourn with the hermit, Trevrizent. According to Bumke the third phase

⁷⁵ Martin Jones, 'The significance of the Gawan Story in *Parzival*', in Hasty (ed.), *A Companion to Wolfram's Parzival*, pp.37-76, here 39.

⁷⁶ Jean-Marc Pastré, *Structures Littéraires et Tripartition Fonctionnelle dans le Parzival de Wolfram von Eschenbach*. Collection Sapience. Editions Klincksieck. Yonne: Imprimerie de la Place à Saint Julien du Sault, 1993, p.212.

⁷⁷ Ibid.

⁷⁸ Ibid., p.213.

⁷⁹ Bumke, p.362.

⁸⁰ Foulke and Smith, p.63.

⁸¹ Ibid., p.104.

⁸² Ibid., p.261.

⁸³ Bumke, p.48.

leads to the converging of the various threads of the tale. Parzival fights with Gawan, Gramoflanz and Feirefiz, and proves his superior knighthood, but the fight with Gramoflanz adds little to the picture of Parzival's conversion, for his sinfulness is not yet overcome. A little more is shown in the last book where the seeds sown by Trevrizent are beginning to flourish.

From the point of view structure of the work the *ordo amoris*, a concept attributed to St. Augustine, could also be regarded as an important point of Wolfram's *Parzival*. There is a definite duality within the *ordo amoris* in as much as the ecclesiastical and the chivalric are linked by the concepts of '*triuwe and kiusche*.' From the ecclesiastical point of view the *ordo amoris* defines what is an ordinate or disordinate state. This religious concept of the *ordo amoris* in Wolfram's *Parzival* is found in Herzeloide's excessive love for Parzival, which seems to originate from her love for Gahmuret, her late husband. She him and her son one and the same. It appears, however, that her intentions are disordered on account of its excess. Viewed from the chivalric standpoint, the *ordo amoris* also prioritizes what is important to the life of a knight, such as honour, courage, and loyalty. The duality is found in its connection with the religion element, which shares the common requirements of service to others less fortunate.

The structure and content of the *ordo amoris* presented by J. Poag, H. B. Willson, and Anne Huntley-Speare, is viewed from different standpoints. Poag refers to Parzival's connection with the Arthurian Court and considers Parzival's development threatened by his primitive emotions, by '*ungeniht, zorn, haz and nît*.'⁸⁴ His progress is viewed as 'an organic one of rising levels, [...] from the uncontrolled state of *ungeniht, nît*, through a more controlled state, characterized by the virtues of *zuht* and *schem*, and culminating in the illumination of the virtue of '*kuische*.'⁸⁵ Parzival's meetings with the Arthurian court seem to focus upon important events in Parzival's journey from the darkness of his spirit towards the light of grace as he progresses from *ungeniht* and *nît* to the goal of *kuische*. Parzival's uncontrolled emotion is awakened by the birdsong, which could be viewed as his subconscious desire for knightly fame. Poag notes that in 'the structure of the Arthurian romance the hero's encounters with the Arthurian Court have special significance., [his] potential for violent emotion [...] in the angry impatience he shows when Herzeloide tries to dissuade him from his knightly goal and take

⁸⁴ James F. Poag, 'Wip and Gral: Structure and Meaning in Wolfram's *Parzival*', *The Journal of English and Germanic Philology* 67 (1968), pp. 204-211, here p.204.

⁸⁵ Ibid.

his mind off his desire to become a knight'.⁸⁶ Poag detects 'seeds of anger, of *haz* and *nît*,⁸⁷ which increase and culminate in the killing of Ither in a fit of violence. Parzival's uncontrolled emotion is evidenced when his mother tries to dissuade him from his knightly goal. Poag detects four scenes which take place at Arthur's court, which demonstrate Parzival's struggle with his emotions. It is here that Poag detects *wîp* and *grâl* as symbols of the *ordo amoris*. He perceives this as Parzival's 'subconscious reversal of the medieval cosmic order (in which he puts a woman before the Grail in a fit of love-madness).'⁸⁸ Later Poag considers an increase in this inclination when Parzival 'puts a woman before God in a fit of anger.'⁸⁹ H. B. Willson, also in 1968, has views on the *ordo amoris*, some of which are shared by Poag. He considers it from the point of view of the *ordo* of chivalry. He refers to Herzeloyd's great love for her son, which he believes 'stems from that of her husband'. They are for her two persons in one:

ich was vil junger danne er,
und bin sin muoter und sin wîp. (Bk II, 24-25)

Willson notes that this is 'a demonstration of her *triuwe*'

Genouge sprehent, armuot,
Daz diu sî niht guot ,
swer diu durch triuwe lîdet,
helleviur die sêle mîdet,
die dolte ein wîp durch triuwe. (Bk. III, 117, 15-19)

Parzival's departure causes his mother's death of a broken heart. Willson considers her good intentions are 'disordered' 'because it is so excessive.'⁹⁰ Her natural love is an example of lack of *mâze*. This is certainly not in the interest of Parzival's future as 'he is deprived of his royal heritage.'⁹¹ Willson considers that Herzeloyde's inordinate love results in 'a clear perversion of order, the order into which her son has been born,'⁹² that of a prince. The episode of the birdsong as Willson says, 'is to pervert the order of God's creation':

diu sprach, wes wende ich sin gebot,
der doch ist der hoechste got?.' (Bk. III, 119, 13)

⁸⁶ Ibid.

⁸⁷ Ibid., p.206.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Willson, p.184.

⁹¹ Ibid.

⁹² Ibid., p.185.

Also, when he decides to leave, she tried to thwart his desire. It is true, she is well intentioned, but misguided in her *ordo* by failing to prepare Parzival for his future, that of a knight and Grail King. This is referred to as *inordatio* because it thwarts the normal process of growth necessary to the fulfilment of Parzival's personality. His childhood can, therefore, be considered *inordinate*. His inordinate conduct as the result of this inordinate education is evidenced in his maltreatment of Jeschute, exhibiting a lack of *zuht*. Willson points out that 'to the members of Arthur's Court, who knew nothing of his inordinate behaviour at Munsalvaesche, Parzival appears as an exemplary knight.'⁹³ Fortunately, even though he lacks *caritas* at Munsalvaesche by failing to pose the Mitleidsfrage, he is not completely lost, but still is guilty of *superbia* which Willson translates as 'inordinate love, that love of oneself and not for God.'⁹⁴ Willson also regards *superbia* 'the epitome of disordered love and was the cause of the fall of the rebel angels and of original sin and of the sin of in mankind.'⁹⁵

Huntley-Speare's view of the *ordo amoris*, however, is also of a religious nature as she refers to the Holy Spirit again as the turtledove. She differentiates between *selfish* and *selfless* love, the former being self-serving, as in the case of 'Herzeloyde's overprotective care of Parzival in his youth, Anfortas's desire for Orgeluese [...] and Parzival's interest in Jeschute.'⁹⁶ There are, however, consequences. Huntley-Speare points out that Herzeloyde's keeping Parzival in ignorance of his knightly heritage, thereby keeping him for herself, results in her death. Selfless love, according to Huntley-Speare, is often 'associated with the turtledove.'⁹⁷ She considers the primary act of the entity [the Holy Spirit] as 'rendering aid: similarly Parzival's horse, Cundrie, and the Grail knights convey divine assistance in conjunction with their appearance.'⁹⁸ She also sees among the secondary tasks of the Holy Spirit as 'proclaiming the identity of the recipient of the attention': likewise Sigune and Cundrie identify Parzival at each of the initial meetings with him.⁹⁹ She also sees the Holy Spirit affirming the truth of the designated one's status, as when Cundrie bears witness to Parzival's delinquent status, caused by his failure to enquire about Anfortas's illness. Here she points out that '*selfless love*' can be considered 'the act of rendering assistance.'¹⁰⁰ Later she testifies to his 'redeemed

⁹³ Ibid., p.193.

⁹⁴ Ibid., p.195.

⁹⁵ Ibid.

⁹⁶ Anne Huntley-Speare, 'The Symbolic Use of the Turtledove for the Holy Spirit in Wolfram's *Parzival*', *Mystic Quarterly* 22: 3 (1996), pp.111-130, here 122.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid.

¹⁰⁰ Ibid., p.124.

condition'.¹⁰¹ She seems to stress the Triune God, noting that Trevrizent, upon hearing of Anfortas's healing, praises all three persons of the Trinity, 'the Triune God.'¹⁰² She points out that Wolfram's employment of the turtledove device concentrated rather on the particular behaviour that characterize his visualization of a community embodying Christianity as well as knightly ideals.¹⁰³ As a result, she believes 'His use of heraldic emblems as a means of communicating his teachings reveals two differing elements of composition: use of the turtledove device on the arms of the Grail Company'.¹⁰⁴

Later, Poag considers an increase in this inclination when Parzival 'puts a woman before God in a fit of anger.'¹⁰⁵ He points out that 'the same perversion of order in which God is displaced from His supreme position in the hierarchy of love is apparent when Parzival advised Gawan to rely not on God for help, but on his own good deeds':

ich was im dienst untertân,
 sit ich genâden mich versan,
 nu wil ich im dienst widersagen:
 hât er haz, den wil ich tragen.
 vrunt an dîner kampfzer zit
 da nem ein wîp vûr dich den strît:
 diu müeze ziehen dîne hant;
 dn der du kiusche hât bekannt
 und wîpliche güete: (Bk. VI, 332, 9-13)

This demonstrates Parzival's complete lack of humility. Willson further believes that this renders his chivalry 'totally inadequate [...] inordinate.'¹⁰⁶ Willson's views seem to be more of a religious nature.

Richter, however, considers Wolfram's structure as consisting of four areas 'Herrschaftsräumen, Räumen der Verwilderung und Räumen' She also detects five spheres/areas of transformation, the Orient, the Arthurian Court, the Gail sphere, Terre Salvaesche and Terre Merveile.¹⁰⁷ Her views on these two areas will appear in Chapter 4 *The Transformation of The Hero*, together with those of Hughes' view of the four mythological

¹⁰¹ Ibid.

¹⁰² Ibid.

¹⁰³ Ibid., p.125.

¹⁰⁴ Ibid., p.100.

¹⁰⁵ Ibid., p.206.

¹⁰⁶ Ibid., p.195.

¹⁰⁷ Julia Richter, *Spiegelungen: Paradigmatisches Erzählen in Wolframs Parzival*. Berlin: De Gruyter, 2015, p.85.

figures, Narcissus, Dionysos, Orpheus and Christ, whom Parzival meets, metaphorically during his inner, spiritual journey. These figures who are presented by Hughes are all-important in Parzival development.

Both Bumke and Murphy identify the *Frame Story*. Bumke considers the *Gahmuret-Feirefiz-Geschichte* as ‘Rahmen der Doppelhandlung von Parzival und Gawan.’¹⁰⁸ He shows that because of his addition of a new beginning and new ending to the basic story of Chrétien’s Grail, Wolfram should be given credit for being the creator of the frame story in German Literature.¹⁰⁹ The story of Gahmuret and Belakane ends with the birth of Feirefiz, and the story of Gahmuret and Herzeloide ends with the birth of Parzival. In this way the end of the tale is forecast. At the end one expects to see Parzival and Gawan together before the Grail, but it is Parzival and Feirefiz who stand there. Gawan’s destiny is completed when he marries Orgeluse, while Parzival’s is continued in his son, Loherangrin, and his grandchildren.

Murphy gives a very interesting account of the Frame Story which greatly enhances the understanding of the structure of the work. He sees Wolfram’s Feirefiz framework as Books I and II at the beginning of the tale, and Books XV & XVI at the end, enclosing and giving new meaning to the Arthurian Grail material which came from Chrétien. Murphy says that by the creation of the Feirefiz story and placing it into the frame chapters Wolfram ‘both shows respect for the integrity of the traditional grail material as he received it and places Parzival and the Grail in a new theological and poetic framework.’¹¹⁰ He says that the frame chapters constitute a new and compelling contest that forces the voice of legend and heroism to speak of the contemporaneous worlds of Muslim-Christian warfare. Murphy says that: ‘this complex epic is both legendary and contemporary and whose very structure forces him or her to assess the military world of chivalric, knightly warfare in the light of the world of kinship and religious loyalties’.¹¹¹ He suggests that readers of the frame story should ask a religious question of Christendom in the style of Parzival’s *Mitleidsfrage*, ‘What ails us?’ This question could well be posed to the warmongers of the present age.

Usually, the Arthurian Quest revolves around a central object. The journey starts from the Arthurian Court and returns there with the object of the quest. This object is usually for the betterment of all. Schechter and Semeiks also state that the goal of the quest takes many forms.

¹⁰⁸ Bumke, p.189.

¹⁰⁹ G. Ronald Murphy, *Gemstone of Paradise. The Holy Grail in Wolfram’s Parzival*. Oxford: Oxford University Press, 2006, pp.100-101.

¹¹⁰ Ibid.

¹¹¹ Ibid.

Every version of the quest in myth, fairy tale, and fantasy, is built around a particular ‘boon,’ often a fabulous treasure, as in *Jason and the Golden Fleece*, the fleece being the symbol of the power of kingship, the Holy Grail, the Water of Life, the Plant of immortality, the Ark of the Covenant, etc. Similar quests are found in such tales as the quest of *Beowulf* to kill Grendel, and bring back his head as a trophy, the voyages of *Sindbad*, undertaken for the purpose of replenishing his lost fortune. In each there is a hero with a definite goal who needs to undergo trials and battles from which he returns safely with the object of his quest. In each case the hero has to return with the prize for the betterment of all. In Wolfram’s work this object is the Grail, the metaphor for self-knowledge, which is the benefit of all, as it renders him capable of assuming the kinship of the Grail.

There is also a four-fold construction to the work which Hughes detects, when he considers the four mythological figures, Narcissus, Dionysos, Orpheus and Christ, who portray Parzival’s psychological states, generally applied to one’s progress through life. These can also apply to the developmental stages of everyone’s life. Hughes has selected Narcissus as the inclination to self-love which he considers ‘part of psychological growth and development.’¹¹² This is likened to Parzival’s self-centred childhood. Hughes considers the ‘ego’ as the first stage of development. Parzival’s childhood cuts him off from society which results in a loss of unity. For Parzival the ‘pool’ of Narcissus is presented as the shining armour of the Knights, in which he sees his reflection, inviting him to knighthood. This is the start of his journey to selfhood. The following meetings with Dionysos, Orpheus and Christ during Parzival’s inner journey take place when he spiritually meets these 4 figures who are presented by Hughes as all-important in Parzival development. Parzival is invited to the journey by Narcissus, where he encounters Dionysos, Orpheus and Christ. Dionysos, a double personality, represents the dark side of the personality, the unconscious self, and Orpheus, as Hughes quoting Jung describes him as, ‘the whole individual.’¹¹³ Christ, as a mythological figure, should not be misunderstood as a figure of fiction, nor should His divinity be diminished. For Hughes, according to John Dunne, Christ exemplifies the four turning points, or conversions in one’s life.

On both journeys there is a treasure to be sought. In both cases this treasure is the Grail, but in each case, the Grail has a different meaning. In the outer journey, the Grail is an object of magical powers, providing all manner of sustenance, whereas spiritually, it is associated with

¹¹² Richard E. Hughes, *The Lively Image. Four Myths*. Cambridge, Massachusetts: Winthrop Publishers, Inc., 1975.

¹¹³ *Ibid.*, p.111.

pseudo religious connotations. Wolfram portrays this event as the descent of the Dove every Good Friday with a consecrated wafer, representing a pseudo form of Holy Mass. The transformation of the hero is both physically and religiously effected. For Parzival, the achievement of the Grail has a dual benefit. Physically, he achieves the Kingship of the Grail, and spiritually he acquires God's forgiveness, blessing and favour. This could be considered another high point of the whole work, even the synthesis of the duality of the whole work.

As was seen earlier the highpoints of the text are closely linked with the division into Books. Books I – IX appertain to Parzival's development, with Book IX being the climax of his spiritual journey as he meets with Trevrizent who brings about his conversion. It is at this point that Gawan comes to the fore and seems to overshadow Parzival's success, when Books X-XIV are devoted to Gawan in what appears to be an anti-climax. Thereafter, Books XV and XVI focus on Parzival's union with Feirefiz and the final climax when Feirefiz converts to Christianity and Parzival becomes Grail King. The question of Gawan's role in the work remains, inviting further investigation.

The structure and content align, as Wolfram's structure follows that of the Medieval Romance Quest, with its sequence of the Call, Helpers and Guides, Journey, Treasure, and Transformation. It is through these episodes that Parzival's progress is flagged. The dualities are expressed and synthesized. Each further chapter has its own content and structure which will be discovered as the reading thereof unfolds. The work offers endless possibilities for research into religious, spiritual, psychological and bucolic topics, each of which has its own possibilities.

Each Book coincides with Parzival's meetings with his relatives, which may be considered structural points in the work, as his progress is recorded in several of Wolfram's Books. The structure and content of Wolfram's work is a complicated matter. The numerous dualities, such as those of the alter egos, become synthesized as Parzival absorbs their characteristic qualities. The connection between Parzival and Gawan, however, needs further consideration. It is true, Wolfram's work is a literary fiction, not a historical tale, but the other characters are straightforward with no complications. The question remains, are Parzival and Gawan separate entities, or are they representatives of the two faces of the hero, the one who is and the other what he should become? Even though Parzival assimilates the qualities of his alter egos in the tale, they remain individual persons. At the end of the tale Parzival and Gawan go their separate ways. They do not become one. This problem is considered in Chapter 2 *Verwandtschaft, Alter Egos, Doubles, and their Journeys*, where Parzival meets helpers who are his relatives, the importance of whom will be interpreted therein as alter egos and 'Doubles.'

They awaken in him his latent family qualities, and the desire for change, which are of importance to him as he passes through the various stages of his heroic progress. These meetings are of importance in the structure of the work as they plot the hero's progress from ignorance to enlightenment culminating in his sojourn with his sojourn with Trevrizent, his hermit uncle, who finally convinces him of the necessity of conversion. The word Conversion, it should be noted, is not just a religious concept. It may be applied to any action of change, whether of mind or even to the conversion of a garden shed into a sunroom. Parzival's conversion, however, has a religious connotation, as he moves from Gotteshass to the religious rectitude required of a Grail King. Parzival's meetings with his relatives and other helpers may be considered key structural points in the work. Parzival could well be considered an example of the Everyman tale. It is true, not everyone can become Grail King, but if Grail Kinship is considered as one's goal of self-knowledge and perfection, everyone with the appropriate effort can attain his or her own metaphorical Grail.

Regarding the journey and the preliminary minor adventures, Parzival's journeys do not seem to be physically perilous but rather of a perilous, spiritual nature, a wandering in the wilderness on a fruitless search, in which he combats his own inner demons during a dark spiritual wandering in the wilderness. These journeys will be considered in Chapter 3 *The Grail and Parzival's Inner, Spiritual Journey*. Parzival's inner journey takes place when he spiritually meets with four mythological figures, Narcissus Dionysos, Orpheus and Christ, in Chapter 4 *The Transformation of the Hero*. Richard Hughes refers to these four figures as representatives of the psychological stages in Parzival's progress.

Hugh Sacker noticed that early critics, such as Schwietering and Ehrisman, had considered the essence of the work in descriptive rather than structural terms. He refers to Schwietering's view as exemplifying: 'some medieval pattern of thought, such as the various stages in the salvation of man, a parallel between the form of medieval literature and art, and that of Romanesque and Gothic architecture.'¹¹⁴ Early critics had considered the essence of the work in descriptive rather than structural ways. This seems to be nearer to the true meaning of the work, though some critics discard it. This, again, though descriptive seems to be nearer the mark, as it portrays Parzival's journey as one of acquiring the religious and chivalric knowledge befitting the future Grail King. During this time, he meets helpers who are his relatives. They can be interpreted as his alter egos. They awaken in him his latent family qualities, and the desire for change, which are of importance to him as he passes through the various stages of

¹¹⁴ Sacker, p.174.

his heroic progress. These meetings plot his progress from ignorance to enlightenment which culminates in his sojourn with Trevrizent, his hermit uncle, who finally convinces him of the necessity of conversion. This seems to be nearer to the true meaning of the work, though some critics discard it. There were also some exaggerated views on structure which Sacker deemed to exemplify 'some medieval artistic style such as some medieval pattern of thought, such as the various stages in the salvation of man. Sacker, however, recognizes that 'the stages of form may be meaningfully related to the study of content'.¹¹⁵

Foulke and Smith, however, propose alternatives. Instead of a preliminary adventure, they suggest an emphasis on 'the advent and initiation of the hero, his early trials and the introduction to the heroic tradition.'¹¹⁶ They consider the latter two stages separated or merged depending on the outcome of the hero's struggle. If the hero overcomes his opponent, the reward is given, but if he dies or disappears, according to Romance the return to life, the exaltation or apotheosis is required.'¹¹⁷ This applies more readily to Wolfram's work. Parzival's final battle, however, is of an inner, spiritual nature with himself. He dies metaphorically to his former self and transforms into a man worthy of Grail Kingship. Foulke and Smith refer to the question of space and point out that 'The specific scenes in the world seem less important for what they are than for what happens there.'¹¹⁸ This is true of Wolfram's work. They recognize these places and note that 'localities become habitations of the universe.'¹¹⁹ They, however, propose alternatives. Instead of the preliminary adventures, they suggest emphasis on 'the advent and initiation of the hero, his early trials and the introduction to the heroic tradition.'¹²⁰ They consider the latter two stages separated or merged depending on the outcome of the hero's struggle. Neither Parzival, Gawan nor Feirefiz die, though Parzival metaphorically dies to his former self and is 'born' anew. It is Boor's view that the work presents the development of a predestined nature, of 'raw material of the highest form to which the hero is destined.'¹²¹ This seems to be 'a medieval form of thought, that of striving towards an inevitable end.'¹²² Parzival may well be destined to Kinship of the Grail but arriving at his destination requires his conversion and worthiness, but two key concepts: Arthur and the

¹¹⁵ Ibid., p.175.

¹¹⁶ Ibid., p.51.

¹¹⁷ Ibid., p.51.

¹¹⁸ Ibid., p.50.

¹¹⁹ Ibid., p.50.

¹²⁰ Schechter and Semeiks, p. 5.

¹²¹ De Boor, p.60.

¹²² Ibid.

Grail.¹²³ Boor says that Wolfram points out in *Parzival* that there lies 'über Arthur eine höhere, religiöse erfüllte Ritterwelt, die welt des Grals.'¹²⁴ The quest for the Grail and Parzival's road lead from Arthur into regions which are closed from ordinary knights. .

Although the quest takes the shape of an outward journey, in Wolfram's *Parzival* there is a duality of outer and inner journeys, the outward taking the form of a physical journey through space and time seeking the Grail and the kingship thereof. Alongside it runs the spiritual journey in which Parzival seeks self-knowledge which is represented by the Grail. There is a duality within the outer and inner Journeys. The outer comprises the Medieval Romance Quest episodes, whereas the inner journey is one of a spiritual nature, the gradual awareness of sinfulness which culminates with Parzival's sojourn with Trevrizent in Bk. IX..

The 'Opposite or Double' plays a very important role in the tale. Schechter and Semeiks use the word 'Other' but note that it is also known as the 'Double or Opposite.' They consider the Double to be: 'a personality that is, in every crucial respect, the exact opposite of the hero's, the one who embodies the hidden side of the hero's public personality, [...] all the latent tendencies, drives, and often from his/her own conscious awareness.'¹²⁵ They refer to the 'Double' as the one who 'Symbolically represents precisely that dark, unlive, and generally unacknowledged part of the central character's personality.'¹²⁶ Meeting with the 'Double' is a crucial event in the hero's journey towards his goal, that of self-knowledge. It is, therefore, of great importance for Parzival to meet his 'Opposite' or 'Double' in the figure of Gawan, who possesses all the chivalric qualities which Parzival lacks. This person may be also regarded as an 'alter ego,' in this case Parzival's main alter ego. The 'Double' is also known as the alter ego. It appears often in quest stories. It can be a stranger, but in the case of Parzival there are several alter egos, of which Gawan, a distant cousin, can be said to be the main one. The importance of *alter egos* will be discussed in Chapter II *Verwandtschaft/Sippe and Alter Egos*, below. Schechter and Semeiks further point out that that the 'Double' can possess traits which the 'Opposite' lacks e.g., Gawan possesses all the chivalric qualities for which Parzival has to strive. Symbolically the 'Double' can sometimes represent the dark, unlive, and generally unacknowledged part of the main character's personality, kept hidden from the eyes of the world. Meeting with the 'Double' is the first significant stage in the journey, because thereby Parzival begins to realize and accept an awareness of self.?? Gawan seems to be aware of

¹²³ Ibid., p.66.

¹²⁴ Ibid., p.76.

¹²⁵ Ibid., p.8.

¹²⁶ Ibid., p.96.

Parzival as the Rote Ritter who is often seen in the background of his activities. How aware each is of the other will be considered in Chapter 3 The Grail and Parzival's Spiritual Journey.

Sacker, however, gives a somewhat questionable view about the medieval background when he says, 'The medieval background could in my opinion for a time be best forgotten, and attention concentrated on the individual work.'¹²⁷ This seems to be a strange suggestion, as the medieval background comprises both structure and content, the content being the presentation of the romance quest, which is the backdrop to the progress of the hero towards his goal, and the structure, the order of the episodes of the romance quest. Nevertheless, in his final chapter, Sacker calls for an examination of 'aspects of the structure and those implications of the story on which the narrator and the characters do not comment.'¹²⁸ He goes on to say that attention should be paid to the relationship of Gahmuret, Parzival, and Gawan, to the interests of the two families of Mazadan and Titurel, and to the two societies of the Round Table and the Grail, also to the position of Parzival's encounters with Trevrizent in Book IX between the two lengthy spaces of time which Gawan occupies in the foreground. This brings to the fore the idea of doubles which are so obvious throughout the tale. The 'Double' will be considered in detail in Chapter 2 *Verwandtschaft, Alter Egos, Doubles, and their Journeys*.

Foulke and Smith consider the latter two stages separated or merged depending on the outcome of the hero's struggle. If the hero overcomes his opponent, the reward is given, but if he dies or disappears, according to Romance, 'the return to life, the exaltation or apotheosis is required.'¹²⁹ In other words there has to be a satisfactory conclusion. This applies more readily to Wolfram's work. Parzival's final battle, however, is of a spiritual nature with himself. He dies metaphorically to his former self and transforms into a man worthy of Grail Kingship. Foulke and Smith refer to the question of space and point out that 'The specific scenes in the world seem less important for what they are than for what happens there.'¹³⁰ This is true of Wolfram's work. They recognize these places and note that 'localities become habitations of the universe.'¹³¹ Neither Parzival, Gawan nor Feirefiz die, though Parzival metaphorically dies to his former self and is 'born' anew.

Jones says Wolfram's conception seems to be his own, including the synchronization of the Parzival and Gawan actions and the tracing of Parzival's movements in the background

¹²⁷ Sacker, p. xviii.

¹²⁸ Ibid., p. xviii.

¹²⁹ Foulke and Smith, p.51.

¹³⁰ Ibid., p.50.

¹³¹ Ibid.

of the Gawan narrative until Bk IX when they meet in combat. Parzival visits the court in Books III and IV. Wolfram brings Parzival back to the court in Book XIV. These adventures are not described but Wolfram devotes this space to Gawan, but Parzival always remains in the background of the Gawan story. Jones suggests that although this seems to make the tale a *Doppelroman*, the adventures of the two heroes simply alternate: ‘there is no attempt to harmonize their adventures chronologically, nor is there any indication that their adventures are connected, though both of them have a mission relating to the grail.’¹³² Perhaps the difference means that Parzival is seeking the Grail because he is destined to Grail Kingship, whereas Gawan is seeking on behalf of someone else, who is not destined to it. Nevertheless, Parzival’s movements seem to be noted in reference to those of Gawan. Blamires, while considering Boor’s reference to the two-storied structure of Wolfram’s work also says, ‘It would be more accurate to talk of a four-storied structure, since Gahmuret and Feirefiz are also ‘heroes’ of the poem in in much the same sense as Gawan.’¹³³ This will be explored in Chapter 2 *Verwandtschaft, Alter Egos, Doubles, and their Journeys*. The adventures of Gahmuret introduce the elements of the heroic life. Blamires also notes that the action centred around Feirefiz introduces the theme of ‘the noble heathen’ and ‘the extension of knightly and spiritual ideals in the East,’ and ‘outside the Arthurian Court which can be viewed as a prelude to the history of Parzival.’¹³⁴ Parzival and Gawan have their own roles balanced, but Parzival remains ‘des maeres here.’

Parzival’s mother’s natural love is an example of lack of *mâze*. This is certainly not in the interest of Parzival’s future as ‘he is deprived of his royal heritage.’¹³⁵ It is true, she is well intentioned but misguided in her *ordo* by failing to prepare Parzival for his future, that of a knight and Grail King. This is referred to as *inordatio* because it thwarts the normal process of growth necessary to the fulfilment of Parzival’s personality. His childhood can, therefore, be considered *inordinate*. His inordinate conduct as the result of this inordinate education is evidenced in his maltreatment of Jeschute, exhibiting a lack of *zuht*.

Parzival does not die physically but spiritually. Wolfram’s work does not appear to follow closely the romance structure, as Wolfram’s elaborations give his work a more religious tone than that of the usual romance quest. He has also provided some psychological overtones to the work which invite further consideration. Frye says the second stage contains the crucial

¹³² Jones, p.39.

¹³³ Blamires, p.362.

¹³⁴ Ibid., p.362.

¹³⁵ Willson, p.184.

struggle. Parzival's crucial struggle is with God, exhibited in his 'Gotteshass,' from whom he has withdrawn all 'feudal' allegiance. This crucial struggle is the struggle with his inner self. Frye's final stage is 'the exaltation of the hero.'¹³⁶ According to Frye the exaltation occurs when Parzival reconciles with God and overcomes his struggle with himself. Parzival's journeys do not seem to be physically perilous but rather a wandering in the wilderness on a fruitless search.

¹³⁶ Ibid., p. 51.

Chapter 2

Verwandtschaft, Alter Egos and Doubles

This chapter will examine the parts played by Verwandtschaft in Parzival's progress towards his transformation from ignorant youth to readiness for Kingship of the Grail. Parzival's family members, their personal journeys, and how they act as his alter egos and 'Doubles.' Their importance as such will become evident as he, during his personal journey, meets them and learns from them, as he assimilates their family qualities which he already possesses, but which, on account of his stunted spiritual growth, lie dormant within him awaiting enlightenment. These latent qualities are necessary for the development of his personality and his achieving self-knowledge. Each family member as an alter ego, has his or her own journey which enables each one to assist Parzival in his eventual achievement of worthiness of Kingship of the Grail. The concept of Verwandtschaft and Lineage will be considered as they relate to Parzival's alter egos. Parzival's development takes place gradually during his journeys, both physical and Spiritual. Parzival, belonging to both families, has a double necessity of achieving both states. This duality becomes synthesized when he reaches both spiritual and chivalric success.

This chapter will be divided into two parts. The first will consider Parzival's meetings with his alter egos, Sigune, Cundrie, Gurnemanz, and Gawan, who awaken his inherited spiritual qualities already lying latent within him. Because of their spiritual nature in their link with the Grail, these family members can be viewed as alter egos, whereas those of the Chivalric association have an affiliation with chivalry and knighthood, and can be viewed as 'Doubles', actual persons rather than states of mind. 'Doubles' are those who are to be emulated by Parzival, metaphorically becoming them. Such figures are Ither, Gawan, Anfortas, and Trevrizent. The two former figures, and perhaps Feirefiz could also possibly be alter egos on account of their obvious duality of chivalry and spirituality. In the second part of the chapter 'Doubles,' will be considered, from the point of view of how they meld with or differ from the alter egos. The 'Opposite or Double' plays a very important role in the tale. Schechter and Semeiks use the word 'Other' but note that it is also known as the 'Double or Opposite.' They consider the Double to be:

a personality that is, in every crucial respect, the exact opposite of the hero's, the one who embodies the hidden side of the hero's public personality, [...] all the latent tendencies, drives, and often from his/her own conscious awareness.¹³⁷

To avoid any unpleasant connotations, I shall use the designation 'Double.'

¹³⁷ Schechter and Smeiks, p.8.

Carl Jung's views on anima and animus shed light on the concept of alter egos and 'Doubles.' He explains the duality of male and female as the *animus* and the *anima*, the *animus* the unconscious masculine side of a woman, and the *anima*, the unconscious feminine side of a man. He theorizes that the *anima* makes up the feminine psychological qualities which a man possesses, and the *animus* contains the masculine qualities possessed by a woman. In Parzival his *animus* is exhibited in his childhood by his hunting and shooting birds with his bow and arrow. His *anima* is evidenced by his sensitive response to the birdsong and his response to his mother's decree that the birds should be destroyed. There is also the question of Parzival's latent *anima* which needs to be awakened to give balance to his *animus*. The duality of animus and anima is of importance here. Jung explains that the anima in a man can be a positive function as 'When a man takes seriously the failings, moods, expectations and fantasies sent by his *anima*, when he fixes them on some form as in writing, painting, sculpture, musical composition [...].'¹³⁸ He goes on to say that in the Middle Ages there was a 'perceptible spiritual differentiation in religious, political and other cultural matters.'¹³⁹ It appears that the cult of the lady signifies an 'attempt to differentiate the feminine side of man's nature regarding the outer woman as well as in relation to the inner world.'¹⁴⁰ The lady in whose service the knight placed himself to perform heroic deeds is said to be the personification of the *anima*. Parzival's *animus* was evident from the beginning when he shot the birds, wished to become a knight, and selfishly left his mother despite her protests.

Parzival's first meeting with an alter ego is with Sigune, the epitome of anima. She is compassionate and sorrowful on account of the death of Schionatulander. She also shows her animus when she castigates Parzival for his lack chivalry and for having failed to ask the healing question at Munsalvaesche. There arises the question of the ring which Sigune wears. An anchoress would not wear jewellery, but Wolfram explains it as a sign of devotion to Schionatulander. Wolfram appears to be synthesizing the worldly and the spiritual, making the ring a symbol of eternal love. It could also represent the ring worn by a professed nun representing her spiritual marriage to Christ. Sigune, however, is not a professed nun, so the ring has a more mundane meaning. Bumke believes that the fact that both Parzival and Sigune have had a 'vorbildliche Ehe' plays a role in their journey. He says, 'Beide waren zur selben Zeit nach langer Trennung mit Ehegatten vereint. Parzival in Leben, Sigune in Tod.'¹⁴¹ Bumke

¹³⁸ Carl Jung, *Man and His Symbols*, London: Aldus Books, 1978, p. 195.

¹³⁹ Ibid., p.196.

¹⁴⁰ Ibid., p.196.

¹⁴¹ Ibid., p.120

obviously shares Wolfram's unorthodox view of marriage, but he is more orthodox in agreeing that 'Askese, Buß, Selbstverleugnung, Welt Abkehr und Tod...der eigentliche christliche Weg ist.'¹⁴² Wolfram views Sigune's "Marriage" in her words, 'er ist iedoch vor got mîn man.' (Bk. IX, 440, 8) The ring given to her by Schionatulander: 'der gültigen Ehe und soll sie zu Gott geleiten. /'der rehte' ê diz vingerlîn für got sol mîn geleite sîn.' (Bk. IX, 440, 13-14)¹⁴³

Sigune and Schionatulander were not married, and their association was not consummated, which Sigune seems to have regretted. Parzival rebukes her for wearing a ring, which is not in keeping with the life of an anchoress, but Sigûne explains it:

sô trage ich niender den gebere
der underswinge mir mîn ê.
mîme leben tet sin sterben wê.
der rehten ê. diz vingerlîn
vür got sol min geleite sîn. (Bk., 440, 10-14)

At this point in her journey, she has achieved the second stage of her spiritual development known as the "via illuminativa."¹⁴⁴ Sigune sees Schionatulander's death, not as a personal loss, but rather, as a gift from God. She appears to have moved beyond her grief at his death. Later she is found dead beside Schionatulander's coffin. She is on her knees in a position of prayer, proving her goodness unto death. Wolfram praises Sigûne:

er vant ein clôsnaerinne,
diu durch die gotes minne
ir magetuom unt ir vröude gap,
wîplîcher sorgen urhap
ûz ir Herzen blüete alniuwe,
unt doch durch alte triuwe. (Bk IX, 435. 13-18)

Sigune dies in the odour of sanctity proving that she has reached the end of her excessive penitence and has finally received forgiveness. This concludes her spiritual journey. Sigune is the epitome of anima. She is compassionate and sorrowful on account of the death of

¹⁴² Ibid., p.120.

¹⁴³ Ibid., p.161.

¹⁴⁴ David F. Tinsley, 'Sigune's Affective Spirituality as a Model for Parzival'. Delivered at the International Congress on Medieval Studies, May 1997.

Schionatulander. She also shows her animus when she castigates Parzival for his lack chivalry and for having failed to ask the healing question at Munsalvaesche.

Sigune, though helping Parzival on his way, sends him several times on the wrong path. Marion E Gibbs makes interesting observations regarding Sigune's guidance. On their first meeting Gibbs points out that Sigune deliberately misdirects him: *Si wiste in unrehte nach.* (BK. III, 141, 30), fearing that Parzival will lose his life attempting to avenge the death of Schionatulander. She is concerned for his safety, but unintentionally she sends him on the path to Artur's Court. From this event results his achievement of knighthood. Gibbs also explains that this path leads him to his encounter with Ither during which Parzival kills him. She says, 'it is essential to Wolfram's view of the progress of Parzival that he should progress through mistake and failure.'¹⁴⁵ The second wrong path is taken after his failure at Munsalvaesche to ask the *Mitleidsfrage*. Sigune allows him to depart 'hurt and dejected, without even a distant goal to guide him.'¹⁴⁶ Gibbs points out that 'in order to atone, he has, first, to fall into the greatest of all sins, rejection of God.'¹⁴⁷ Gibbs notes at the third meeting, Gibbs notes that Sigune consciously directs him to follow Cundrie's tracks in order to reach Munsalvaesche. She remarks 'Failure and suffering he has known, but he has still to return to his faith in God, without which he cannot assume his destined role.'¹⁴⁸

Tinsley sees both Sigune and Parzival "embarking on a spiritual journey marked by sin. Sigune is aware of her transgression, but Parzival remains *tump*, oblivious of his mother's death. He seeks the courtly world in ignorance. She flees the courtly world in penance."¹⁴⁹ This is, once again, an example of duality. Bumke also recognizes the duality of Parzival's and Sigune's spiritual journey. He says,

Der Zeitpunkt ihres Todes soll wahrscheinlich auf den Tag genau mit Parzivals Erhebung zum Gralkönig zusammenfallen; darin zeigt sich wieder, wie eng die Sigune- und Parzival-Handlung verbunden sind. Beide sind gleichzeitig an ihr Ziel gelangt. Parzival ist Gralkönig geworden; Sigûne ist ihrem Geliebten nachgestorben. Beide haben von Gott Gnade gefunden.¹⁵⁰

The fourth and last 'meeting' between the cousins is on Parzival's return to the Grail Castle with Condwiramurs and his company. They find Sigune dead on the tomb of

¹⁴⁵ Marion E. Gibbs, 'Wrong Paths in *Parzival*', *Modern Language Review* 63:4 (1968), pp.872-76.

¹⁴⁶ *Ibid.*, p.872.

¹⁴⁷ *Ibid.*

¹⁴⁸ *Ibid.*, p. 873.

¹⁴⁹ Tinsley, p.7.

¹⁵⁰ Bumke, p.120.

Schionatulander. Tinsley concludes that the odour of sanctity which comes from her gives the impression that Sigune has indeed reached the final stage of spiritual development, the '*via unitiva*.' ¹⁵¹ This results in his meeting the pilgrims who direct him to Trevrizent, whose spiritual advice and religious instruction encourage his return to God.

Although Sigune appears to guide Parzival in his quest, Marion E. Gibbs makes an interesting observation regarding the three meetings. She says, 'her guidance is strangely negative.' ¹⁵² When they first meet, she deliberately misdirects Parzival, because he is about to seek vengeance on Schionatulander's murderer, and she fears for his safety. She realizes that the path on which she has set him will take him to Arthur's Court and the achievement of Knighthood. Although the road also leads to the fateful encounter with Ither, it has a positive effect, as it is essential to his progress, gained by mistakes and failure. At the second meeting Parzival says he was at Munsalveasche, but that he failed to ask the important question. Sigune upbraids him and then allows him to depart dejected in a different direction with no goal in sight. This is another negative departure. He feels hopeless. This new path is one made by the recent traces left by Orilus and Jeschute as they rode past. This is considered a new beginning for Parzival, although he must fall into the greatest of all sins, that of rejecting God. On the third meeting, Sigune, once again, misdirects Parzival, this time to follow the tracks left by Cundrie as she returns to Munsalveasche. Although Parzival has failed and suffered he is not yet ready to reach the Grail. He has still to regain his faith in God, thus, he loses track and wanders in the wilderness. Wolfram seems to show that Parzival will eventually achieve his destiny in spite of obstacles and misdirections. Gibbs sums it up as 'the way to success lies through failure, and the way to humility through pride.' ¹⁵³

Parzival's meetings with Sigune are of invaluable help to him in his quest. Their encounters seem to occur at critical moments in Parzival's journey. She elicits compassion in him each time they meet. Sigune could also be viewed as his conscience as she prepares him for his meeting and sojourn with Trevrizent, where he confesses his guilt, learns the secret of the Grail, and is 'absolved.' ¹⁵⁴ The question of absolution will be considered below, in Chapter 3, *The Grail and Parzival's Spiritual Journey*. Sigune's hermitic journey is very much like Trevrizent's. Trevrizent's present journey is an inner, spiritual journey, undertaken for the altruistic purpose, the salvation of Anfortas.

¹⁵¹ Tinsley, p.10.

¹⁵² Gibbs (1968), p.872.

¹⁵³ Ibid, p.874.

Sigune is one of the women who influence Parzival in his development. She is well acquainted with Cundrie, the Grail Messenger who only appears twice in the work. Despite this, her role is of great importance in Parzival's development. She is the only person who travels freely between Munsalvaesche and the outer world. In fact, no-one can find Munsalvaesche by searching for it, but only by chance or by divine will. Cundrie's first appearance in the work is just after Parzival's failure at Munsalvaesche, where she castigates him for his failure to ask the question which would have cured Anfortas of his suffering. She also berates him for disgracing Arthur's Round Table. Although she is well dressed her physical appearance portrays her as the loathly lady of the tale. Instead of a handsome steed such as those belonging to the nobility, she rides a simple, downtrodden mule. Wolfram describes her appearance:

Cundrie trouc oren al sein ber,
niht nach vriender minne ger,
ruch was ir anlutze erkant. (Bk. VI, 314, 7-9)

Her appearance is the epitome of ugliness, which shocks the brilliant company. She in turn does not appear quite human. Wolfram tells us: 'si was niht frowenlich gevar' (Bk.VI, 312.15) Her conduct is not ladylike, and her physical appearance is the antithesis of the beauty of the courtly ladies. Indeed, it is the epitome of ugliness. The duality of her character is found in her shocking appearance and her finer inner qualities, making her the opposite of Parzival at this stage, whose outward appearance is handsome and elegant, but whose inner disposition is lacking. She is, however, observant and is aware that the world is filled with falsity and lack of compassion, and that Parzival has been admitted to high society on account of his handsome appearance, but inwardly he is false and lacking in manly virtue:

ir sît manlicher êren schiech
und an der wêrdekeit sô siech,
kein arzet mag iuch des ernern. (Bk.VI, 316, 13-15),

In other words, he displays a duality of outward beauty and inner ugliness, which is finally synthesized when he becomes worthy of Grail Kingship.

Cundrie possesses *triuwe* but she lacks *zuht*:
hie kom von der isch sprechen wil,
ein magt gein triuwen wol gelobt,

wan daz ir zuht was vertobt. (Bk. VI, 312, 3-4)

Wolfram says Cundrie is educated and well-versed in science, astronomy, medicinal practices, and the art of healing. She speaks several languages. She also speaks her mind to everyone, which makes her very different from the ladies of the era. Some women from the upper classes were educated in the basics of reading and writing, simple arithmetic, needlework and music, and religion. Albrecht Classen suggests that ‘her portrayal as extremely ugly may correspond to a patriarchal view of learned women as monstrous aberrations.’¹⁵⁵ Cundrie appears for the second and last time in Book XIV when she rides up to Munsalvaesche, splendidly dressed, wearing the insignia of the Grail. This time her mount is a pedigree horse which is also furnished with elegant trappings. She is veiled, and greets everyone politely, avoiding offending or frightening anyone. Wolfram reiterates her wisdom, intelligence, worthiness, and unusual looks.

Cundrie la surziere
wart do bekannet schiere,
und des grales wapen daz si trouc
daz wart beschouwet do genoc. (Bk.XV, 780, 11-14).

There is a duality in her role in the work. In the first scene, she curses Parzival, but in the second scene, she brings a blessing, as she announces that Parzival has been elevated to the role of Grail King. Both her first and second appearances parallel each other in the contrast. Cundrie seems to have a dual role as a negative and positive force. At her first appearance, she shocks Parzival into action, symbolized by the fancy whip she carries, no doubt a symbol of the force she has to use to drive him on his quest. At the second she completes her mission. The result of her actions is, as Sterling-Hellenbrand describes a ‘synthesis through harmonious balance gained by Parzival’s call to the Grail.’¹⁵⁶

Cundrie and Sigune are well acquainted, as she brings Sigûne food for the week every Saturday night from the Grail. They both live the freedom of the outside world and seem to be free from the restrictions binding women living in society. They are free to act and go where they please. They do not become queens or wives. Sigune was not married to Schinatulander,

¹⁵⁵ Albrecht Classen, ‘Reading, Writing and Learning in Wolfram von Eschenbach’s *Parzival*’, in Hasty (ed.) *A Companion to Wolfram’s Parzival*, pp.189-202.

¹⁵⁶ Alexandra Sterling-Hellenbrand, ‘Women on the Edge in Wolfram’s *Parzival*’, *Quondam et Futurus. A Journal of Arthurian Interpretations* 3 (1993), pp.56-68.

and their association was not consummated. Neither were they mothers. Condwiramurs and Repanse de Schoye, were enclosed in a family. At the end of the tale, Cundrie continues her calling as Grail messenger, moving between Munsalvaesche and wherever she is sent, but not belonging anywhere. Both Sigune and Cundrie berate Parzival for failing to ask the healing question. He is a disgrace to the court and to his family. As a woman Cundrie is Parzival's inferior. Sterling-Hellenbrand considers her an "unusually modern woman who dared to shame a man."¹⁵⁷ She sets Parzival's journey in motion. Sigune and Cundrie give Parzival news of his family, wife, and children. In her role as Grail messenger Cundrie serves in dual capacities, that of accuser and summoner, as she reprimands him, and later calls him to the Grail kingship. Parzival also seems to live on the edge of civilization away from the court, while he seeks the Grail.

Sigune only moves slightly, but Cundrie travels in her capacity as Grail messenger between Munsalvaesche and Sigune's dwelling, bringing her food from the Grail. Despite their marginal lives, they exercise much power over Parzival's development. Sigune and Cundrie seem to complement each other, and their marginal situation gives them a 'unique authority in relation to Parzival which the other women associated with the Grail do not have.'¹⁵⁸ It is to be noted that Condwiramurs, wife of the future Grail King and mother of his two sons, Repanse de Schoye, sister of Anfortas and the future wife of Feirfiz, belong to families, whereas Sigune and Cundrie are free. They have active roles in the tale, which are not defined by familial relationships. Living in the freedom of the outside world they seem to be free of the restrictions binding women living in society. They do not become queens, wives, or mothers. Sigune was not married to Schionatulander and their association was not consummated. They are free to act and go where they please. At the end of the tale Cundrie continues her calling as Grail messenger, moving between Munsalvaesche and wherever she is sent, belonging nowhere.

Trevrizent's journeys and existence are very similar to those of Sigune. Both characters are leading a hermitic, penitential life, atoning for sins. Trevrizent is first mentioned by Sigune who tells Parzival:

der vierde hât armout,
durch got für sünde er daz tout,
der selbe heizet Trevrizent. (Bk. V, 13-15)

¹⁵⁷ Ibid., p.61.

¹⁵⁸ Ibid., p.58

Trevrizent, when he first appears in Bk. IX of the work, is in a static position as a hermit. His travelling days are over. He has no future outer journey. His personal journey is viewed in retrospect, when he, himself, recounts to Parzival, his past life as a knight, with his adventures as a young man. He had withdrawn from Munsalvaesche to the hermitic existence in his grotto:

si nemet niemans sicherheit,
si wâgent ir leben gein jenes leben:
daz ist vür sünde in dâ gegeben. (Bk. IX, 492, 8-10)

His surroundings are bucolic, and his fare is simple: herbs, home-grown vegetables, and Adam's ale. He dwells in a lonely, rocky area, where he is visited by pilgrims and others requiring spiritual guidance. He is, however, neither monk nor priest, but a holy layman. He gives an account of his reckless youth and his many *wilde aventiure*, in which he describes how, for love of a lady, he set forth on several extravagant exploits, rather than taking part in the usual art of tournament and adding how he was rewarded with *freude* in battle against both Pagan and Christian. All the while he gained a reputation for gallantry: 'swer schildes ambet üeben wil,/der muoz durch strichen lande vil.' (Bk. IX. 499.9-10) He tells of the numerous places he visited. As was Wolfram's wont some placenames are geographically correct, others invented in order to exaggerate the exotic aura. Some areas crossed belonged to the Grail Kingdom, which were not normally open to plain knights such as Trevrizent. As Trevrizent was the brother of Anfortas, the Grail King, it is possible that an exception was made for him. He was famed for his prowess in battle. Trevrizent says he had once met Gahmuret and was very impressed with him. He shared in mourning the passing of the hero. There is a duality in the figure of this hermit, a mixture of the chivalric and religious realms, recalling the concept 'got und der welt gevallen.' which is of help to Parzival who is also troubled by these two areas in his character. Trevrizent's inner journey is like that of Sigune in as much as it is a journey of penitence. In Sigune's case she is doing penance for her sin in causing Schionatulander's death. Trevrizent, in addition to performing penance for the sins of his youth, is also atoning by fasting and penance, for the sins of Anfortas, so that he may be released from his suffering. Anfortas can do nothing to alleviate his suffering. He must wait for someone to release him from his predicament. Trevrizent says that, like Anfortas, he is guilty of disobeying the laws of the Grail society: 'das gebot ich mich bewar/daz ich nach minnen diensten pflac.' (Bk. IX, 495, 13-14)

According to the Catholic Doctrine of the Communion of Saints it is possible to do penance and to suffer for the sins of others. The Doctrine of the Mystical Body of Christ, states that suffering for the remission of one's own sins and those of others is possible. Christ explains

this in his words: ‘I am the vine, you are the branches’ (John, 15:5).¹⁵⁹ This teaching has not changed from these early times, as it is based on scripture and tradition and therefore, cannot be altered.

Parzival meets Kahenis, an old Knight who with his daughters is walking barefoot in the snow. Parzival is asked why he is wearing his armour as it is Good Friday because knights refrain from action on that day. Kahenis directs him to Trevrizent who, he says, will advise him and deliver him from his sins.

iu ensitzet niht ze verre vor
ein heilec man :dergit iu rat,
wandel ir im riuwe kunden,
er scheidet iuch von sunden. (Bk. IX, 448.23-27)

Parzival, by this time, is aware of his wrongdoing and enters the hermitage saying, ‘ich bin ein man der sünde hat’ (Bk. IX, 450, 30). He has become aware of his sinfulness. During his sojourn with Trevrizent, Parzival receives some theological teaching about the sin of Adam, which is passed on to everyone, Cain’s murder of his brother, Abel, the killing of kin. This is applied to Parzival’s killing of Ither, a kinsman. Trevrizent tells him, ‘du hast din eigen verch erslagen.’ (Bk. IX. 475. 21) This perturbs Parzival. He mentions the Incarnation and the death of Christ on the Cross, etc. It is here that the question of Parzival’s sinfulness and guilt comes into play.

It must be remembered that Wolfram’s *Parzival* is first and foremost a literary work rather than philosophical or religious. There are, however, many occasions of the aforesaid throughout the work, which have some bearing on Wolfram’s work in general. In particular, Parzival’s meeting with Trevrizent is replete with religious instances. Theological connotations are found especially when Trevrizent gives suitable advice, such as when Trevtizent attempts to encourage a religious attitude of *diemüte* in Parzival. Instead of invoking doctrines, in order to avoid a confrontational situation, he speaks of original sin, the sin of Adam, and of salvation with biblical and theological references. From the theological viewpoint Trevrizent’s pronouncements follow closely the Augustinian concept of sin. Trevrizent speaks of original sin and the salvation through the death of Christ. He says:

¹⁵⁹ Christian/Catholic doctrine is based on the scriptures. It does not change. Pronouncements are made when there is some doubt about the teaching or when heresies occur.

von Âdames künne
 houp sich riuwe und wünne‘
 sît er uns sippe lougent niht,
 den ieslich engel ob im siht,
 unt daz diu sippe ist sünden wagen,
 sô daz wir sünde müzen tragen. (Bk. IX, 465, 1-6)

Trevrizent also gives a biblical explanation for the sin of Cain which he considers a lack of brotherly love. He also teaches about *hôchvart* which brought about the fall of the angels. Trevrizent says one should be aware that *hôchvart* could lead one astray, ‘*hôchvart ie seic unde viel.*’ (Bk IX, 472, 17). The teaching about the Grail encapsulates the question of predestination:

janc mac den grâl nieman bejagn,
 wan der ze himel ist sô bekant
 daz er zem grâale sî benant. (Bk. IX, 468, 12-14)

The connection of the Grail with the host of the Eucharist with the events of Good Friday is an annual event. The dove, which usually represents the Holy Spirit, descends on the Grail and lays a host upon it, ‘*ein kleines wîzze oblât*’ (Bk. IX, 470, 5). It is also the day on which Parzival visits Trevrizent, who considers Parzival’s murder of Ither and the *rêroup* of his armour as *sünde* (Bk. IX, 475, 8), but he adds an excuse:

genau ich ie den rêroup
 so was ich des witaes toup. (Bk. IX, 475, 5)

It was a sin committed in ignorance. Ither’s death contravenes the duty of *sippe*, one of Parzival’s serious sins. Trevrizent seems to dwell on Parzival’s sins of Herzeloide’s and Ither’s deaths. It would be because these sins are irrevocable, whereas sins like not going to church and theft can be remedied. Murder, however, is final and cannot be remedied, although penance can be performed to assuage the guilt. Parzival can become *dêmitic*, return to church, and his Gotteshass can become love of God. The question of the *Mitleidsfrage* is a little more problematic as Parzival omits to pose it, without prompting, on the first meeting with Anfortas. The problem of Ither, Herzeloide and the *Mitleidsfrage* can only be remedied by confession and absolution. Trevrizent’s account of the sin of Cain applies to Parzival’s slaying of Ither the slaying of his brother Abel, which applies to Parzival’s slaying of Ither, as it emanates from the

sin of *nît*. This can also be applied to the slaying of Ither, as jealousy, envy and greed can also prompt a more serious sin. Trevrizent's religious instruction comprises information on 'God's eternal concern for man's soul,'¹⁶⁰ after which he discourses on God's *trieuwe*. He then relates the story of man's *sünde* of disobedience, and further refers to Lucifer's rebellion, which was caused by *hôchvart*. Wolfram also refers to Trevrizent's 'Lie.' He notes that after Lucifer's rebellion, man was made, but Eve disobeyed God, and Cain murdered his brother, Abel. 'Der menschen *nît*' (Bk. IX, 464, 21) was the beginning of enmity between mankind and God. It follows that through kinship with Adam mankind must bear the burden of sin. It appears that Trevrizent's teaching notes that 'God is *getriuwe* and man is *valsche*.'¹⁶¹

Parzival's meeting with his alter egos, Sigune, Anfortas, Trevrizent, and perhaps Gawan, has been seen as invaluable Cain's murder help to him in his quest. Just as they awaken in him his hidden qualities, the instigation of this can also be considered a representation of Parzival's conscience. Each latent quality may be viewed in its present state, as a negative, e.g. lack of charity, lack of religion, lack of kingly quality, and lack of chivalry. Parzival's meeting with epiphany in him. It seems their encounters occur at critical moments in Parzival's journey. Sigune elicits compassion in him each time they meet. Earlier, Sigune was considered Parzival's alter ego, but this role could also possibly be considered as his conscience. Conscience is an inner spiritual means of recognizing one's own sinful deeds. Sigune could also be viewed as his conscience as she prepares him for his meeting and sojourn with Trevrizent, where he acknowledges his guilt, learns the secret of the Grail, and is 'absolved.' Sigune points out his wrongdoing which eventually brings about his awareness of sin and his conversion. Other alter egos such as Anfortas, Trevrizent and Gawan can also be considered in this role as conscience. Each one deals with his/her own sinfulness, which happens to be the same as Parzival's. Sigune's sinfulness was frivolity which brought about the death of Schionatulander. Anfortas's downfall was disobedience as Grail King, regarding the chivalric law regarding the choice of a wife. Trevrizent explains Anfortas's weakness and punishment, using the information as a cautionary tale for Parzival who is destined to Grail Kingship. Anfortas, Parzival's uncle, on his maternal side, is another possible conscience. He had put his own desires before his duty as Grail King, and suffers from an incurable wound, which can be healed when a stranger to Munsalvaesche asks without any prompting what ails him. The

¹⁶⁰ Sacker, p. 96.

¹⁶¹ Ibid., p.98.

stranger will then become King. At the moment of Parzival's greatest triumph, admission to the Round Table, he omits to ask the question which would have cured the King.

It appears that Trevrizent is probably the closest of Parzival's *alter egos*, and may be considered his conscience, ever ready to advise him, and to keep him on the right path. Both Trevrizent and Parzival are knights and will have knowledge of the requirements of that state in life, though Parzival is a new-comer, and still lacks the experience which Trevrizent already possesses. Sigune, also, may also be the personification of his conscience. They both have a background of sinfulness and have performed penance. Sigune repented for her sins and died in the odour of sanctity, and Trevrizent continues his life of repentance as a hermit, giving advice to the sinful. Having suffered from the same spiritual difficulties as those of Parzival, they are both capable of acting as conscience to the erring Parzival. Once Parzival conquers or accepts these family traits and accepts God's grace, he is deemed worthy of Kingship of the Grail. Thereafter the *alter egos* disappear from the scene. Their purpose in the tale is to convince Parzival of his genealogy, awaken his family traits, and prepare him for Grail Kingship. Once he is aware of his genealogy, and takes on the family demeanour, he is ready for Kingship. Anfortas, despite his distant figure, seems to be a very close *alter ego* of Parzival. He is a rather shadowy character despite his important role in the work. Nevertheless, he plays an important part in Parzival's progress, even though he appears to be almost a nonentity.

It appears that Trevrizent is probably the closest of Parzival's *alter egos*, and may be considered his conscience, ever ready to advise him, and to keep him on the right path. Both Trevrizent and Parzival are knights and will have knowledge of the requirements of that state in life, though Parzival is a new-comer, and still lacks the experience which Trevrizent already possesses. Sigune, also may be the personification of his conscience. They both have a background of sinfulness and have performed penance. Sigune repented for her sins and died in the odour of sanctity, and Trevrizent continues his life of repentance as a hermit giving advice to the sinful. Having suffered from the same spiritual difficulties as Parzival's, they are both capable of acting as conscience to the erring Parzival.

It may be asked why Trevrizent has renounced knighthood. It appears that he has left it, not because he despised it but out of personal sacrifice to serve a higher ideal, that of the Grail, which appears to be the embodiment of the elements of knighthood and the spirit of Christianity. Trevrizent renounced chivalry in favour of the life of penance and poverty, thereby atoning for his own sins and those of Anfortas, who had sinned against the rules of the Grail. His punishment was the infliction of an incurable wound gained in battle. Trevrizent is performing penance for the sins of his brother and for his own sins again *minne*. This does not

signify a rejection of military life, but an example of duality which could be synthesized by ‘got und der welt gevallen,’ one of the many ways to the fulfilment found in the spiritual world of Wolfram’s work. Trevrizent lives the holy life of a hermit in solitude from the world and possesses knowledge of the Grail and the ways of God, but it may be asked why Trevrizent has an altar. An altar is for the celebration of Mass. Trevrizent is not a priest and, therefore, cannot celebrate Mass. It is probably a religious object with which to grace the scene.

The adventures of Trevrizent and Anfortas in search of *minne* are contrasted with those of Parzival, who remains true to Condwiramurs. Trevrizent and Anfortas have sinned against the ideal of *minne*. Their solution is a worldly one, whereas Parzival’s has a justified relationship which does not need to renounce the world. Parzival’s sin lies outside the area of *minne* and *triuwe* and mere knightly activity in which he excels. It is in the spiritual sphere that he is lacking, evidenced in his ‘Gotteshaß.’ In addition to Trevrizent’s penitence for Anfortas, his *raison d’être* in the work is to provide information about the mysteries of the Grail to Parzival, and to show him how to overcome his guilt. His role as Parzival’s “confessor” is of great importance in the work. It is through Trevrizent that Parzival learns of the nature of the Grail and the Grail Community, the problem of his guilt, and the theology of Trevrizent’s teaching. At the end of the work, Trevrizent remains static, continuing his life as a holy man to whom those in need of spiritual counsel may resort. This is reminiscent of Parzival’s words after his fight with Gawan. After the battle between these two brothers, just as after that between Parzival and Gawan, Feirefiz refers to the relationship of kin when he says,

mit dir selber hâstu hie gestriten
gein mir selbn ich kom ûf strît geritn
mich selben het it gern erslagen. (Bk. XV, 752. 15-17.)

Although the other figures, the *alter egos*, help with Parzival’s social and spiritual development, Anfortas remains in the background, somewhat distant. He is like a sounding board to Parzival’s progress. Parzival’s first test is in Book V where his *sünde* hinders him from relieving Anfortas’ suffering. The second opportunity to relieve his incapacity is found in Book XVI, where he finally remedies his former failure and restores Anfortas to health with the long-awaited question, ‘Oheim, waz wirret dir.’ (Bk.XVI, 795, 29) Anfortas, himself, has failed in his vocation as Grail King.

Earlier in this chapter Parzival’s relatives were considered as *alter egos*, representing the ephemeral people who possess the spiritual qualities which they awaken in him. In addition to Parzival’s meeting with these *alter egos* he also meets those who can be considered his

‘Doubles,’ those he must metaphorically become, Gawan, Ither, Feirefiz, Trevrizent, and Anfortas. They are all connected with chivalry and form a duality with Parzival, necessary for his gaining Grail Kingship. Parzival’s outer journey will now be discussed during which he meets his heretofore unknown relatives from the Arthurian side of the family. These relatives embody Parzival’s latent family traits and qualities. As Parzival gradually assimilates these beneficial qualities, he progresses from ignorant youth to Grail King. These figures will appear as Ither, Gawan, Feirefiz, Trevrizent, and Anfortas. They will be examined as ‘Doubles’ of the hero. These ‘Doubles’ are metaphors for the four figures who stand out as companions of the hero throughout the tale, until he completes his quest. Ither, however, is not among them at this time, because of his murder, though he may be present in spirit since Parzival has subsumed his title. After this, Parzival’s dualities are synthesized, at which time, they also, leave the scene. These five figures are viewed as ‘Doubles,’ rather than as alter egos, however, are seen to have had more influence on Parzival’s development. Trevrizent has a duality in his knighthood of the Grail, a religious community, and his status as a hermit.

It is true, Parzival’s meetings with his alter egos allow him to assimilate their qualities. For Parzival, however, Gawan, Ither, Feirefiz, Anfortas and Trevrizent can be considered as ‘Doubles’ in addition to alter egos. When these alter egos are encountered, their qualities are assimilated, and they are not mentioned again, but the characters who are regarded as ‘Doubles’ remain in continual contact with Parzival and appear to have more influence on him. They do not fade into the past after the completion of Parzival’s journey.

Parzival’s meeting with his alter egos allows him to assimilate their qualities. For Parzival, however, Gawan, Ither, Feirefiz, Anfortas and Trevrizent can be considered as ‘Doubles’ in addition to alter egos. When these alter egos are encountered, their qualities are assimilated, and they are not mentioned again, but those who are considered to be ‘Doubles’ remain in continual contact with Parzival and appear to have more influence on him. They do not fade into the past after the completion of his journey, because they are his qualities which live within him and have more influence on him.

The concept of the ‘Double’ seems to me to embody the hidden side of the hero’s personality, the unseen traits of character beneath the outward appearance presented to the world, or the latent qualities the hero conceals from society. The hero himself may or may not be aware of these but the meeting with the ‘Double’ becomes a crucial event on the hero’s journey towards his goal, because it offers the possibility of increased self-awareness for the protagonist, for it means he has come face to face for the first time with a side of himself which he has hitherto not confronted or has never been willing to accept. Feirefiz’s pagan origin is

one of the most important factors in his story. The spiritual side of his character and his religious beliefs are both sketchy and conventional, though they appear to relate to his desire for *minne*. Blamires considers Feirefiz's checkered appearance of both physical and spiritual importance. From the physical point of view 'it expresses the primitive [...] conception that Wolfram in common with most of the people of his time, had of the distant and therefore mysterious Orient'¹⁶² The question of the magpie could possibly be answered by Parzival's and Feirefiz's final duel as the resolution of the problem of good and evil.'¹⁶³ Since the duel was ended in time for the brothers to recognize their relationship, this would equate the two in a 'draw.' It is possible that Feirefiz could represent that part of Parzival's character which has to be overcome to achieve the Grail. This felicitous conclusion outcome of the final duel is the recognition of the brotherhood of man, whether black or white.

It seems that to Gray, 'the significance of Feirefiz's being black and white requires a close look at his heredity, his environment, and his role in the romance.'¹⁶⁴ He does not consider Feirefiz the representative of evil, but rather, 'the embodiment of knightly gentility and altruism.'¹⁶⁵ This is seen in his welcome at Arthur's Court. After his baptism this lack is not completely remedied, even though he is referred to as 'der getoufte Feirfiz' (Bk. XVI, 819, 9) The fact that his chequered appearance does not change may signify that his conversion was, perhaps, not genuine, as he converted to marry and not from conviction. He could, therefore, be said to nominally Christian. It is impossible to change one's skin colour, but this may represent Feirefiz's inner state. Outwardly he became Christian but inwardly there was no conviction. Neil Thomas describes the ridiculous episode of Feirefiz's baptism 'puckish,'¹⁶⁶ but suggests that there might be a 'more profound meaning to it,'¹⁶⁷ although it might be asked what that could be. Some critics consider this 'a piece of sublime comedy.'¹⁶⁸ Others consider it blasphemous. Anfortas urges Feirefiz to accept baptism in order to see the Grail, again another example of the wrong reason for receiving the sacrament, as Feirefiz's interest in baptism seen as a help in love: 'Ob ich durch mich ze toufe kum,/ist mir der toufe zu minnen

¹⁶² Blamires, p. 440.

¹⁶³ Ibid., p.441.

¹⁶⁴ Clayton Gray Jr., 'The Symbolic Role of Wolfram's Feirefiz', *The Journal of English and German Philology*, 73:3 (1974), pp. 363-74, here 364.

¹⁶⁵ Ibid., p.369.

¹⁶⁶ Neil Thomas, 'Wolfram von Eschenbach: Modes of Narrative Presentation in Hasty (ed.), *A Companion to Parzival*, pp.124-40, here 137.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

vrum ?' (Bk. VI, 813, 9) Thomas calls this a 'blasphemous parody of true baptism,'¹⁶⁹ a change of opinion from the "puckish" remark above. He also points out that Wolfram has already indulged in levity in the description of the Grail:

truoc si den wunsch von paradîs,
bêde wurzel unde rîs
daz was ein dinc, daz hiez der Grâl.
erelen wunsches überwal. (Bk. V, 235, 21-24)

Because of his infatuation with Repanse de Schoye and his inability to see the Grail, Feirefiz is encouraged by *minne* to renege on his paganism in order to accept Christianity, so that he might thereby join the Grail family. *Minne* seems to be of much importance in Feirefiz's life. Wolfram says: 'sîn gir stuont nâch minne/unt nâch prîse gewinne' (Bk.XVI, 1-2) Feirefiz's journeys do not end here. He journeys further to India to take Christianity with him.

Surprisingly, Sacker views Feirefiz's development in terms of the opening lines of the work, 'Als ein agelster wart gevar' (Bk. I, 57, 27) and 'wand er trouc agelstern mâl.' (Bk. XV, 748, 7) which Sacker believes show that Feirefiz is 'unimportant for the work as a whole and is portrayed as rather shallow!'¹⁷⁰ Sacker identifies this shallowness in his forgetting his wife, Secundille, for Repanse de Schoye, and converts to Christianity so that he may marry her. The death of Secundille in his absence provides a very convenient escape from what could be a difficult situation. Bumke believes 'mit der Unterscheidung der Menschentypen (das ganz Weissen, das ganz Schwarzen und das Schwarz-weiss Gemischten.)'¹⁷¹ He further points out that Wolfram says. 'an im sint beidiu teil, des himels und der helle,' (Bk. I, 8-9) Later he explains 'die Rede vom elsternfarenen Menschen scheinen Beispiele, ein Gleichnis.'¹⁷²

Cundrî dâ grôziu maere bevant:
boten wâr nach dem here komen,
Secundillen het der tât genomen.
Repanse de schoye mohte dô
alrest ir verte wesen vrô." (Bk. XVI, 822, 18-22)

¹⁶⁹ Ibid., p.138.

¹⁷⁰ Sacker, p.4.

¹⁷¹ Bumke, p.40.

¹⁷² Ibid., p. 41.

Feirefiz, considered by some a shallow character, is, nevertheless, often portrayed in a light-hearted fashion, as a carefree and sometimes flippant person, even a figure of fun, perhaps suggesting that his “heathenry” is a happier religion than Christianity with its many “constraints.” Feirefiz’s chequered appearance is of importance in the work. It is Wolfram’s perception that his white and black colouring reflects the distant, exotic, and mysterious Orient. To the people of that era, his appearance was not human, but, nevertheless, was considered a wonder wrought by God. Until his later appearance, little is said of him, except that Secundille was his wife. ‘Secundillen het der der tôt genomen’. (Bk. XVI. 20) Clayton Gray reminds the reader that in medieval literature the black person is usually a heathen. In Book VI Cundrie holds him up as an example to his half-brother, the hero of the tale.

diu stat hât erden wunsches solt:
hie here iu vrâgen mêr erholt.
jenes lands künegîn
Feirefiz Anschevin
mit herter ritterschefte erwarp,
an dem diu manheit niht verdarp,
diu iuwer bêder vater truoc. (Bk. VI, 317, 1-7)

Feirefiz and Parzival recognize their relationship and acknowledge a truce. Gray disputes this view, noticing that Daniëls’ ‘failure to scrutinize the text leads him to draw fantastic conclusions.’¹⁷³ Gray, however, declares Feirefiz’s ending the duel as demonstrating Christian love of neighbour which is just as extreme as Daniël’s view. Wolfram says that Parzival and Feirefiz are one ‘si warn doch bede niht wan ein’ (Bk, XVI, 740, 28), giving the impression that as blood-brothers they are also brothers as Christian and heathen, not representing opposites.

It is interesting to note that when Parzival is called to the Kingship of the Grail, he chooses Feirefiz as his companion on the road to the Grail Castle. When Feirefiz is received there, Wolfram refers once more to his unusual colouring, ‘si empfiengen och Feirefizzen/den swarzen unt den wîtzen.’ (Bk. XVI, 793, 27-28). Contrary to Sacker’s view of the unimportance of Feirefiz in the work, Caples considers Feirefiz the other hero of Wolfram’s work who achieves the Grail. He agrees that despite the disparity, they share an identity. Caples asks a salient question regarding the self that Parzival confronts, and what is the outcome of this

¹⁷³ Gray, p.367.

confrontation. He refers to recent critics who agree with Wapnewski who interpret Feirefiz as a kind of ghost of the younger, immature Parzival ‘that part of Parzival’s character which Parzival had to overcome in order to be worthy of the Grail.’¹⁷⁴ Caples poses the question as to how Feirefiz finds his way to the Grail with Parzival, because he does not develop significantly until after his Baptism, when he is able to see the Grail. Feirefiz does not seem to have developed at all. He is already quite admirable. His spiritual “ignorance” corresponds to Parzival’s spiritual ignorance. This appears to be because Parzival must develop through two realms, the Arthurian and Grail worlds. The most important thing Parzival and Feirefiz have in common is the attainment of the Grail. This is somewhat problematic. Parzival has ties with the Grail through his maternal lines, but Feirefiz has none. It is suggested that Feirefiz has been chosen by a higher power to reach the Grail. The only reason for this seems to be that he was chosen to Christianize the East. Parzival seeks the Grail, but Feirefiz does not. It might be asked why Feirefiz does not change colour after his “conversion.” It may be because in the eyes of Wolfram he is not yet perfect in his knowledge of Christianity. On the other hand, it may be because it is impossible. Just as he cannot change his colour, he cannot really accept Christianity, for his Baptism is merely a ceremony which allows him to marry Repanse. The frivolity of the Baptism shows no concept of the solemnity of the occasion. Caples refers to Blamires who says that the Feirefiz episode ‘extends the relevance of the grail beyond the narrow bounds of Christianity.’¹⁷⁵ Caples does not say what these narrow bounds are, if any. It is certainly a matter of opinion.

The possibility of Parzival and Feirefiz being ‘Doubles’ is based on their physical relationship as half-brothers, sons of Gahmuret: Parzival by Gahmuret and Hereloyds, and Feirefiz, by Gahmuret and Belakane, the queen. Feirefiz, throughout the work, is referred to as the ‘heiden,’ He cannot join the Grail family without baptism, which he also requires so as to see the Grail, and later to spread Christianity in India. His ‘conversion’ is brought about by marriage to Repanse de Schoye. He does not understand the religious significance of the event. Was the sacrament, therefore, efficacious? The duality of P & F, here, is seen in Feirefiz’s desire for baptism by his own efforts is parallel to the intent of winning the Grail by ‘*bejagn*’ (Bk. IX, 468. 12) and ‘*erstriten*’ (Bk. XVI, 798, 26). The symbolic black and white colouring of the magpie is of some interest. The colour black is usually used to describe the skin colour of those of African descent, but Wolfram seems to consider it the colour of those from India.

¹⁷⁴ Caples, p.543.

¹⁷⁵ Blamires, p.438.

Wolfram considers Feirefiz to be from the East, that is from India, rather than from Africa. Supposing Feirefiz is Indian, he would not be worshipping Roman gods, such as Jove or Jupiter, but rather several of the thousands of Indian gods, such as Krishna, Rama, Shive or Ganesha. Wolfram uses the magpie colouring to describe Feirefiz's unusual checkered black and white appearance which has both physical and spiritual significance. His appearance renders Feirefiz both magnificent and noble. This description of the colouring of the magpie is not denigrative but merely a statement of fact. It does not necessarily suggest inferiority regarding Feirefiz's character. It, however, seems to be an important consideration in the work, as it is carried through the whole work, where it is frequently mentioned, 'wiz unde swaz [ist er] erkant.' Bk. VI, 328.17), and 'den swazen unt den wizen.' (Bk. XVI, 793.28) The 'magpie' colouration of Feirefiz 'agelstern varwie' (Bk 1, 6) is considered his lack of Christianity. Caples says this colouring 'might be 'expected to disappear after conversion and marriage'¹⁷⁶ which is not the case. Herein lies the problem of conversion of convenience, usually for the purpose of marriage, as the aphorism says, 'a man convinced against his will is of the same opinion still.' This would account for the persistence of his magpie colouring, even after his baptism and marriage.

Parzival's duel with Feirefiz is, according to Wolfram, a battle between not two but one, 'ieweder des anderes herze trouc,/ ir vrende was heinlich genuoc,' (Bk. XV, 738, 9-10) and 'sit ein verch und ein bluot/solh ungenade ein ander tuot.' (Bk. XV, 740, 3-4) Here Feirefiz appears to be 'another Parzival in paternal lineage'¹⁷⁷ He excels in 'prowess, *minne*, humility and courtesy.'¹⁷⁸ When Parzival first fights Feirefiz there is a truce, as in a *deus ex machine* event, which demonstrates their brotherhood. The question of baptism remains. It is not shown in Wolfram's work that Parzival was baptized. Herzeloyde's flight into the wasteland of Soltane does not refer to the presence of a priest in her entourage. One can only suppose that such a one would have been included in her retinue. After all there was a spring on the property. One assumes that Parzival was baptized but that the event was not uppermost in Wolfram's mind. The fact that he later sees the Grail would suggest that he had, indeed, been baptized. It must be remembered that Wolframs' work was not a 'Traktakt,' so this should settle the matter. Suffice it to say that from the literary point of view, they both see the Grail. Wolfram does not show that Parzival confesses his sins. He merely says, 'Ich bin ein man der Sünde hat.' It is Trevrizent who enumerates his sins for him.

¹⁷⁶ Caples, p.547.

¹⁷⁷ Ibid.

¹⁷⁸ Ibid.

Both Parzival and Feirefiz undergo a development. Feirefiz's development is a progression from polytheism, a 'heathen' state, to Christianity. His questionable conversion is brought about by the power of *minne*, rather than by conviction. It might well be asked whether his conversion was merely a means by which he could marry Repanse de Schoye. It is Blamires' view that it must be considered as 'the action of an individual responding to an individual situation.'¹⁷⁹ This seems to sum it up completely.

The duel between Parzival and Feirefiz could be considered another high point of the work. It appears to be the occasion on which Parzival's prowess and readiness to assume Grail Kingship are tested. Here, Feirefiz's character seems to be presented as merely his drive for *minne*. Parzival and Feirefiz seem to be more closely related from the religious point, whereas from Parzival's and Gawan's they are more closely related in the chivalric field.

It is surprising that Feirefiz is unaware of his father's death. As he was of such renown news of his death must have travelled far and wide. As a true son of Gahmuret Feirefiz develops strength and prowess in battle. Wolfram does not seem to idealize Feirefiz as he does Gawan, but he presents him as a magnificent Oriental knight, who is linked by blood relationship with the other heroes in the work. It appears, however, that the concerns of the supporting characters have much bearing on Parzival's spiritual progress as will be seen in Parzival's journey during which he and the aforementioned characters meet one another. Feirefiz's journeys, like those of Gahmuret, are too far distant lands, some with geographically correct names, others with Wolfram's fanciful exotic names. Wherever he travels he gains fame and wealth and the adoration of the ladies. Just as Parzival develops from ignorance of religion and 'Gotteshaß' to an appreciation of his sinfulness and forgiveness, Feirefiz's inner journey is from polytheism to Christianity, which unites him to the Grail family. He cannot join the family as a heathen. He also must be baptised to see the Grail and to marry Repanse de Schoye. This will enable him to spread Christianity to the East.

He is often referred to as Gahmuret's son. He is famous for his conquests in battle. Later it is said that he marries Secundille:

doch eingewivelt nie sin wille,
diu kuneginne Secundille,
die Feirefiz mit ritters hant
erwarb ir lip un ir lant. (Bk.X, 519. 2-5)

¹⁷⁹ Blamires, p.461.

Feirefiz's journeys through many lands are undertaken with the express purpose of finding his father. He says:

ich saehe doch gern den selben man:
 mir ist ze wizen getân
 daz nie bezzer ritter wart:
 nâch im is kostenlîch min vart. (Bk XV, 750, 27-30)

Joseph Campbell says there are heroes who 'choose to undertake the journey,'¹⁸⁰ He refers to Telemachus, son of Odysseus, who was told by Athena to go and find his father.¹⁸¹ Campbell describes the father quest as a major hero adventure for young people. He says it is 'the adventure of finding what your career is, what your nature is, what your source is.'¹⁸² Campbell also points out that the father may be unknown to the hero, or may have died, as is the case in many epic works, or be somewhere else. It is surprising that Feirefiz is unaware of his father's death. As he was of such renown news of his death must have travelled far and wide. As a true son of Gahmuret Feirefiz develops strength and prowess in battle. Wolfram does not seem to idealize Feirefiz as he does Gawan, but he presents him as a magnificent Oriental knight, who is linked by blood relationship with the other heroes in the work. It appears, however, that the concerns of the supporting characters have much bearing on Parzival's spiritual progress as will be seen in Parzival's journey during which he and the aforementioned characters meet one another. Feirefiz's journeys, like those of Gahmuret, are too far distant lands, some with geographically correct names, others with Wolfram's fanciful exotic names. Wherever he travels he gains fame and wealth and the adoration of the ladies. Just as Parzival develops from ignorance of religion and 'Gotteshaß' to an appreciation of his sinfulness and forgiveness, Feirefiz's inner journey is from polytheism to Christianity, which unites him to the Grail family. He cannot join the family as a heathen. He also must be baptized in order to see the Grail and to marry Repanse de Schoye. Feirefiz, who falls in love with Repanse de Schoye, has the good fortune of hearing of his wife's death in time to marry Repanse without any sign of ignominy. We do not know whether he remains faithful to her. Baptism is not a guarantee of a change of heart, especially as he is baptized merely to marry Repanse, and above all, by his frivolous reception of the sacrament. Although this is said to

¹⁸⁰ Campbell, p.168.

¹⁸¹ Ibid.

¹⁸² Ibid., p.158.

enable him to spread Christianity to the East, the question remains, how will he achieve this aim with his scanty knowledge of Christianity and the frivolous reception of Baptism?

Parzival's meeting with Trevrizent is the high point of his journey. He, perchance, meets Kahenis, an old Knight who with his daughters is walking barefoot in the snow. Parzival is asked why he is wearing his armour as it is Good Friday because knights refrain from action on that day. Kahenis directs him to Trevrizent who, he says, will advise him and deliver him from his sins.

iu ensitzet niht ze verre vor
ein heilec man:dergit iu rat,
wandel ir im riuwe kunden,
er scheidet iuch von sunden. (Bk. IX, 448.23-27)

Parzival, by this time, is aware of his wrongdoing and enters the hermitage saying, 'ich bin ein man der sünde hat' (Bk. IX, 450, 30). He has become aware of his sinfulness. During his sojourn with Trevrizent, Parzival receives some theological teaching about the sin of Adam, which is passed on to everyone, Cain's murder of his brother, Abel, the killing of kin. This is applied to Parzival's killing of Ither, a kinsman. Trevrizent tells him, 'du hast din eigen verch erslagen.' (Bk. IX. 475. 21) This perturbs Parzival. He mentions the Incarnation and the death of Christ on the Cross, etc. It is here that the question of Parzival's sinfulness and guilt comes into play.¹⁸³ Until the time he meets Kahenis Parzival has viewed God in a feudal manner. He has acted on his King's behalf, 'ich diende ein der heizet got.' (Bk. IX, 477. 25) Parzival tells Kahenis, 'ich diende ein der heizet Got.' (Bk. IX, 447. 25) Parzival feels that God has not fulfilled his part and, therefore, he spurns God. He had expected a reward, but none was forthcoming. This leads to Parzival's *Gotteshafß*. Blamires explains the use of *triuwe* as 'the German and feudal connotation of loyalty. *Triuwe* is also connected with the religious aspect of Parzival's development. Trevrizent teaches Parzival about the Grail and the suffering of Anfortas. Trevrizent is the only one of Parzival's *alter egos*, who does not leave at the end of the tale. He remains in his hermitage atoning for his own sin and the sins of others. It appears that Trevrizent is probably the closest of Parzival's *alter egos*, and may be considered his conscience, ever ready to advise him, and to keep him on the right path. Anfortas, Parzival's uncle, on his maternal side, is another possible *alter ego*. He had put his own desires before his duty as Grail King, and suffers from an incurable wound, which can be healed when a

¹⁸³ Ibid., p.265.

stranger to Munsalvaesche asks without any prompting what ails him. The stranger will then become King. At the moment of Parzival's greatest triumph, admission to the Round Table, he omits to ask the question which would have cured the King. Once Parzival conquers or accepts these family traits and accepts God's grace, he is deemed worthy of Kingship of the Grail. Thereafter the *alter egos* disappear from the scene. Anfortas, despite his distant figure, seems to be a very close *alter ego* of Parzival. He is a rather shadowy character despite his important role in the work. Nevertheless, he plays an important part in Parzival's progress, even though he appears to be almost a nonentity. His appearance as Fisher King, according to Blamires, adds mystery to the person of Anfortas, as it is often asked why should the Grail King be fishing? This mysterious element corresponds to that surrounding the nature of the Grail itself. It appears, however, that he was taking the fresh air on account of his stinking wound. Although the other figures, the *alter egos*, help with Parzival's social and spiritual development, Anfortas remains in the background, somewhat distant. He is like a sounding-board to Parzival's progress. Parzival's first test is in Book V where his *sünde* hinders him from relieving Anfortas' suffering. The second opportunity to relieve his incapacity is found in Book XVI, where he finally remedies his former failure and restores Anfortas to health with the long-awaited question, 'Oheim, waz wirret dir.' (Bk.XVI, 795, 29) Anfortas, himself, has failed in his vocation.

Parzival and Anfortas are clearly connected by their family relationship, and even more closely, because of the Grail Kingship, which could also render them 'Doubles.' Anfortas may be considered the focal point of the work, because it concerns the salvation of the hero.¹⁸⁴ Parzival seems to be more closely connected to Anfortas than to his other 'Doubles.' It is true that Parzival's alter egos and 'Doubles' play a part in his social and spiritual development, but it is also possible to view Anfortas as Parzival's closest 'Double,' as they are linked through family and the Grail. Anfortas may be considered the focal point of Wolfram's work because 'it concerns the salvation of the hero.'¹⁸⁵ Wolfram portrays Anfortas as the unworthy Grail King, suffering from an affliction which can only be cured by one who poses the *Mitleidsfrage*. Both Anfortas and Parzival, his heir to the Grail Kingship, are unworthy, for both have disobeyed the law of God and they can only be healed by the *Mitleidsfrage*. They have a responsibility to each other. Anfortas, unlike the other figures in the tale, does not appear to have an active role in the work. Parzival and Anfortas are complementary figures, but they are

¹⁸⁴ Willson, p.533.

¹⁸⁵ Ibid.

different. Both are finally ‘reborn in Charity after having been deformed by sin.’¹⁸⁶ The connection between Parzival and Anfortas is to some extent a symbol of the pseudo-religious and secular states. This pseudo-religious view portrays Parzival as the ‘Saviour’ or the ‘Redeemer,’ who makes Anfortas ‘whole.’ ‘He regains the state which has been lost.’¹⁸⁷ Parzival was formerly viewed as the Redeemer of Arthur’s Court by his slaying Ither. Willson refers to ‘the coming of a knight-redeemer.’¹⁸⁸ Anfortas plays an important role as one of Parzival’s ‘Doubles.’ He appears to be a warning to Parzival of the results of ‘disobedience to the demands of *diemute* and *kiusche*.’¹⁸⁹ Anfortas, however, has a passive role, and waits for deliverance, whereas Parzival delivers himself when he delivers Anfortas by means of the *Mitleidsfrage*. Anfortas is a suffering person, usually situated in the Grail Castle, apart from his occasional visits to the lake. Despite their close relationship, there is a difference in as much as Parzival is constant in *kiusche*, whereas Anfortas’s lack of *kiusche*. whereas Anfortas’ lack of *kiusche*, was his downfall.

Parzival and Anfortas, as ‘Doubles,’ are complementary figures, but they are different. Parzival is ‘reborn’ in Charity after having been, what Willson describes as having been ‘deformed by sin.’¹⁹⁰ This connection between Parzival and Anfortas is, to some extent, a symbol of the duality of the religious and the secular. Willson sees Anfortas as a ‘symbolic figure [...] complementary to Parzival, [...] contrasting with him.’¹⁹¹ He symbolizes mankind in its fallen state, having broken the law of God. This allows Parzival to act as the ‘Saviour Knight,’ as ‘Divine power works through Parzival to achieve the miracle of redemption.’ This is not a theological concept but merely a fanciful idea. Willson considers Anfortas representing mankind symbolically in its fallen state, and also, ‘Christ who suffered and died, paying the penalty of the sin of mankind.’¹⁹² In the same vein, Willson compares Anfortas to Christ as ‘a man of sorrows.’¹⁹³ This, according to Willson makes Parzival the Saviour Knight and Redeemer. Parzival’s ‘healing question,’ the *Mitleidsfrage*, ‘Oheim, waz wirret dir?’ is, according to Willson ‘Divine power working through Parzival to achieve the miracle of redemption.’¹⁹⁴ Willson has his own view of Anfortas’s wound as sacramental. This view is

¹⁸⁶ Ibid., p.562.

¹⁸⁷ Ibid., p.558.

¹⁸⁸ Ibid., p.561.

¹⁸⁹ Blamires, p.263.

¹⁹⁰ Willson, p.558.

erroneous. Sacramentals are not sacraments. They are such items as ‘Blessed Ashes, Blessed Palms, and Holy water, the Corporal Works of mercy, etc.’¹⁹⁵ The pious intention of the person who makes use of them, and of the Church, which authorizes their use, makes them a source of penance and grace. In the same vein, Willson compares Anfortas to Christ as ‘a man of sorrows.’¹⁹⁶ He also says, ‘Parzival, in terms of the symbols employed, is the Saviour Knight. He is analogous to the Redeemer.’¹⁹⁷ This, also is problematic from the religious point of view. Anfortas, a sinner, cannot be compared to Christ who is infinite in all perfections.

Anfortas is the unworthy Grail King suffering from an affliction which can only be cured by the one who asks the *Mitleidsfrage*. Both Anfortas and his heir to the Grail Kingship, Parzival, are unworthy, Anfortas on account of disobedience to God’s law, and Parzival on account of his *Gotteshass*. The pseudo-religious view of Parzival’s portrayal of the ‘Saviour’ or the ‘Redeemer’ who makes Anfortas ‘whole,’ is of interest. Parzival was formerly viewed as the Redeemer of the Arthurian Court by his slaying Ither. Anfortas could be considered the focal point of the work because it concerns the salvation of Parzival as well as the cure of Anfortas.¹⁹⁸ Willson states, ‘Parzival seems to be more closely connected to Anfortas than to his other ‘Doubles.’¹⁹⁹ He asks, ‘what does he signify? What lies behind his portrayal?’²⁰⁰ Wolfram has portrayed Anfortas as the unworthy Grail King who is suffering from an affliction that can only be cured by the one who asks the *Mitleidsfrage*. Both Anfortas and Parzival are sinful and unworthy. Trevrizent may also be admitted to the group of ‘Doubles,’ as there is a definite family connection between him, Anfortas, and Parzival. This is a reason for seeing them as Doubles because the family connection places him in line as a ‘Double’ for the time when he accepts Duality. Where Trevrizent is concerned, he also forms a ‘trilogy’/ trinity/ trio, with the ‘Duality’ of Parzival and Anfortas. This may also be viewed as parallelism. The duel between Parzival and Feirefiz appears to remove Parzival from the ‘Trilogy’, but they are united in the excellence of chivalry ‘dâ sâzen dem grâle bî / der aller besten rîter drî / diu dô der shilde pflâgen.’ (Bk XV, 815.17-19) Anfortas gives Parzival directions during his wandering, sending him to lodgings for the night, and later giving him his sword. Anfortas’s disobedience has caused his suffering, which he accepts as God’s will ‘ê daz mich got / ame

¹⁹⁸ Ibid., p.553.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

lîbe hât geletzet. (Bk.V, 239, 26-27) Anfortas's words enumerate the qualities necessary for Grail Kingship.

Where Trevrizent is concerned, he also forms a 'trilogy'/ trinity/ trio, with the 'Duality' of Parzival and Anfortas. This may also be viewed as parallelism. The duel between Parzival and Feirefiz appears to remove Parzival from the 'Trilogy', but they are united in the excellence of chivalry 'dâ sâzen dem grâle bî / der aller besten rîter drî / diu dô der shilde pflâgen.' (Bk XV, 815.17-19) Anfortas gives Parzival directions during his wandering, sending him to lodgings for the night, and later giving him his sword. Anfortas's disobedience has caused his suffering, which he accepts as God's will 'ê daz mich got / ame lîbe hât geletzet. (Bk.V, 239, 26-27) Anfortas's words enumerate the qualities necessary for Grail Kingship.

As Parzival's dualities have a salutary influence on Trevrizent and Anfortas, there is, also certainly, a trilogy between Anfortas, Trevrizent and Feirfiz. These three characters have 'dualities' with each other. Anfortas and Trevrizent are fraternally linked. Both have committed the sins of *superbia* and sexual immorality. Once Anfortas is cured he leaves the central position of importance, but he realizes that Feirfiz cannot see the Grail, because he is not baptized. It is Anfortas who suggests baptism and arranges for Feirefiz and Repanse de Schoye to go to India to convert the 'heathen.' Anfortas is in a passive state of suffering, awaiting release. Trevrizent is in an active state as a hermit, doing penance for his brother's sins. Anfortas's help, though not active, is evidenced in his disobedience to the requirements of *diemute* and *kiusche*, which act as a lesson to others.

Trevrizent's journeys and existence are very similar to those of Sigune. Both characters are leading a hermetic, penitential life, atoning for sins. Trevrizent is first mentioned by Sigûne who tells Parzival:

der vierde hât armout,
durch got für sünde er daz tout,
der selbe heizet Trevrizent. (Bk. V, 13-15)

Trevrizent, when he first appears in Bk. IX of the work, is in a static position as a hermit. His travelling days are over. He has no future outer journey. His personal journey is viewed in retrospect, when he, himself, recounts to Parzival, his past life as a knight, with his adventures as a young man. He had withdrawn from Munsalvaesche to the hermitic existence in his grotto:

Si nemet niemans sicherheit,
si wâgent ir leben gein jenes leben:
daz ist vür sünde in dâ gegeben. (Bk. IX, 492, 8-10)

His surroundings are bucolic, and his fare is simple: herbs, home-grown vegetables, and Adam's ale. He dwells in a lonely, rocky area, where he is visited by pilgrims and others requiring spiritual guidance. He is, however, neither monk nor priest, but a holy layman. He gives an account of his reckless youth and his many *wilde aventiure*, in which he describes how, for love of a lady, he set forth on several extravagant exploits, rather than taking part in the usual art of tournament and adding how he was rewarded with *freude* in battle against both Pagan and Christian. All the while he gained a reputation for gallantry: 'swer schildes ambet üeben wil, / der muoz durch strichen lande vil.' (Bk. IX. 499.9-10) He tells of the numerous places he visited. As was Wolfram's wont some placenames are geographically correct, others invented in order to exaggerate the exotic aura. Some areas crossed belonged to the Grail Kingdom, which were not normally open to plain knights such as Trevrizent. As Trevrizent was the brother of Anfortas, the Grail King, it is possible that an exception was made for him. He was famed for his prowess in battle. Trevrizent says he had once met Gahmuret and was very impressed with him. He shared in the mourning of the passing of the hero. There is a duality in the figure of this hermit, a mixture of the chivalric and religious realms, recalling the concept 'got und der welt gevallen,' which is of help to Parzival who is also troubled by these two areas in his character.

Trevrizent's inner journey is like that of Sigune's in as much as it is a journey of penitence. In Sigune's case she is doing penance for her sin in causing Schionatulander's death. In addition to undertaking penance for the sins of his youth, Trevrizent is also atoning, by fasting, for the sins of Anfortas, so that he may be released from his suffering. Anfortas can do nothing to alleviate his suffering. He must wait for someone to release him from his predicament. Trevrizent says that, like Anfortas, he is guilty of disobeying the laws of the Grail society: 'das gebot ich mich bewar/daz ich nach minnen diensten pflac.' (Bk. IX, 495, 13-14) It may be asked why Trevrizent has renounced knighthood. It appears that he has left it, not because he despised it but out of personal sacrifice in order to serve a higher ideal, that of the Grail, which appears to be the embodiment of the elements of knighthood and the spirit of Christianity. Trevrizent renounced chivalry in favour of the life of penance and poverty in order to atone for his sins and those of Anfortas, who had sinned against the rules of the Grail, for which his punishment was an incurable wound inflicted in battle. Trevrizent is doing penance for the sins of his brother and for his own sins again *minne*. This does not signify a rejection of military life, but an example of duality which could be synthesized by 'got und der welt gefallen,' one of the many ways to the fulfilment found in the spiritual world of Wolfram's

work. Trevrizent lives the holy life of a hermit in solitude from the world and possesses knowledge of the Grail and the ways of God, but it may be asked why Trevrizent has an altar. An altar is for the celebration of Mass. Trevrizent is not a priest and, therefore, cannot celebrate Mass. It is probably a religious object with which to grace the scene.

The adventures of Trevrizent and Anfortas in search of *minne* are contrasted with those of Parzival, who remains true to Condwiramurs. Trevrizent and Anfortas have sinned against the ideal of *minne*. Their solution is a worldly one, whereas Parzival's has a justified relationship which does not need to renounce the world. Parzival's sin lies outside the area of *minne* and *triuwe* and mere knightly activity in which he excels. It is in the spiritual sphere that he is lacking, evidenced in his 'Gotteshaß.' In addition to Trevrizent's penitence for Anfortas, his *raison d'être* in the work is to provide information about the mysteries of the Grail to Parzival, and to show him how to overcome his guilt. His role as Parzival's "confessor" is of great importance in the work. See below, Chapter 3. It is through Trevrizent that Parzival learns of the nature of the Grail and the Grail Community, the problem of his guilt, and the theology of Trevrizent's teaching. At the end of the work Trevrizent remains static, continuing his life as a holy man to whom those in need of spiritual counsel may resort. This is reminiscent of Parzival's words after his fight with Gawan. After the battle between these two brothers, just as after that between Parzival and Gawan, Feirefiz refers to the relationship of kin when he says,

mit dir selber hâstu hie gestriten
gein mir selbn ich kom ûf strît geritn
mich selben het it gern erslagen. (Bk. XV, 752. 15-17.)

Once Parzival conquers his failures, accepts and assimilates the qualities portrayed by the family traits embedded in his alter egos lying latent within himself, and accepts God's grace, he develops from egoism to altruism and is deemed worthy of Kingship of the Grail. Hereafter, the *alter egos* disappear from the scene. Sigûne dies, Feirefiz marries Repance de Schoye and leaves for the East to spread Christianity. Trevrizent continues his life as a hermit giving advice to the sinner, and Gawan continues his chivalric duties.

In the case of Gawan and Parzival, Gawan appears to be the 'Double,' the one Parzival must emulate to become the perfect knight with all the qualities of knighthood which Gawan already possesses. Parzival does not become his alter egos, but he assimilates their qualities. It is Parzival's character which must be worked upon as he is destined to become Grail King. This requires him to seek perfection not only as a knight but also to attain the perfection of a

higher spiritual nature. Gawan is parallel to but subordinate to Parzival. Gawan is a wise and valiant member of the Round Table, representing the joyful society from which Parzival is excluded. Parzival, on the other hand, inherits his father's drive. He acquires membership of the Round Table and a perfect marriage, but he discovers that this is not enough. Sacker points out that 'the work is not simply concerned with an exceptional man ... but with his relationship to other types of men and society in general.'²⁰¹ Despite Parzival's achievement of membership of the Round Table, he is still not able to settle, for he still needs to seek the Grail, which is the symbol of spiritual perfection. Membership of the Round Table signifies perfection as a Knight, but he is still sadly lacking in spiritual perfection. All the chivalric attributes latent in Parzival, are inherited from his father's and mother's lines: the nobility of Arthur's Circle from Gahmuret's line, and the Grail Kingship from Herzeloide's line. Sacker is of the opinion that no more than Parzival does Gawan stand alone in the work. Gawan is known as 'der tavelrunder h  ster pr  s' (Bk. VI. 301,7). They both appear to be solitary travelers. Gawan, however, travels wherever he is sent, with an aim in view. He passes through pleasant landscapes, whereas Parzival's movements are purely wandering through wastelands. Gawan only fights, "der tavelrunder bote." (Bk. VII, 381,11). He is always associated with Arthurian chivalry. Parzival, however, recklessly engages in battle. Gawan possesses the qualities lacking in Parzival, which he needs to emulate. He has much to overcome in his striving for the Grail Kingship. These qualities are latent in Parzival and need to be drawn out.²⁰² Parzival's heroic character is flawed, and his destiny to Grail Kingship requires him to act in a heroic way to battle his shortcomings. There are, however, some similarities between the two heroes. They must undertake adventures, with both striving for the same goal but on different levels. While Gawan achieves his goal through knightly activity, Parzival needs to become worthy of God's grace before he may succeed to the Kingship of the Grail. Herein lies one of the first suggestions of duality in the work. The link between the religious and the secular is, perhaps, the most important consideration in Wolfram's *Parzival*.

There is the question of whether Gawan is a separate entity or another aspect of the hero's character. It has been suggested by Blamires that Gawan's function in the work is 'to exemplify the standard of courtliness and to act as a norm against which we can assess Parzival's achievements.'²⁰³ Gawan is a conventional, idealized figure. Blamires also sees that

²⁰¹ Ibid., p. xii.

²⁰² Sacker, p. 66

²⁰³ Blamires, p.363.

the Gawan story is ‘carefully balanced and partially contrasting with the Parzival tale.’²⁰⁴ It is evident that Gawan’s tale fulfills the function of serving as the norm of courtliness. Gawan appears to have a different, perhaps even more important role in Wolfram’s work. Whereas the alter egos are Parzival’s embodied, latent family qualities, Gawan represents the epitome of knighthood, which is required and sought by Parzival, the future Grail King. These chivalric qualities lie dormant in Parzival who, by his lineage, is destined for Grail Kingship. In addition to the requirement of a state of exemplary knighthood, a state of spiritual acumen is necessary. Parzival will be seen, in Chapter IV, gaining spiritual knowledge throughout his wandering. At that time, he ‘meets’ Gawan from whom he learns chivalry. These meetings, it will be seen, are sparse and occur for the most part even from a distance. His association with Gawan, however, is somewhat enigmatic, as is the character himself. His story runs parallel with Parzival’s in a tale of adventure which partially balances and partially contrasts with Parzival’s story. The Gawan episodes in the work invite investigation. The possibility of Gawan’s being Parzival’s ‘Double’ is also to be entertained.

Marianne Wynn sees Gawan as a parallel hero, ‘the counterpart of the main figures, [...] whose adventures and conduct elucidate the career of the hero proper.’²⁰⁵ She considers this as providing the audience with the possibility of comparing them, thus discovering ‘their relative significance.’²⁰⁶ Parallelism signifies a symbolic relationship which represents two different ways of life. Wolfram portrays a clear connection between the two main figures. During the Gawan episodes, Wolfram places Parzival in the background, where he is kept in view of the audience. This appears to connect both Parzival and Gawan on the quest for the Grail. Wynn mentions their meeting in Arthur’s Camp: ‘ob daz si selbe man/der mir hat laster vor gezilt:/ so ritte ich mit dir swer du willt.’ (Bk. VI, 304, 25-30)

Parzival’s meeting with his ‘Double’ is crucial event on his journey to self-knowledge. Gawan appears to be a parallel to Parzival as the ‘Double,’ but Gawan’s character, with his perfection of chivalry, is already the perfect knight, while of Parzival, the ‘maeres herre,’ more is required. While Gawan is portrayed as perfect in chivalry, it is Parzival’s character which must be worked upon as he is destined to become Grail King. This requires him to seek perfection not only as a knight but also to attain the perfection of a higher spiritual nature. Gawan is parallel to but subordinate to Parzival. Gawan’s character does not require

²⁰⁴ Ibid., p.364.

²⁰⁵ Marianne Wynn, ‘Parzival and Gâwân: Hero and Counterpart’, in Groos and Lacy (eds.), *Perceval/Parzival: A Casebook*, pp.175-98, here 175.

²⁰⁶ Ibid.

development because this would endanger that of ‘des maeres hêre’. Gawan is a wise and valiant member of the Round Table, representing the joyful society from which Parzival is excluded. Parzival, on the other hand, inherits his father’s drive. He acquires membership of the Round Table and a perfect marriage, but he discovers that this is not enough. Sacker points out that ‘the work is not simply concerned with an exceptional man ... but with his relationship to other types of men and society in general.’²⁰⁷ Despite Parzival’s achievement of membership of the Round Table, he is still not able to settle, for he still needs to seek the Grail, which is the symbol of spiritual perfection. Parzival becomes a member of the Round Table, which signifies his perfection as a Knight, but he is still sadly lacking in spiritual perfection. All the chivalric attributes latent in Parzival, are inherited from his father’s and mother’s lines: the nobility of Arthur’s Circle from Gahmuret’s line, and the Grail Kingship from Herzeloide’s line. Sacker is of the opinion that no more than Parzival does Gawan stand alone in the work. Gawan is known as ‘der tavelrunder höhster prîs’ (Bk. VI. 301,7).

There are, however, some similarities between the two heroes. Cundrie’s message names two Castles, Munsalvaesche and Schastel Merveile. Munsalvaesche is reserved for Parzival, and Schastel Merveile for Gawan. They must undertake adventures, with both striving for the same goal but on different levels. While Gawan achieves his goal through knightly activity, Parzival needs to become worthy of God’s grace before he may succeed in the Kingship of the Grail. Herein is found one of the first suggestions of duality in the work. The link between the religious and the secular is, perhaps, the most important of considerations in Wolfram’s *Parzival*. Both Parzival and Gawan are accused of shameful conduct, Parzival for not releasing Anfortas from his pain, and Gawan for a murder he did not commit. They both suffer disgrace. Parzival knows he has failed to redeem Anfortas and abandons his allegiance to God, who has visited shame upon him, and he persists in his selfish ways, whereas Gawan who is wrongfully accused of murder bears no animosity towards God but prays he will protect both himself and Parzival. Gawan accepts misfortune and remains faithful to God, whereas Parzival curses God. Parzival considers his relationship with God in feudal terms. He takes no responsibility for his failure to ask the healing question. He believes he has always served God faithfully, but Parzival’s honour has been called into question and he denounces God as one who betrays his servants:

wê waz ist got?
waer der gewaldec, sölhen spot

²⁰⁷ Sacker, p. xii.

het er uns bêden niht gegeben,
 kunde got mit creften leben.
 ich was im dienst es undertân,
 sit ich genâden mich widersagen:
 hat er hâz, den wil ich tragen. (Bk. VI, 332,1-8)

He feels abandoned by God and this results in his Gotteshaß. On Good Friday he is told he should only think of the love of God. Kahenis laments that chivalry has lost touch with God. 'Wê waz ist got? (Bk. IX, 447, 25-18), his childhood question to Herzeloide is repeated here, no doubt, in a different, even disparaging tone of voice. This is reminiscent of the question posed to Herzeloide when he heard her speak of God. She described God as 'er ist liehter denne der tac.' (Bk. III, 119, 19), which caused Parzival in his later years to confuse the shining knights with God. Gawan's trust in God on the other hand does not change. He completely accepts the will of God. When Gawan's honour is compromised, he continues to trust in God, and says, 'nu waltes got.' (Bk. X, 514, 21) Gawan thus represents what Parzival can be. After the meeting with Trevrizent neither returns to the Round Table for some time. Gawan and Parzival both continue to seek the Grail. They, however, follow different but parallel paths, Gawan to Schastel Merveile and marriage to Orgeluse, and Parzival to the Grail and reunion with Condwiramurs.

Wynn also points out that Wolfram 'provides the tale with a parallel hero, Gawan, who becomes the counterpart of the main figure, and whose adventures and conduct elucidate the career of the hero proper.'²⁰⁸ She explains the connection: 'The two characters, Parzival and Gawan, stand side by side in the work as it were, mutually explanatory of their actions, temperament, and fate.'²⁰⁹ She notices that Wolfram makes 'their relationship symbolic and characterizes them as representatives of two different forms of existence.'²¹⁰ This is portrayed in the dual areas of Munsalvaesche and Schastel Merveile, which raises the question of the duality of these two areas, in which there are similarities and differences. Jones recognizes a contrast between Gawan and Parzival regarding prior knowledge of what is required of them. In Parzival's case, he is expected to pose the healing question, and Gawan at Schastel Merveile must perform several tasks, including fighting a lion and surviving the lit merveile. Parzival's

²⁰⁸ Wynn 2002, p.175.

²⁰⁹ Ibid.

²¹⁰ Ibid., p.176.

²¹⁰ Bumke, p.48.

task is spiritual, whereas Gawan's are physical. In both cases the lords of the castle are impotent because of disobedience to the moral code. Clinchor was guilty of adultery, and Anfortas was guilty because of chivalric service to a lady, which service forbade the Grail King to love any woman not chosen by God:

Swelh grales here aber minne gert
anders der diu schrift in wert,
der muoz es komen ze arbeit
und in siufzebaerin herzeleit. (Bk.IX. 478, 13-16)

Parzival and Gawan are both called to perform acts of deliverance. Gawan was successful, but Parzival had to wait for God's grace to be bestowed upon him before he was inspired to ask the *Mileidsfrage*. There is also a connection between Parzival, and Gawan which Jones considers a synchronization of both Parzival's and Gawan's actions and the tracing of Parzival's movements in the background of the Gawan narration until, in Bk XIV, the two figures are brought together in combat.²¹¹

Gawan is the perfection of knighthood in a variety of situations. His destiny may have been to conquer the events at Schastel Merveile, but it should be noted that Gawan does not find the Grail, probably because he is searching for it on behalf of someone else, and because he has no need for it. The Grail is intended for the one for whom is destined. Parzival, on the other hand, needs the help of the Grail because from birth he is destined to be Grail King, and as such needs to be in Communion with the Grail and its qualities. He is the only eligible heir to the Kingship. It appears that Gawan is always distant and elusive. This seems to be demonstrated by his more distant relationship with Parzival as a third cousin and a member of the Arthurian Court, whereas Parzival belongs to the Grail Society. Parzival only meets Gawan when he has achieved selfhood and is about to be called to kingship of the Grail. His final battle with Gawan may represent the final struggle to give himself up to change. The function of Gawan in the work could be 'to exemplify the standard of courtliness and to act as a norm against which we can assess Parzival's achievements.'²¹² Gawan is a conventional, idealized figure. Blamires also sees that the Gawan story is 'carefully balanced and partially contrasting with the Parzival tale.'²¹³ It is evident that Gawan's tale fulfils the function of serving as the

²¹¹ Ibid., p.39.

²¹² Ibid., p.363.

²¹³ Ibid., p.364.

norm of courtliness. His story runs parallel with Parzival's in the tale of adventure which partially balances and partially contrasts with Parzival's story.

The connection between Parzival and Gawan is one of the most enigmatic dualities in the work. The presence of Gawan could possibly render the tale a Doppelroman. Bumke, however, has said that the many links between Gawan's and Parzival's adventures have not proved them to be as one. Are they, perhaps, two different sides of Parzival's character? This is problematic. Martin Jones notes that the 'portion of the work devoted to Gawan represents some forty percent of the total length.'²¹⁴ He suggests that on account of this, 'Gawan could be thought to rival Parzival,'²¹⁵ but Wolfram has said that Parzival is 'des maeres hêrre.' The adventures of the two heroes sometimes alternate. Jones notices that the actions of Parzival and Gawan are synchronized when Wolfram traces Parzival's actions in the background of the Gawan episodes, until Book XIV when both meet in combat. He proposes that Parzival's story is partly structured according to a bi-partite scheme of action 'involving three major schemes at the court of King Arthur, with two cycles of adventures undertaken by the hero falling between these scenes.'²¹⁶ During the scenes devoted to Gawan, Parzival 'leads a shadowy existence in the background of the Gawan story.'²¹⁷ It may be asked whether this means that Parzival is learning from Gawan from a distance. Jones, however, suggests that structurally 'Gawan is made in *Parzival* a substitute for the hero for a time, releasing him to pursue his own distinctive course.'²¹⁸ It is more likely that this might represent Parzival's undeveloped personality, possessing all the qualities of the worthy knight which are latent in Parzival, for once Parzival has acquired or assimilated Gawan's qualities, Gawan leaves the scene. Reverting to Sacker's views he says that 'the many links between Gawan's and Parzival's adventures have not yet proved them to be as one.' At the end of Sacker's work, he acknowledges the importance of Gawan's role, noticing that when they fight each other at the end of the work, 'they regret that they have been fighting themselves.'²¹⁹ Schröder and Wapnewski decided that Parzival and Gawan are one person. Sacker quotes 'for Wapnewski, Feirefiz, too, is but another aspect of Parzival.'²²⁰

²¹⁴ Jones, p.38.

²¹⁵ Ibid.

²¹⁶ Ibid., p.39.

²¹⁷ Ibid.

²¹⁸ Ibid., p.40.

²¹⁹ Sacker, p.193.

²²⁰ Ibid.

The duality of the two areas, Terre Salvaesche and Schastel Merveile reflects the duality of Parzival and Gawan, and their similarities and differences, as they are the areas of their individual trials. There is here arises the question of the duality of Munsalvaesche and Schastel Merveile in which are found similarities and differences. Parzival lacks the knowledge of the necessity of posing the healing question, and Gawan has no idea of the necessity of the performance of the tasks which await him. Whereas Terre Salvaesche is associated with the Grail and spirituality, Terre Merveile, its counterpart, is an area of magic. At Munsalvaesche Parzival learns nothing of the functioning of the Grail or the relationship that the Grail society has with the outside world. McConnell notes that 'Cundrie has a connection with Munsalvaesche in her capacity as intermediary between the Grail Castle and Arthur's Court.'²²¹ Another duality is noticed by McConnell who recognizes Gawan's success at Schastel Merveile as 'complementing Parzival's role at Munsalvaesche in the restoration of harmony.'²²² Just as Parzival has to pass through the forest. Gawan must proceed surrounded by 'a great forest and be ferried across a river.'²²³ McConnell also recognizes otherworldly landscapes in both Munsalvaesche and Schastel Merveile which he describes as 'prominent and enigmatic.'²²⁴ According to McConnell 'Munsalvaesche is to be regarded as ultimately positive in nature,' and Schastel Merveile as 'a negative pole that requires either dissolution or re-integration into courtly society.'²²⁵ It should be noted, however, that although having visited Munsalvaesche Parzival is no wiser about the Grail or the Grail society and still has no clue regarding the link between the Grail and the outside world.

Wynn refers to the misfortunes which befall both, Gawan's false accusation and Parzival's failure to pose the *Mitleidsfrage*. Gawan, when accused falsely of murder, accepts his accusation with equanimity and trusts in God, whereas Parzival curses God and withdraws his allegiance to the Almighty. Jones argues that structurally Gawan appears to be a 'substitute for the hero for a time, releasing him to pursue his own distinctive course.'²²⁶ Could this mean that Gawan should, perhaps, be considered another side to Parzival's character? According to Jones there appear to be two functions of the Gawan episodes, firstly, they point to the exceptional character of the path which Parzival must follow [...] a path on which progress is dependent not on such deeds of prowess but in the service of society. Such is the stuff of the

²²¹ McConnell, p.215.

²²² Ibid., p.208.

²²³ Ibid., p.215.

²²⁴ Ibid., p.205.

²²⁵ Ibid., p.208.

²²⁶ Jones, p.39.

Arthurian hero's story, but the attainment of insight and the radical inner change are the subjects of Parzival's encounter with the hermit, Trevrizent, in Book IX. These are related too his spiritual vocation. Secondly, by absorbing the audience's attention for the two major blocks of narrative in Books VII-VIII and X-XIV, the Gawan adventures provide an experience of he extended period during which Parzival is engaged on the quest for the Grail and isolated from Society. Jones says this is an important consideration and believes that Wolfram sees time as a 'factor in shaping the process of the change that Parzival undergoes in his career.'²²⁷ The Gawan episodes, however, should not be considered a mere space-filler, because Wolfram pays much attention to these episodes as he links them with the story of Parzival. One assumes that since Gawan is a parallel hero to Parzival, his story could perhaps exhibit some development. Gawan, although the supreme representative of Arthurian knighthood, undergoes a development in minne, as was seen earlier. They, however, follow different but parallel paths, Gawan to Schastel Merveile and marriage to Orgeluse, and Parzival to the Munsalvaesche, the Grail Castle, and reunion with Condwiramurs.

Parzival appears to accompany Gawan's adventures from a distance, from Arthur's Court through Bearoche and Schampfanzum up to Schastel Merveile. Wherever Gawan goes Parzival has just been or still is. Gawan does not meet Parzival, but Wolfram shows Gawan leading Parzival the way in the background. It is not divulged whether Gawan and Parzival are aware of the proximity of each other, but Gawan, having heard the praise showered upon Parzival as the *rote ritter*, is searching for him, and no doubt, sees him in his distinctive red armour in the distance. They eventually meet in combat. It might be expected that if Gawan were portrayed as a parallel hero to Parzival, though subordinate to him, his history might express some development, but it would necessarily be of a different order from that of Parzival's. It might be asked whether Gawan has not heard of the murder of the Roter Ritter which could mean that he sees him as the actual knight, or whether he believes Parzival to be the actual Ritter. The death of the famous knight would, certainly, have been spread far and wide in knightly circles. This leads to the question of Parzival's remaining on the scene as the Roter Ritter. Parzival's slaying of Ither, the Red Knight, and the theft of his red armour, represent not only the blood of the murdered man, but also his reputation, and Parzival's guilt. This guilt remains on Parzival's conscience as that of having killed a relative, even though distant. This is a grave case of blood guilt.

²²⁷ Ibid., p.40.

The term *der rote Ritter*, which is used to describe Parzival, reminds one of his guilt incurred by his killing of Ither, and of the uncourtly way he was murdered. As the Rote Ritter, he moves across the background of Gawan's exploits in an anonymous fashion. Wolfram refers to him as 'den da hiez, den ritter rot.' (BK. III, 176, 20 - 206, 16), 'den der sich riter rot nante.' (Bk. IV, 208. 9f) and 'ein Her allenhalben rot.' (Bk. VII 383, 24) Parzival is even called 'der Ithêrn vor Nantes sluoc.' (Bk XI, 559, 19) It is possible that Parzival remains the *roter ritter* as a sign of his sinfulness and guilt after having killed the original red knight, Ither. Parzival remains thus, until he becomes Grail King, at which time it is presumed he discards Ither's stolen amour which he no longer needs to wear in a state of penance as his assignation. W. H. Jackson points out, 'This one act of killing has an important place in the narrative in that it is the means by whereby the young Parzival becomes a knight.'²²⁸ Wolfram has Trevrizent pronouncing this as 'one of Parzival's great sins.' 'du treist zwuo grôze sünde,/ Ithêrn du hâst erslagen,/du solt ouch dîne muoter clagen.' (Bk., IX, 499, 20-22).

Parzival remains the *Roter Ritter*, portraying his state of sinfulness and guilt after having slain the original Red Knight. Blamires has suggested that the possibility of Parzival's assumption of the name points out his distant relationship, which 'renders Parzival even more guilty of his death, having killed a relative. Wolfram, himself, has Trevrizent say, 'Du hast dîn eigen verch erslagn.' (Bk. IX 475, 21) Parzival's assumption of the title marks his distant blood relationship to Ither and whose blood he shed, rendering him even more guilty of murdering a relative. This seems to encapsulate Parzival's duality with Ither. It does not seem that Parzival changes the colour of his armour when he becomes Grail King, but it is possible that in that capacity he no longer needs armour. In any case, his act of delivering Anfortas from his pain erases his guilt, which the red armour had symbolized. It does not seem that Parzival changes the colour of his armour when he becomes Grail King, but it is possible that in that capacity he no longer needs armour. In any case, his act of delivering Anfortas from his suffering by means of the *Mitleidsfrage* erases his guilt, which the red armour symbolized.

Although Gahmuret dies at the beginning of the work, his sons, Feirefiz and Parzival continue to reflect his characteristics in different ways. Feirefiz is very much like his father, and his journeys are like those of his father. Feirefiz is always keen to serve the ladies and deserts his "heathen" wife for a Christian. Wolfram says, 'ob ich durch iuch ze toufe kum,/ist mir der touf zu minnen vrum ?' (Bk. XV. 814, 1-2) Cundrie points out that he, in contrast to

²²⁸ W.H. Jackson, 'Tournaments and Battles in Parzival', in Hasty (ed.), *A Companion to Wolfram's Parzival*, pp.159-88.

Parzival, exhibits the manliness of his father, Gahmuret. H. B. Willson says that Cundrie announces that Feirefiz is not wholly black in colour, he is “black” in religion.²²⁹ Schnellenburg expresses Wolfram’s viewpoint when he says that in Wolfram’s “mankind is no longer divided into good and evil, or Christians and heathens.” J.C. Daniëls, however, writing in 1937 when there was less religious tolerance and before ecumenism became acceptable, sees Feirefiz as a diabolical character, equating Parzival’s victory over Feirefiz with the victory of light over darkness, belief over disbelief, God over the Devil.²³⁰ This view is somewhat misplaced, as neither one has won a victory. Wolfram says,

es ist noch ungescheiden,ë
ze urteile stêt ez beiden
vor der höhsten hende:
daz diu sterben wende! (Bk. XV, 744, 21-24).

Bumke recognizes that the kinship motif connects the episodes. Each of the characters, Anfortas, Herzeloyde, Sigune, Gawan, Feirefiz and Ither, seems to have a counterpart in Parzival’s character. They are considered as Parzival’s ‘Doubles.’ In the next half of this chapter the ‘Duality’ of Parzival, Gawan, Feirefiz and Ither Anfortas, Parzival’s uncle, will be considered. The lack of compassion in Parzival is eventually awakened by Sigune, his cousin, who is the very essence of compassion. During Parzival’s journey he meets these alter egos, who, themselves, have their individual private journeys.

Wolfram presents Feirefiz as courtly, magnificent, and strong, gaining conquest in battle. Most of all he stresses his mottled skin: ‘als ein agelster wart gevar/sîn hêr und ouch sîn vel vil gar.’ (Bk. I. 57, 27-28) Everything about him is exotic. His wealth is obvious. He appears to be like his father, Gahmuret, in his search Feirefiz, Gahmuret’s son by Belacane, is first mentioned at the end of Bk I, where his birth is recorded: ‘diu frouwe an rehter zît genes/eins suns, der zweier varwe was.’ (Bk I, 57, 15-16) at which time he inherits the title Angevin: ‘diu muoter hiez ir kindlin /Feirefiz Anschevin.’ (Bk. I. 57, 21-22) Both Parzival and Feirefiz inherit this name. This is how they recognize each other at the end of the tale when they duel. This recognition links the beginning and the end of the tale in a framework. Feirefiz does not appear again in the work until Bk. XV at the scene of his battle with Parzival. When he finally appears, he announces himself:

²²⁹ Willson, p. 103.

²³⁰ Daniëls, p.367.

ich pin Feirefiz Anschevîn,
 sô rîche wol daz miner hant,
 mit zinse dienet manec lant. (Bk. XV, 745, 28-30)

He is often referred to as Gahmuret's son. He is famous for his conquests in battle. Later it is said that he marries Secundille:

doch eingewivelt nie sin wille,
 diu kuneginne Secundille,
 die Feirefiz mit ritters hant
 erwarb ir lip un ir lant. (Bk.X, 519. 2-5)

Feirefiz's journeys through many lands are undertaken with the express purpose of finding his father. He says:

ich saehe doch gern den selben man:
 mir ist ze wizen getân
 daz nie bezzer ritter wart:
 nâch im is kostenlîch min vart. (Bk XV, 750, 27-30)

In conclusion, it appears that meeting 'Doubles' is a crucial event in the life and spiritual journey of the hero towards the Grail, which is really a journey towards self-knowledge. It is of importance to Parzival to meet his 'Doubles,' especially Gawan, who possesses the chivalric qualities lacking in Parzival. It is true, the meetings with his alter egos are of importance because they awakened in him the qualities appropriate to a future Grail King. The alter egos are more of a spiritual nature, whereas the 'Doubles' are more practical. They are, nevertheless, of equal importance. Gawan is, perhaps, the most practical 'Double' as he possesses all the chivalric qualities for which Parzival must strive. Meeting these 'Doubles' sets the stage for the journey on which the hero, Parzival, begins to realize and accept an awareness of self. The next chapter will consider Parzival's inner, spiritual journey, from the point of view of the Grail, its form, meaning and place in Wolfram's work.

This chapter has discussed the outer journeys of the hero, his alter egos and 'Doubles.' The next chapter will consider the Grail, its constitution, and Parzival's inner, spiritual journey.

Chapter 3

The Grail and Parzival's Spiritual Journey

This chapter will consider the meaning and purpose of the Grail, its metaphorical qualities, and Parzival's reasons for seeking it. Parzival's journey will be examined from its spiritual nature. The various presentations of the Grail will be viewed, and the question of its importance and its duality with the *Mitleidsfrage* will be investigated. Its being a metaphor for perfection, a medium between God and man, and Eucharistic aspect will be examined. The significance of the Grail will be seen in its central position in the work as the goal of Parzival's quest, both spiritual and mundane, his self-knowledge and achieving Kingship of the Grail. I propose to answer the following question: What is the relationship between grace and free will in Parzival's story? Is there a sense in which Parzival wins the Grail in defiance of its conditions? and does his persistence force God's hand, or is he rewarded, in a traditional way, when he submits to the divine will? In addition to these questions, I shall consider the presence, appearance and meaning of the Grail, and the duality of Parzival himself. Various other religious questions will be discussed, such as the so called 'doctrine' of the fallen angels in connection with Trevrizent's 'lie,' and the concept of *erstrîten* and *bejagen* will be considered. The question of Parzival's sinfulness and guilt is of paramount importance to the work as a whole. This will be viewed from both the secular and theological points of view. The important question of the omission of the *Mitleidsfrage* and the sin of *Gotteshass* will also be explored.

The Grail has been presented in different ways in various tales. Juliette Wood gives an extensive study of the development of the Grail from Celtic magical accounts to the Christianization of the object by Robert de Boron, Chrétien and Wolfram who introduce a sacred object, though this object was not, at first, linked with the Eucharist. According to Wood, medieval Grail romances share certain themes. Chrétien's version, *Perceval ou Li contes del Graal*, was the first to call it the Grail. Wood notes that 'an object called the Grail occurs in several medieval romances written between the end of the twelfth century and the end of the thirteenth century,'²³¹

It seems that Wolfram attempts to associate the Grail with Holy Mass, which provides spiritual food for the soul, but it remains secular with its magical provision of food and drink for the body. Features such as precious stones and light emanating from the Grail are embellishments appropriate to both the importance and the perceived holiness of the object. Sidney Johnson agrees that 'there are other aspects of the Christian tradition as sources for the

²³¹ Wood, p.3.

Grail, such as Robert de Boron's *Roman de L'Estoire dou Graal*, which is said to have influenced Wolfram.²³² Robert's treatment of the Grail can possibly be considered the first attempt to Christianize the Grail, connecting the story of the Grail with Christ's crucifixion, thus making the Grail the Holy Grail of later tales. He connects the Grail with Christianity because of the consecrated wafer being brought down from Heaven every Good Friday, renewing the power of the Grail, and the fact that the Grail cannot be seen by the unbaptised.

Of the connection with Christianity, Bumke says, 'Der Gral ist bei Robert de Boron der Kelch, den Christus beim letzten Abendmahl benützt hat.'²³³ This is a fictional view. The desire to link the Grail to Christianity may have come about as it was the era of the Crusades and religious fervour. The Eucharistic aspect of the Grail is its main characteristic in Robert's *Estoire*, and it plays an important role in later versions in which the quest for the Grail becomes paramount. The qualities and appearance of the Grail vary in individual works, as is evidenced in those of Chrétien, Wolfram and Robert de Boron. In Chrétien's work the Grail is a bowl or serving platter, decorated with precious stones, with light emanating from it. He describes the Grail thus:

une si grans clartez i vint
qu'aussi perdirent les chandoiles,
lor claret come les estoiles. (II. 3225-7)

It is carried in the hands of a lovely maiden. Both Chrétien and Robert present the Grail as being a chalice, but neither a sacred cup nor dish. Wolfram says it is a sacred stone. It is true that the Grail is often presented in literature as the Chalice of the Last Supper, golden and studded with jewels, which is certainly a suitable literary presentation of something appertaining to the majesty of Christ, but it forgets the simplicity of His life, where He informs his prospective followers that He has nothing, when He says: 'The Son of Man Has nowhere to lay His head.' (Luke 9.57). He reminds them that they will be fed by well-wishers, as in the case of Martha and Mary (Luke 10). It appears, however, that Wolfram's Grail is a stone. Wolfram first says of the Grail, 'daz was ein dinc, /daz hiez der Gral/erden wunsches uberwal.' (Bk. V, 235, 23) It is here that mythology appears in the work. Sidney Johnson refers to the stone as '*lapsit excillis*, by virtue of which stone the Phoenix is burned to ashes and then reborn.'

²³² Johnson, p.82.

²³³ Bumke, p.235

von des steines craft der fênîs
 verbrinnet, daz er ze aschen wirt:
 diu asche im aber leben birt. (BK. IX, 469, 8-10).

Here, in context with the mythological Phoenix, it is used as a metaphor for the Death and Resurrection of Christ, an example of mythology being applied to theology. Bearing in mind Schwietering's statement that Wolfram's work is not a religious Traktakt but a tale of chivalry, Wolfram's work, though studied from the literary point of view, has religious implications. These are not always completely orthodox, but they add to the spirituality of the tale. Wolfram refers to the Grail as a "thing called the Grail," and later as a "stone," which gave sustenance, 'si lebent von einem stein;' (Bk. IX, 469,3). It is referred to as *Lapsis exillis*. The power of the Grail provides food and drink for the people at the grail castle, Munsalvaesche, in the land of Terre Salvaesche. A dove descends from heaven every Good Friday with a communion wafer 'ein kleine wîze oblat' (Bk. IX, 47, 5) which renews the powers of the Grail. Anyone who is ill will be healed by seeing the Grail, and those who gaze upon the Grail are preserved from death and are kept in a perpetual state of youth, though Wolfram adds that over time one's hair will turn grey, which is something of a contradiction. He probably wishes to say that one will grow old, have a long life physically, and enjoy eternal bliss spiritually. The Court wishes the suffering Grail King, Anfortas, to live and has the Grail brought to him, for it has the power to keep him alive. It can only be carried by a pure virgin. This would account for the Grail's being considered spiritual. In addition, the spiritual aspect of the Grail is suggested during Parzival's visit to Trevrizent on Good Friday, when he experiences the arrival of the Dove from Heaven which brings a consecrated Host and places it on the Grail, giving it the power to provide a variety of terrestrial kinds of food, from which the Grail community lives. Anne Huntley-Speare points out that there are several appearances of the turtledove in Wolfram's *Parzival*. These appearances are symbols in Christian theology, where the dove represents the Holy Spirit, the third person of the Blessed Trinity. 'These three persons are not three gods; they are all one and the same God.'²³⁴ Anne Huntley-Speare detects several appearances of the turtledove in Wolfram's work. The first is found in the section on Parzival's heritage, where Wolfram compares Belacane's loss of joy when Gahmuret leaves her:

ir vröude vant den durren zwîc,

²³⁴ A Catechism of Christian Doctrine, p.8.

als noch diu turteltûbe tuot.
 diu het ie den selben muot:
 swenn ir an trûtscheft gebrast,
 ir triuwe kôs den durren ast. (Bk. I, 57, 10-14)

The gifts of the Holy Spirit are many: 'joy, charity, peace, patience, benignity, goodness, longanimity, mildness, faith, modesty, continency and chastity.'²³⁵ Huntley-Speare also points out that patience is required, as Parzival 'exercises patience for favourable timing.'²³⁶ Wolfram mentions the turtledove in Parzival's first meeting with Trevrizent, at which time he reveals to him the source of the Grail's strength:

Es ist hiute der karvrîtac,
 das man vür wâr dâ warten mac,
 eine tûbe von himel swingt:
 ûî den stein diu bringet
 ein cleine wîze oblat. (Bk. IX, 470, 1-5)

Huntley-Speare's view of the Holy Trinity is orthodox, as she says, 'the Father's role is definitely primary, the Son's contribution is largely passive.'²³⁷ The Father's role is that of Creator, the Son's role, that of Redeemer, in as much as He does the will of his Father, and The Holy Spirit, the role of Sanctifier. She treats of the symbolism of the turtledove throughout the work. The emblem of the Dove appears to be used by the Grail Community. All the horses of the company carry the emblem of the dove on their saddles:

ame satel ein turteltûbe stêt:
 daz ors von Munsalvaesche gêt. (Bk. 474. 5-6)

The turtledove is the mark of the Grail community. It is also seen on Cundrie's clothing and is also found on the Grail Knights. Cundrie says:

dô ich ze Munsalvaesche was

²³⁵ Young, p.154.

²³⁶ Huntley-Speare, p.115.

²³⁷ Ibid., p.130.

bî dem trûgen Anfortas,
 swaz ich dâ schilde hengen vant,
 die wârûn gemâl als iuwer gewant:
 vil turteltûben tragt ir hie. (Bk., XV, 783, 18-23)

It should be noted that the Dove in the Old Testament was not equated to the Holy Spirit, because it was only in the New Testament that Christ revealed the Holy Trinity, the unity of God, the Father, God, the Son, and God, the Holy Spirit, three persons in one God. God the Father is the Creator, the Son, the Redeemer, and the Holy Spirit the Sanctifier. 'These three persons are not three gods; they are all one and the same God.'²³⁸

The wearing of the emblem indicates 'her point of origin and source of authority.'²³⁹ She also considers the Dove as a symbol of 'love from a distant source.'²⁴⁰ This seems to apply to Parzival's riding out to meet Condwiramurs after several years of separation. Huntley-Speare also detects in Wolfram's presentation of the turtledove a theologically orthodox representation of the Holy Spirit. But even so, she questions 'the purpose its inclusion it serves.'²⁴¹ It is true guidance comes from the spiritual, not physical sphere, as Trevrizent says, the means by which divine aid and presence come to men is the Holy Spirit, making the power of Christ's death and resurrection (embodied in the wafer) accessible.'

Huntley-Speare correctly states that the dove metaphorically represents the Holy Spirit because the Blessed Trinity had not yet been revealed at that time, whereas the New Testament to whom she attributes the power to transmit 'divine power to earth, the bringer of supreme energy and strength.'²⁴² In the Old Testament texts the dove is not referred to as the Holy Spirit. It appears as a dove at the baptism of Christ: 'After Jesus was baptized, He came up out from the water and behold, the heavens were opened, and he saw the Spirit of God descending like a dove upon Him' (Matt. 3.16), and 'the holy spirit descended upon him in bodily form like a dove.' (Luke 3.22), also John testified saying, "I saw the Spirit come down like a dove from the sky and remain upon Him." (John, 1.32). In the Old Testament also there are references to the dove. It treats of the dove in the account of Noah who send out a raven from the Ark to see if the waters of the flood had abated. Later: 'he sent out a dove to see if the water had lessened

²³⁸ A Catechism.

²³⁹ Huntley-Speare, p.119.

²⁴⁰ Ibid.

²⁴¹ Ibid., p.120.

on the earth. But the dove could find no place to alight [...] and it returned to him in the Ark.’ (Genesis 8:9)

Referring to the realm of the Grail in Wolfram’s work, Huntley-Speare considers it Wolfram’s literary combination of courtly and Christian ideals. She says, “One enters this realm not by self-determined striving, but by self-effacing submission to God’s direction.”²⁴³ It is Trevrizent who explains to Parzival that the means by which divine aid and presence come to man is the Holy Spirit, making the power of Christ’s death and resurrection (embodied in the wafer) accessible.’²⁴⁴

ein tûbe von himel swinget:
ûf den stein diu bringet
ein cleine wîze oblât. (Bk.IX, 470, 3-5)

The Grail Community uses the Holy Spirit symbol of the dove in its insignia. There are several instances of this in Wolfram’s work, where the dove is a symbol for the Holy Spirit. Through this insignia Wolfram has placed the Grail society under the ‘command of the Holy Spirit.’²⁴⁵ Only baptised Christians can see the Grail; it is invisible to all others. The Grail appears, presumably from God, with directions or information for the people at the grail castle. The Grail is protected by the Grail King and his family and by others who are summoned to serve the Grail. The knights must observe the rule of chastity, though they may ride out in search of *aventure*. In Wolfram’s work these knights are called *templeise* and by defending the grail castle they atone for any sins they may have committed.

swer sich dienstes geim grale hat bewegen,
gein wîben minne er muoz verpflegen.
wan der kunic sol haben eine
zun rehte ein konen reine,
und ander die gote hat gesant
ze hêrrn in hêrloêsiu lant. (Bk. IX. 495, 7-12)

²⁴³ Ibid., p.120.

²⁴⁴ Ibid, pp.120-21.

²⁴⁵ Ibid., p.121.

It may be asked what the conditions for Achieving the Grail? There seem to be no requirements, as anyone seeking the Grail can only find it if destined to Grail Kingship. Parzival cannot win the Grail, as Sigûne, in Book V has already pointed out to him that Munsalvaesche can only be found by accident and not by searching:

swer die suochet vlizecliche,
 leider der envint ir niht.
 Vil liute nanz doch werben siht.
 Er muoz unwizzende geschen
 Swer immer sol die burc gesehen. (Bk. V, 250, 26-30)

This implies and is generally accepted that only those destined to the Grail, and not those who seek it, can reach the Grail, without being called to it:

jane mac den grâl niemen bejagen;
 wan der zi himel ist sô bekant.
 daz er zem grâle ist sô bekant.
 daz er zem grâle sî benant. (Bk. IX, 468, 12-14)

This elicits the question of predestination, and why Parzival needs to seek the Grail. He says,

ichne müeze alêrst den grâl gesehen'
 diu wîle sî kurz oder lanc,
 mich jaget des endes mîn gedanc:
 dâ von gescheide ich nimmer
 mînes lebens immer. (Bk. VI, 329. 25-28)

Trevrizent declares that no-one has ever gained the Grail by fighting:

ez was ie ungewohngiet,
 daz den Grâl zu keinen zî ten
 ieman môhte erstrîten. (Bk. XVI, 798, 24-26)

but even so, there are still certain requirements. Before Parzival can reach the Grail, he needs to attain the summit of Knightly perfection from which he can be called (*bennent*) to Grail Kingship. It is here that the question of predestination arises. It may be asked whether in

Parzival there is connection between God's Grace and free-will. Theologically, sanctifying grace is the supernatural food of the soul. Young's definition of grace is:

a supernatural created quality permanently residing in the soul as the source of a supernatural activity which is a participation in the divine life. This grace enables the recipient to act according to God's will, to do what is right especially at the time of temptation.²⁴⁶

Grace, however, does not exclude free will, as one is still free to ignore grace and act as one wishes. Grace is given by God through prayer and the sacraments. *Parzival* is not prone to prayer or churchgoing, which has been shown to be on account of his ignorance of spiritual matters, but his enmity of God seems to preclude him from reception of God's grace. There is, in addition to the relationship between grace and free-will, the question of *Parzival*'s winning the Grail in defiance of its conditions: it has been asked whether *Parzival*'s persistence forces God's hand, or whether is he simply rewarded, in a traditional way, when he submits to the divine will. Trevrizent visualizes *Parzival* winning the Grail despite its conditions. Sacker considers this as changing the appearance of providence. He believes election will appear purely as a matter of grace (*unwizzend*) but can be in part achieved by conscious endeavour (*erstrîten*).²⁴⁷ This obviously refers to bodily combat. Spiritual fighting against the devil, however, is required in order to protect oneself from sin. The modern German translation for *erstrîten* according to Matthias Lexer is 'durch kampf überwältigen',²⁴⁸ which can also refer to a spiritual battle and may be linked to 'free will.' It seems that *bejagen*, *erben*, *erstrîten* and *benennen* have important roles in *Parzival*'s successful achieving of the Grail. The word *bejagen*, can mean *erjagen*, *erwerben*, *erhalten*, which, like *erstrîten*, imply the necessity of effort. *Bejagen* also suggests hunting or searching, whereas *erstrîten* implies fighting, as in a spiritual sense, which could suggest combat with the devil. *Erben* is more easily understood as 'durch erbschaft erhalten.'²⁴⁹ *Benennen* refers to God's grace.²⁵⁰ Salvation, however, requires, effort. 'Many are called, but few are chosen.' (Matt. 22, 14). It is true, only those called to the Grail can achieve it, but even this requires effort.

²⁴⁶ Young, p. 35.

²⁴⁷ Sacker, p.170.

²⁴⁸ Lexer, p.49.

²⁴⁹ Ibid., p.43.

²⁵⁰ Ibid., p.14.

When Parzival achieves the Grail, Cundrie says he has won peace of soul: ‘du hâst der sêle rouwe erstriten / und des lîbes freude in sorge erbiten’ (Bk. XVI 782, 29-30), but even so, there are certain requirements. Before Parzival can reach the Grail, he has to attain the summit of Knightly perfection from which he can be called (*benant*) to the Grail Kingship. It is Cundrie who proclaims his success when she says: ‘daz epitaſjum ist gelesen:/du soll des grales herre wissen.’ (Bk. XVI, 15-16) Wolfram’s work regards the Grail as a metaphor of perfection, a medium between God and man. Its Eucharistic aspect renders it a metaphor of Christ. Parzival can claim Kingship of the Grail, which is presented as a secular object, but which is also a metaphor of the spiritual state of self-knowledge. Johnson considers the Grail a medium between God and man, because those present at its appearance turn towards it and kneel in prayer, as if at Mass, and await a message from God which might appear on it.²⁵¹ It is here that the question of the Medieval interest in relics arises. Bernard Hamilton, in discussing the cult of relics in the Middle Ages, points out that there was a popularity for relics because ‘The spiritual power of saints was believed to inhere in their relics, both in their primary relics, and their secondary relics, their personal possessions.’ He further points out that even today there are people who ‘collect autographs and possessions of famous people.’²⁵² Hamilton goes on to say that the Church’s devotion to relics accepted that ‘God might work miracles by means of relics’²⁵³ when he refers to the Acts of the Apostles:

So extraordinary were the mighty deeds God accomplished at the hands of Paul that when face cloths or aprons that toughed his skin were applied to the sick, their diseases left them, and the evil spirits came out of them. (Acts, 19, 11-12).

It should be noted that it is not the relic but the prayers of the Saint imploring God for assistance which can effect a cure. No doubt the uneducated of the Age might have considered the efficacy of the article, but it is through the intercession of the Saint that God effects the cure. It is true, sometimes relics were bought and sold, and there were many false items, such as bits of pigs’ bones purported to have belonged to a saint. Business was brisk. It is, however, forbidden by the Church to sell relics. Canon Law No. 1190 states ‘it is absolutely forbidden to sell sacred relics.’

²⁵¹ Johnson, p. 89.

²⁵² Ibid.

²⁵³ Ibid., p.103.

The Grail, as a symbol of Christ, is not theologically correct, but as a metaphor for perfection, it is acceptable. The Eucharistic aspect of the Grail is also an exaggerated fancy but its use in this tale may be considered an attempt to heighten its solemnity and importance in the tale. Whereas the Eucharist provides sustenance for the soul, possibly a metaphor of to eat and drink, as the Grail provides food and drink for the body. Wolfram's Grail certainly has definite Christian characteristics even though they may not be a chalice or ciborium. Its power is provided by the Holy Wafer which a dove from heaven, presumably the Holy Spirit, lays upon it every Good Friday renewing its powers. It provides the company with all manner of food and drink, as did the manna from heaven and the water from the rock in the journey of the Israelites through the desert, but not with spiritual sustenance. The Grail also provides water for the baptismal font, and the dove is reminiscent of the appearance of the Holy Spirit in the form of a dove, descending as such at Christ's baptism, 'And the holy spirit descended upon Him in the form of a dove.' (Luke, 3, 22)

Wolfram's Grail as a stone has Christological implications. The Grail's properties of providing food and drink, sustenance for the body is reminiscent of the Old Testament's portrayal of the rock which provided water, and the manna from heaven which fed the Israelites on their journey through the wilderness towards the Promised Land. Moses prayed earnestly to the Lord, and the Lord showed him a piece of wood, which he threw into the water, and the water became fit to drink. (Ex. 15: 24) 'The Lord said to Moses 'I shall rain down bread from Heaven for you.' (Ex. 16:4) Parzival's journey, likewise, is through wilderness, ignorance, and doubt. His journey is a similar journey to 'the promised land of self-knowledge.' In both cases, however, sustenance was required. This concurs with Parzival's spiritual wilderness during which he lacks spiritual comfort and guidance. In both cases the journey reflects the relationship between God and man. The Old Testament Psalms often refer to God as a rock, a shelter, fortress, stronghold, and refuge, as in 'The Lord is my rock, my fortress and my deliverance; my God is my rock, in whom I take refuge, my shield and the horn of my salvation, my stronghold.' (Ps. 18:2). The Biblical symbol equates the bread of heaven, and the rock, in the New Testament, the water of baptism. Isaiah says: Therefore, says the Lord God: 'see, I am laying a stone of Zion, / a stone that has been tested. / A precious cornerstone, as a sure foundation. (Isaiah 28: 16-18)

The Old Testament views the rock as a force. In the New Testament the rock is presented mystically. From the Christian view the miracle of the manna is expressed as 'all ate the same spiritual food. For they drank from a spiritual rock that followed them, and the rock was Christ. (Corinthians, 10. 3-5) The meaning of the Grail, its importance and central position in the work,

and the duality of the Grail and the *Mitleidsfrage* are topics of interest and importance. The Grail takes the important, central position in the work, because it is the object of Parzival's quest. Regales considers the position of the Grail. He says that the meaning of the Grail is not *adventure* as with the Round Table, but *humility*, as in many religious movements of the age. He points out an important omission in the tale, that of the obvious absence of the church in *Parzival*. It is not even mentioned whether Parzival's mother had him baptized or imparted Christian teaching to him, not even explained who God is. Regales remarks on the necessity of religion in Parzival's life. For Regales the question of religion is as essential for the work as it is for society of its time.

There is a duality between the Grail and the *Mitleidsfrage* in as much as the question is the means by which Parzival obtains the Grail. The Grail in this respect represents the Kingship of the Grail and Parzival's self-knowledge. He, as sole heir, is in a sense predestined to the Kingship. This elevated position, however, can only be achieved by one who is worthy. Anfortas has been proved unworthy. Parzival, also, is unworthy since he does not yet possess the appropriate qualities, hence his quest, during which he moves from childish ignorance to the wisdom of adulthood. The Grail is a metaphor of all the qualities which Parzival as destined heir lacks: self-knowledge, prudence, and most of all compassion. The central motif of the Parzival tale is the *Mitleidsfrage*. There is a duality between the alter egos of Parzival and Anfortas. Anfortas is the unworthy Grail King, and Parzival, the unworthy heir to the Grail Kingship. The link between them is the *Mitleidsfrage*, which when asked will release Anfortas from his suffering. It will also release Parzival from his sinfulness and suffering. Could it, perhaps, even be renamed the *Erlösungsfrage*, as both Anfortas and Parzival benefit from the question 'was wirret dir?' Bk.XVI,795, 29). While asking Anfortas the question, Parzival may well be asking himself the same question, as one would do in the examination of one's own conscience. Once the question has been posed, both are freed, in as much as Anfortas is released from his agonizing state, from which an unexpected stranger would free him.

Much has been made of Trevrizent's purported 'lie' regarding the neutral angels. It is not clear what the lie is. Michael Stolz questions Trevrizent's words when he confesses his 'lie.' It may be asked, when he refers to his 'lie,' is he referring to the 'doctrine' of the neutral angels or to Parzival's second chance to pose the *Mitleidsfrage*? Is it possible to ask the question again? Wolfram says, 'Vrâgt er niht bî der êrsten naht, /sô zerget sîner vrâge maht.' (Bk. IX, 484, 1-2) The fact that Parzival is accorded a second chance seems to imply that he has been called. This seems to be a question of destiny or predestination. Stolz suggests that the 'neutral angels' may have been forgiven. Hell, however, is for eternity, as Christ will say to

those who have not performed the Corporal Works of Mercy, ‘Depart from me ye cursed, into everlasting fire, which was prepared for the devil and his angels.’ (Matthew, 25:41) It may, however, be asked, is it really a lie? A lie is a false statement made with the intention of misleading. Trevrizent wished to dissuade Parzival from what he considered a fruitless task since the Grail could not be gained by individual effort but by election. It is, however, Parzival’s own efforts and persistence to win the Grail combined with his final acceptance of God’s grace which brings about the synthesis of ‘gote und der werlde gevallen.’ Much has been made of Trevrizent’s ‘lie’ and retraction, which begs the questions, what was the ‘lie,’ why did he lie, and was it a lie?

Theologically a lie is a sin against the sixth Commandment of God, which states ‘thou shalt not bear false witness against thy neighbour.’ Three types of lies are enumerated: ‘Jocose, told in jest, officious, told to avoid some harm or gain some advantage, and malicious, told with the intention of injuring one’s neighbour.’²⁵⁴ None of these appear to apply to Trevrizent’s statement to Parzival. Does he lie to prevent Parzival from searching in vain? Trevrizent seems to retract various statements including that appertaining to the ‘neutral angels,’ said to be the first guardians of the Grail, who at this time are God’s enemies, who are condemned forever:

daz die vertriben geiste
mit der gotes volleiste
bî dem grâle waeren.
kom iu von mir ze maeren,
unz daz si hulde dâ gebiten.
got ist staete mit sölhen siten,
er strîtet iemmer wider sie,
die ich iu ze hulden nante hie.
swer sînes lônes iht wil tragen,
der muoz den selben widersagen.
êweclich sint sie verlorn. (Bk. XVI, 798, 11-22)

D. H. Green says ‘Trevrizent’s ‘lie’ could be best understood by considering the medieval *liegen*, and not from its modern counterpart to tell a deliberate falsehood, but in the context of

²⁵⁴ Ibid., p.50.

‘to say something which without one’s realizing it is untrue.’²⁵⁵ He refers to St Augustine’s definition of deliberate intention in the act of lying:

for he sees that it is not enough to define lying as saying something other than what one knows or means, since it would make it impossible to distinguish between lying and the use of such sophisticated modes of speech as irony, euphemisms, and polite social formulas, all of which can be classified rhetorically as allegory in the sense of saying other than what is meant.²⁵⁶

He adds that in the case of lying, the conscious intention to deceive has to be present. He quotes St Augustine, ‘mendicacium est enuntiatio cum voluntate falson enuntiendi.’²⁵⁷

The Fall of Lucifer, however, although found in the Scriptures is not an article of Faith/Dogma pronounced by the Church. In Book IX, when recounting the Fall of Lucifer through pride, Trevrizent tells Parzival that the neutral Angels may have been pardoned by God. It is Richard Barber’s view that, ‘Trevrizent seems to retract his earlier statement that the Grail cannot be won by strength of purpose alone.’²⁵⁸ This is true and needs not be retracted. The word *Strîten* can, however, be used in a spiritual sense as in fighting against the Devil and evil. Blamires questions whether Trevrizent’s role as spiritual guide to Parzival is an ‘embodiment of spiritual security and a representative of God’s forgiveness,’²⁵⁹ and admits, ‘Despite his laity he is an expert *Seelsorger*.’²⁶⁰ Trevrizent, in his capacity as Parzival’s spiritual advisor, however, seems to be speaking from his own spiritual experience, whereas a priest speaks as a representative of Christ. The theological background of Trevrizent’s pronouncements seem to be based on St Augustine’s view of sin, penance, and satisfaction, which is certainly orthodox. One must bear in mind again that Wolfram’s work is not a theological treatise, but a literary presentation. It is Trevrizent who deals with Parzival’s spiritual needs. He first detects *hôchvart/superbia*, Lucifer’s sin, as the basis of all Parzival’s misfortunes. The sins of *zwîfel* and the lack of *triuwe*, trust in God leads to his greatest sin, *Gotteshass*. Trevrizent encourages Parzival:

nu volge miner raete.
nim buoz vür missewende,
unt sorge et umb sorge et umb dîn ende,

²⁵⁵ Green, p.337.

²⁵⁶ Ibid.

²⁵⁷ Ibid.

²⁵⁸ Barber, p.117.

²⁵⁹ Ibid., p.249.

²⁶⁰ Ibid., p.299.

daz dir dîn arbeit hie erhol,
daz dort diu sêle ruowe dol. (Bk. IX, 499. 26-30)

During Parzival's sojourn with Trevrizent he confesses his guilt, learns the secrets of the Grail, and is "absolved," although it cannot be said that he is 'absolved,' as only a priest can absolve, and only God can forgive. This is the high point of the tale, but this, however, is unorthodox, and leads to the question of lay Confession. In the Middle Ages, if no priest were available, a layman, or even a laywoman, might act as a confessor.²⁶¹ The person could not, however, absolve. Only a priest can absolve, and only God can forgive. Trevrizent is, however, neither monk nor priest, but a holy layman. Lay confession was exercised according to the enjoinder of St James who recommends: 'Confess your sins to one another and pray for one another.' (James: 5.16) This was considered merely an exercise in humility. A layman, such as Trevrizent, though well versed in the Scriptures, could give spiritual advice, but the sinner was obliged to confess to a priest as soon as possible after the confession to a layman.

Regarding the forgiveness of sins, it is interesting to note that Trevrizent refers to Plato and the Sibyl who prophesized the coming of Christ, who would forgive sins:

der pareliure Plâto
sprach bî sînen zîten dô,
und Sibill diu prophetisse,
sunder fâlierens misse
si sagten dâ vor manes jâr,
und solde komen al vûr wâr
vûr die hôhsten schulde pfant.
zer helle uns nam die hôhste hant
mit der gottlîchen minne: (Bk. IX, 465, 21-29)

This demonstrates God's mercy through Christ's atoning death.

In matters of Church Doctrine, the only mention of Mass in Parzival is when Wolfram remarks that Sigune never heard Mass. It was, however, not until the Fourth Lateran Council of 1215 that attendance at Sunday Mass was made obligatory. Nevertheless one would expect a religious recluse to hear Mass, if only occasionally. There can be no doubt that Wolfram's

²⁶¹ Hamilton, p.97.

Grail relates to Christianity although somewhat loosely. This is evidenced by the consecrated wafer brought from heaven by a dove every Good Friday, renewing the power of the Grail. This seems to be a magical event rather than a religious one. Those present turn and kneel towards it as if at Mass. The fact that the Grail cannot be seen by anyone not baptized is also somewhat magical.

Both Anfortas and Trevrizent are atoning for their own sins. Sigûne does penance in atonement for having caused the death of Schionatulander, and Trevrizent, for his own sins and those of Anfortas. Praying for others or suffering on their behalf, is enshrined in the Doctrine of the Mystical Body of Christ which states that the suffering for the remission of one's own sins and the sins of others is possible. This doctrine is based on Christ's words: 'I am the vine, you are the branches.' (John, 15:5), and is known as the Communion of Saints. Trevrizent appears to be more interested in the personal realization of spiritual truths, which is an individual/personal and not an ecclesiastical approach. The reference to the fallen angels is used, no doubt, to illustrate the results of pride. Thus, Trevrizent's theology is 'expressed with a view to the needs of the moment of the individual problems with which he is confronted.'²⁶² This is not the Church's view. The Church when, after much deliberation declares a Dogma, it does so with no room for alteration, though further clarification is possible when necessary.

Murphy also refers to the question of the fallen, neutral angels as 'a mythic exemplification of those who do not commit themselves to feeling any concern to speak up ... for God (or for Lucifer).'²⁶³ He notes that 'possible salvation of these angels is later retracted. Wolfram's pedagogic use of their lack of commitment and lack of overflow of feeling is not.'²⁶⁴ According to Murphy this tale implies that 'one of the mythic purposes of the Grail and the suffering around it, is to arouse feelings of compassion and loyalty among the indifferent...'²⁶⁵ This can be seen as a warning to Parzival that faith without charity is insufficient. Christian doctrine has it: 'Faith alone will not save us without good works; we must also have Hope and Charity.'²⁶⁶ Trevrizent also declares that it has always been uncustomary that anyone, at any time, should gain the Grail by fighting, hunting, or seeking out,

jane mac den grâal nieman bejagen,

²⁶² Hamilton, p.163.

²⁶³ Murphy, p.34.

²⁶⁴ Ibid., p.35.

²⁶⁵ Ibid.

²⁶⁶ *A Catechism*, p.29.

wan de ze himel ist sô bekant
 daz er zem grâle sî benant. (Bk. IX, 468. 12-14)

In Wolfram's work, there is also a duality between Christianity and Islam. In the Middle Ages Christianity and Islam had much in common. Both were monotheistic, but they disagreed on the Divinity of Jesus. The Qur'an taught He was a divinely inspired prophet, who had not died, but was taken up bodily into heaven whence He would return to prepare the world for the Last Judgment. The Christian view is that Christ was the second person of the Blessed Trinity, God made Man, who died on the Cross for the sins of all mankind and will return on the Last Day to judge all. Muslims believe that Muhammad was a prophet sent by God to the Arabs. Christians could not accept the Islamic denial of Christ's divinity or Muhammad's claim to prophetic state, because as God had become man in Christ there could be no further revelation. Wolfram's views regarding Islam are found in his *Parzival* and *Willehalm*. Wolfram, throughout his work, resorts to widespread genealogies, pointing out that all men are members of one family. Wolfram's inclusion of Parzival's half-brother, Feirefiz, foreshadows his later work, *Willehalm*, in which he explores the common humanity of 'Pagans' and Christians. This is presented in their link with the Grail. Both religions are monotheistic, but Wolfram portrays Feirefiz as worshipping Roman gods such as Jupiter and Juno. If Feirefiz had worshipped Indian gods, he would have worshipped several of the thousands thereof, such as Shiva and Ganesh. When Feirefiz converts he is informed 'Jupitern dînen got/muostu durch si verliesen.' (Bk. XVI. 6-7) Muslims believe in one God, in Arabic, Allah, whose Prophet is Muhammed. They consider Christ as a prophet, but not as the Son of God. Both agreed with the Biblical version of Adam, the Flood, and Moses as a prophet. It also had great respect for Mary, the Mother of Jesus. The difference lies in the perception of the divinity of Jesus. Christians believe in His divinity as the son of God, the Second Person of the Blessed Trinity, whereas Muslims consider Him a divinely inspired prophet on a par with Muhammed. Wolfram, in both his works, *Parzival* and *Willehalm*, demonstrates his attempt to synthesize Christianity and Islam. For Wolfram, the Grail illustrates the idea of world redemption. It is in *Willehalm* that Wolfram presents *sippe* as a unifying force, showing the Christian attitude to the Heathen. The Grail is the unifying object as is seen at the end of the work where Parzival and Feierfiz stand before the Grail. Feirefiz, however, must convert to Christianity so that he might see the Grail. This appears to be the only way to solve the problem. In the early Middle Ages, there was interaction between Christians and Muslims with conversion both ways. Both works protest the idea of religious crusades, and against Christian-Muslim enmity.

Regales notes that the fraternal love between Parzival and Feirefiz and not the Church, is what symbolizes 'la nueva sociedad universal tolerante.'²⁶⁷ If the Church were to symbolize the unity of all mankind, everyone would have to convert, an impossible dream. He considers the fraternal duel between Parzival and Feirefiz which ends in the conquest of the pagan, as 'algo impensable en la literature de aquel tiempo.'²⁶⁸ The inclusion of Feirefiz in the tale of Parzival foreshadows the theme of *Willehalm*, which considers the important and problematic question of the duality of Christianity and Islam. This dualism seemed to Wolfram to be unacceptable, for both of his works *Parzival* and *Willehalm* demonstrate Wolfram's effort to synthesize these religions.

In both these works there is the duality of families, in *Parzival* that of the Arthurian and the Grail, and in *Willehalm*, that of Heinrich of Narbon and Terremer, representing the opposing armies of Christendom and heathendom. These are also united by Willehalm's marriage to Arabel-Gyburc., who begs, in God's name, that her Christian allies will spare her heathen relatives. In *Parzival* Wolfram expresses this kinship as universal, in as much as all mankind is descended from Adam. Bernard Hamilton, regarding Adam, gives a clear explanation of this when he says:

The entire human race, which was descended from Adam and Eve, inherited the condition which theologians labelled original sin (that is the sin of Adam) to distinguish it from personal sins committed by the individual.'²⁶⁹

No matter how distantly related, all men are brothers. Murphy points out that at the time of Wolfram's writing *Willehalm*, another Crusade was imminent. He sees in Wolfram's work an attempt to voice his opposition to it in 'Arthurian terms as fratricide.'²⁷⁰ It is here that Wolfram seems to make some changes to the make-up of the Grail by making it a part of the resolution of the 'Eternal, fraternal conflict,'²⁷¹ where, at the end of the work Parzival and his half-brother, Feirefiz, stand before the Grail. Even so, Feirefiz must receive Baptism and accept Christianity to see the Grail. The fact that he possesses all the chivalric qualities of knighthood seems to be of no importance in this instance. Gahmuret, tired of Belacane and desiring to leave on adventure, uses her status as an excuse because she is not Christian. Belacane is, however, willing to convert, but Gahmuret uses subterfuge to escape marriage, and leaves under cover

²⁶⁷ Ibid., p.5

²⁶⁸ Regales, p.5.

²⁶⁹ Hamilton, p.7.

²⁷⁰ Murphy, p.11.

²⁷¹ Ibid.

of darkness. The same problem arises in the case of Feirefiz who converts to marry Repanse de Schoye. This is generally not the best reason for conversion. Sacker sees Feirfiz's conversion as 'the way his heritage of *minne* leads him to Christ and, as ruler over much of the Orient, he introduces Christianity'.²⁷² This would appear to be a satisfactory solution from the literary point of view, but in reality, it would be asked how Feirefiz, with no knowledge of Christianity and its teachings, and his frivolous attitude to Baptism, could convert 'heathens'. The answer to the question of peace between Christianity and Islam seems to be that all 'heathens' should convert to Christianity. Wolfram's Spanish translator Antonio Regales points out an interesting trait in Wolfram's *Parzival* which, he says: Wolfram 'contribuye tambien su modernidad: el profundo respeto al paganismo.' He further says, this does not relate only to just a few isolated cases, 'sino de que la obra en su conjunto propone un modelo ideal de sociedad (utopia) en que los cristianos y los paganos viven en harmonia y tolerancia.'²⁷³ Thus the work is viewed as an ideal model for society (utopia) in which Christians and Pagans live in harmony and tolerance. Regales sees this admirable solution as a 'sociedad universal, regida inmediatamente por Dios y orientada a conseguir el orden, la justicia, la paz y el bienestar de todos los súbditos.'²⁷⁴ He sees this happy solution, 'realizada al ser hermanos el cristiano Parzival y el pagano Feirefiz.'²⁷⁵ Nevertheless, even though the baptized Feirefiz spreads Christianity in the East, Wolfram seems to think that this union will come about 'bajo el cristianismo; pero ello no quita nada a la idea de tolerancia que distingue a toda la obra.'²⁷⁶

The Chivalric and Religious views of the *ordo amoris* are also of great interest and importance in Wolfram's work. It could, possibly, be regarded as the central point of the structure of Wolfram's *Parzival*, although many scholars consider Book IX the central, high point of the work as it deals with Parzival's spiritual conversion which enables him to win the Grail. Nevertheless, the *ordo amoris* which requires putting God first could well be considered the same thing. J. F. Poag, H. B. Willson and Anne Huntley-Speare view the *ordo amoris* from different standpoints. Poag refers to Parzial's connection with the Arthurian Court and considers Parzival's development threatened by his primitive emotions, by '*ungeniht, zorn, haz* and *nît*.'²⁷⁷ His progress is viewed as 'an organic one of rising levels, [...] from the

²⁷²Sacker, p.16.

²⁷² Ibid., p.360.

²⁷³ Regales, p.5.

²⁷⁴ Ibid.

²⁷⁵ Ibid.

²⁷⁶ Ibid.

²⁷⁷ Poag, p.204.

uncontrolled state of *ungeniht*, *nît*, through a more controlled state, characterized by the virtues of *zuht* and *scham*, culminating in the illumination of the virtue of '*kuische*.' The hero's encounters with the Arthurian Court are of special significance. In Wolfram's romance the Arthurian confrontations focus upon decisive moments in Parzival's journey from the darkness of mindless desire toward the light of grace, portraying his progress from *ungeniht* and *nît* to the goal of *kuische*. Parzival's uncontrolled emotion is awakened by the birdsong, which Poag sees as his 'subconscious desire for knightly fame.'²⁷⁸ He refers to Parzival's connection with the Arthurian Court and considers his development threatened by his primitive emotions. Poag recognizes 'seeds of anger, of *haz* and *nît*,'²⁷⁹ which increase and culminate in the killing of Ither in a fit of violence. Parzival's uncontrolled emotion is evidenced when his mother tries to dissuade him from his knightly goal. Poag detects four scenes at Arthur's Court where Wolfram relates crucial moments of Parzival's struggle with his emotions. In the first Arthurian scene Parzival's demanding knighthood and armour demonstrates his total unworthiness of knighthood. Poag points out the structure of *wîp* and *grâl* which he considers the symbol for the *ordo amoris*. At the end of the second Arthurian scene Poag points out that Parzival is publicly disgraced by Cundrie and declared unworthy of the Grail. Parzival's anger is evident in his reply to Gawan's suggestion that he should trust in God, to which he retorts, 'wê waz is got?' Poag considers this a central point in the meaning of the work, but many critics consider Parzival's conversion, through Trevrizent's good services in Book IX, which could be considered the central point of the work. Parzival's anger manifests itself in this Arthurian episode in his total unworthiness of knighthood. His demands and increasing anger culminate in the murder of Ither, and the taking of his armour, which places him still at enmity with God, whom he believes has failed him. This could, perhaps, be considered a sort of reversal of the *ordo*. At the end of the third Arthurian episode Parzival is lost in thought concerning the suffering caused by his longing for Condwiramurs and his search for the Grail. It is in this scene that he places the Grail above his wife. He is, however, determined to seek the Grail:

er dâhte 'sît ich minnen kan
wie hat diu minne an mir getân
nu bin ich ûz minne erborn.
wie hân ich minne alsus verlorn?

²⁷⁸ Ibid., p.205.

²⁷⁹ Ibid., p.206.

sol ich nach dem grâle ringen,
 sô muoz mich immere twingen
 ir kiuschlîche umbewanc,
 vonder ich scheid, daz ist ze lanc. (Bk. XIV, 732, 15-22)

It is at this point that the importance of wife over the Grail becomes Grail over wife, which portends his final submission to the will of God:

ich bin trûrens unerlöst.
 gelucke müeze vröude wern
 die endhafter vröude gern
 got gebe vroude al disen scharm:
 ich wie ûz diesen vrouden varn.‘ (Bk. XIV, 733, 16-20)

At the end of the fourth Arthurian episode Cundrie declares Parzival worthy of the Grail:

Parzivâlen ir maeres niht verdrôz.
 durch liebe ûz sînen ougen vlôz
 wazzer, des herzen ursprinc.
 dô sprach er, vrouwe, solhiu dinc
 als ir hie habt gennet.
 Sô daz min sündehafter lîp,
 und hân ich kint, dar zuo mîn wîp,
 daz diu des pflihte sulen hân,
 sô hât got wol zuo mir getân. (Bk. XV, 783, 1-10)

During his sojourn with Trevrizent there is a definite progression in his awareness of his sinfulness, as his sins are made known to him. Parzival progresses in control of his passion and towards spiritual awareness. He acknowledges his sinfulness, albeit in general terms, ‘ich bin ein man der sünde hat.’ (Bk. IX, 456, 30) but not specify. He, however, acknowledges his *Gottes Hass*, which is his most grievous sin, and his lack of trust in God. His anger towards God is replaced by humility, and his ‘*ungeniht, nît*, give way to *kiusche*. As an example of the severity of defying God, Trevrizent refers to the account of Lucifer’s rebellion and the ensuing creation of Adam, the progenitor of mankind and the advent of Christ who died on the Cross for all. Trevrizent also mentions the Grail:

jane mac den gral nieman bejagen’
 wan der ze himel ist so bekant
 daz er zem grale si benant. (Bk., IX, 46, 12-14)

He points out that no-one can win the Grail unless he is known in Heaven. Poag attributes the hero's conversion to Trevrizent's going to the 'source of Parzival's difficulties, a question of disorder in Parzival's heart and his rebellion against God.'²⁸⁰ Book IX might be considered the central, high point of the work as it deals with Parzival's spiritual conversion enabling him to win the Grail. Nevertheless, the *ordo amoris* which requires putting God first could well be considered the same thing.

Huntley-Speare seems to stress the Triune God. She points out that Trevrizent, upon hearing of Anfortas's healing 'praises all three persons of the Trinity.' P. 124 & quote from text. She notes that 'Wolfram's employment of the turtledove device concentrates rather on the particular behaviours that characterize his visualization of a community embodying Christianity as well as knightly ideals.' (p 125) As a result she believes 'His use of heraldic emblems as a means of communicating his teachings reveals two differing elements of composition'. It is true, his mother is well intentioned but misguided in her *ordo* by failing to prepare Parzival for his future, that of a knight and Grail King. This is referred to as *inordatio*. His childhood can, therefore, be considered inordinate. His inordinate conduct is evidenced in his maltreatment of Jeschute, a lack of *zuht*.

In the first Arthurian episode Parzival's anger manifests itself in his totally unworthiness of knighthood. His demands and increasing anger culminate in the murder of Ither, and the taking of his armour, which places him still at enmity with God, whom he believes has failed him. Poag considers this 'the reversal of the *ordo der ritter umbe kêrt den schaft*,

und stach den knappen sô mit craft,
daz er und sin pfärdelîn
muossen vallende ûf die bluomen sîn. (Bk. III, 154, 27-30)

At the end of the second Arthurian scene Parzival is publicly disgraced by Cundrie and declared unworthy of the Grail. Parzival's anger is evident in his reply to Gawan's suggestion that he should trust in God, to which he retorts, 'we waz is got?' (Bk. 332, 17) Poag considers this a central point in the meaning of the work,²⁸¹ but many critics consider Parzival's conversion, through Trevrizent's good services in Book IX, the central point.

²⁸⁰ Ibid., p.209.

²⁸¹ Ibid., p.206.

At the end of the third Arthurian episode Parzival is lost in thought concerning the suffering caused by his longing for Condwiramurs and his search for the Grail. It is in this scene that he places the Grail above his wife. He is, however, determined to seek the Grail:

er dâhte ‘sît ich minnen kan
wie hat diu minne an mir getân
nu bin ich ûz minne erborn.
wie hân ich minne alsus verlorn?
sol ich nach dem grâle ringen,
sô muoz mich immere twingen
ir kiuschlîche umbewanc,
vonder ich scheit, daz ist ze lanc. (Bk. XIV, 732, 15-22)

It is at this point that the importance of wife over the Grail becomes Grail over wife, which portends his final submission to the will of God:

ich bin trûrens unerlöst.
gelucke müeze vröude wern
die endhafter vröude gern
got gebe vroude al disen scharm:
ich wie ûz diesen vrouden varn.‘ (Bk. XIV, 733, 16-20)

At the end of the fourth Arthurian episode Cundrie declares Parzival worthy of the Grail:

Parzivâlen ir maeres niht verdrôz.
durch liebe ûuz sînen ougen vlôz
wazzer, des herzen ursprinc.
dô sprach er, vrouwe, solhiu dinc
als ir hie habt gennet.
Sô daz min sündehafter lîp,
und hân ich kint, dar zuo mân wîp,
daz diu des pflihte sulen hân,
sô hât got wol zuo mir getân. (Bk. XV, 783, 1-10)

It must be remembered that Wolfram’s work is primarily a literary work rather than philosophical or religious, but the first step in Parzival’s spiritual awareness is his general acknowledgement of his sinfulness when he enters Trevrizent’s abode saying, ‘ich bin ein man der sünde hat.’ (Bk. IX, 456, 30). He, however, does not enumerate them, but he acknowledges his *Gottes Hass*, which is his most grievous sin, and his lack of trust in God. As an example of the severity of defying God, Trevrizent refers to the story of Lucifer’s rebellion and the ensuing

creation of Adam, the progenitor of mankind, and the advent of Christ who died on the cross for all. Trevrizent also mentions the Grail and points out that no-one can win the Grail unless he is known in heaven:

jane macden gral nieman bejagen,
wan der ze himel ist so bekannt
daz er zem grale si benant. (Bk, IX, 468, 12-14)

Trevrizent attempts to encourage the religious attitude of *diemute in* Parzival. Instead of invoking doctrine, in order to avoid a confrontational situation, he speaks of original sin, the sin of Adam, which explains the concept of salvation, with biblical and theological references to the redemptive death of Christ. He also gives a biblical explanation for the sin of Cain's killing his brother Abel, which he considers a lack of brotherly love. From the theological viewpoint Trevrizent's pronouncements follow loosely the Augustinian concept of sin. Brian Murdoch refers to St. Augustine who deals with 'the theory of original sin,' the sin of Adam which is inherited by Parzival and all mankind. Murdoch considers 'the link between anger, self-centeredness' and 'the lack of pity for under the heading of signs of anger.'²⁸² He further cites St. Augustine's statement: 'non meretur misericordiam qui eam proximo negat,' which he translates as 'he deserves no mercy who denies it to his neighbour.'²⁸³

Scholars have varying views of Parzival's sinfulness, but for the most part, they seem to agree that Parzival is guilty of the sins of the deaths of Herzeloide and Ither, failure to ask the Mitleidsfrage, and Gotteshaß. Which sin is the most grievous appears to be a matter of opinion. Peter Wapnewski believes it to be the death of Herzeloide, Friedrich Maurer, Gotteshaß, Mohr, Ither's death, and Julius Schwietering, the omission of the Mitleidsfrage. Wolfram, through Sigûne and Cundrie, considers the Mitleidsfrage, a lack of triuwe and erbärmde (Bk. VII. 355.17). Trevrizent places more weight on the question of sin against sippe regarding the deaths of Herzeloide and Ither as 'zwuo grôße sünde. (Bk. IX, 499. 20) Both these sins, however, were committed without knowledge and without intent. Parzival was unaware that his mother had dropped dead at his departure. Regarding the death of Ither, it is true Parzival killed him, but the main concern seems to be that he had killed his own flesh and blood. Trevrizent says, 'du hast din eigenverch erslagn.' (Bk. IX, 475, 21). Parzival, however, was completely unaware of the Sippe relationship. Bumke points out that it is difficult to discover the theological background to Trevrizent's teaching on sin. He notes that Julius

²⁸² Murdoch, p.155.

²⁸³ Ibid.

Schwietering had placed Wolfram's work in the tradition of St. Bernard of Clairvaux, and that Friedrich Maurer's view was that of St. Augustine's Theology of sin. He sees Gottfried Weber's view of Trevrizent's teaching as akin to St. Thomas von Aquinas' theological views.

One of the chief questions to be addressed regarding Wolfram's *Parzival* is to what extent Parzival is guilty from the theological viewpoint and from the secular viewpoint, when he refers to himself as a sinful man? What guilt does he bear? For what must he atone? It may well be asked of which sins is he accusing himself? From the theological standpoint of the twelfth and thirteenth Centuries, the concept of sin and guilt come from the teachings of the Church Fathers, such as St Augustine of Hippo and St Bernard de Clairvaux, whose codification of sin and guilt remain the authoritative teaching of the Church today. As this teaching is based on the Scriptures it cannot change. From the theological standpoint of the twelfth and thirteenth Centuries, sin and guilt are discussed from the views of the teaching of these Church Fathers. The definition of sin is an offence against God by any thought, word, or deed against the Law of God, which is enshrined in the Ten Commandments.²⁸⁴ Theologically one must take into consideration what constitutes a sin and the conditions of commission. The first three commandments appertain to man's duty towards God, and the last seven appertain to one's neighbour. They encapsulate the enjoinder to 'love God above all things and one's neighbour as one's self.'

Theology has divided sins into two types: Original Sin, the first sin, that of Adam's disobedience, which is inherited by all people, and Actual Sin, committed by all mankind after Adam. Actual sin is divided into Mortal sin and Venial Sin. Mortal sins are grave sins against the Ten Commandments, in which the Law of God is enshrined, such as failure to honour God, failing to honour parents and those in authority, murder, theft, adultery, coveting others' property etc. For a mortal sin to have been committed there has to be grave matter, full knowledge, and full consent. Mortal sins must be confessed. This was discussed in Chapter 3. Venial sins need not be confessed, but persistence in a venial sin can lead to graver sin, such as petty pilfering leading to gross robbery, or bad temper resulting in murder.

There is a duality in the question of sin and guilt which theologians have categorized as Subjective and Objective. Dimler considers sin from these two points of view. He points out that Catholic moral theology holds that 'true subjective sin can only occur where sin is present, for which three factors are needed: full knowledge. complete freedom, and sufficient grave matter.' An objective serious sin is without subjective knowledge. He says that Catholic moral

²⁸⁴ *A Simple Catechism*, 2013, p.22.

theology holds that 'true subjective sin can only occur when sin is present, for which three factors are needed, full knowledge, complete freedom, and sufficient grave matter.'²⁸⁵

Parzival's sin of causing the death of his mother, could be considered grave matter, but Parzival has no knowledge of her death until much later when Trevrizent informs him of it. Neither does he give full consent to it. This, therefore, cannot be a free transgression of Divine lack of maturity.'. Antonio Regarding the essence of sin, Dimler refers to the teachings of the Church Fathers, quoting St Augustine's 'transferred concept of the essence of sin from the outward action to the will and intention.'²⁸⁶ St. Augustine influenced Medieval theology more than anyone else. St Thomas Aquinas was of the opinion that 'an evil deed added nothing to the gravity of the sin already committed in one's heart.'²⁸⁷ It was agreed that 'If an act is ill-intentioned, it is sinful.'²⁸⁸ Objective Sin is an objective, serious sin against the Law of God, without, however, subjective consent. Dimler explains that 'Subjective sin' involves 'objectively grave matter as well as subjective consent.' He also states, 'The crux of the matter lies in the question of subjective consent.'²⁸⁹

Regarding Parzival's guilt, the concept of material and formal sin must be considered. Dimler points out that an act which is contrary to the Divine Law but not known to be so by the agent, constitutes a material sin, whereas a sin is formal when the agent freely transgresses the law as shown to him by his conscience. The conscience must, however, be informed and not just one's personal fancy, as Dimler says, 'whether such a law exists or is only thought to exist by him who acts.'²⁹⁰ It appears, therefore, that only in formal sin subjective guilt is incurred. Is Parzival, therefore, guilty in the subjective sense? Is Parzival guilty from the theological standpoint? Whether he is guilty of the deaths of Herzeloide and Ither, or omitting to pose the Mitleidsfrage, and his Gotteshaß, has be investigated through moral and theological principles. Regarding Herzeloide's death, Parzival is totally unaware of the event. He had no desire or intention of harming her. It is doubtful that Parzival in his ignorant and still childish state of mind could have contemplated the death of his mother. He might have been aware that he was causing her sorrow, but not that his departure would cause her physical harm. It appears that when Parzival is free of his guilt, he is able to pose the Mitleidsfrage. Sinfulness and guilt are his means of achieving self-awareness and his relationship with God. Regarding culpability,

²⁸⁵ Dimler, p.124.

²⁸⁶ Ibid., p.126.

²⁸⁷ Ibid.

²⁸⁸ Ibid.

²⁸⁹ Ibid., p.125.

²⁹⁰ Ibid.

Antonio Regales recognizes: 'el tema de la culpa o del pecado de Parzival, un thema, como tantos otros como en la investigación de la obra, es particularmente difícil.' He seems to consider Parzival's most serious sin 'no haber hecho a Anfortas la pregunta sobre su salud.'²⁹¹ He shares the theological view that although this is a mortal sin, Parzival is not guilty on this occasion, on account of his lack of knowledge. He also agrees that the omission of the Mitleidsfrage 'es un pecado contra la caridad Cristiana.'²⁹²

Will Hasty seems to view the problem of Parzival's sinfulness and guilt from what appears to be a pseudo-sociological point of view rather than as a personal question. He poses two questions: 'how does guilt manifest itself, not as an individual problem but as a deficiency in court society, and by what means does court society overcome its deficiency within the framework of an essentially religious ideology that both defines and limits the scope of possible action?'²⁹³ Hasty believes that the guilt which is usually attributed to Parzival is really the guilt around him. This is evocative of the present social day sociological inclination to blame society for all its ills. Herzeloide is certainly at fault because of the scanty snippets of religious education which she imparts to Parzival together with her overprotectiveness which does not prepare him for his adult life. Hasty agrees that 'Parzival, rather than submitting to God's will, appears to impose his knightly will on a Christian divinity that rejects the values on which court society and knighthood are based.'²⁹⁴ It is his opinion that the guilt of the court is overcome by Parzival in knightly battle during his adventure. He goes on to say, 'Parzival's adventure represents a struggle with and victory over an uncooperative God,'²⁹⁵ which seems somewhat blasphemous. Hasty concludes that Parzival is not seeking 'the proper personal relationship to God, but the representative figure of knighthood, a scale-model messiah fulfilling functions dictated by the secular interests of a developing court society.'²⁹⁶

As for Parzival's *Gotteshaf*, Bumke sees it as 'Abkehr von Gott in der Deutschen Dichtung zum Haß gegen Gott gesteigert. Nach der Verfluchung durch Cundrie sagt Parzival sich von Gott los: 'nun wil ich im dienst widersagen. /hat er haz, den wil ich tragen.' (Bk. VI, 332, 7-8)

Later Parzival says: 'ouch trage ich hazes vil gein gote.' (Bk. IX, 461, 9) Parzival refuses to accept responsibility for his failure and turns away from trust in God. He considers

²⁹¹ Regales., p.4.

²⁹² Ibid.

²⁹³ Hasty, p.355.

²⁹⁴ Ibid.

²⁹⁵ Ibid.

²⁹⁶ Ibid.

God has spurned his efforts to serve Him. He views their relationship as feudal in which God has failed in His duty of protecting and rewarding a vassal, hence the *Gottshaß* which causes Parzival to act from superbia or *hôchvart*. Egocentricity lies at the root of Parzival's conversation with Trevrizent. His distance from God is represented by the contrast between the pilgrims' penitential garb and Parzival's brilliant armour. The sinfulness of Parzival's *Gottshaß* is also questionable here, depending on one's viewpoint. Parzival can invoke ignorance, but here lies the question of culpable ignorance of the teaching of the Church. Even in Common Law ignorance of the law is no defence. One is expected to know the basics of the law of the land. If anyone is guilty of Parzival's state of ignorance, it is Herzeloyde. Her selfishness and overprotectiveness have caused it. Had she but exposed him to a courtly and religious education, befitting a youth of his state, all his grief could have been avoided.

Among the many dualities found in Wolfram's work is the duality of the Church and chivalric codes of ethics. Viewed from the chivalric point of view Parzival's 'sinfulness' and guilt are not sins in the theological sense, but rather, offences against the chivalric code of ethics, of which every Knight should be mindful. The Arthurian Court is a literary fiction, created for the entertainment of the upper classes. It idealizes the customs of the round table, which epitomize courtly life in which the knights perform noble deeds for ladies, who reward them with *minne*. Arthurian society is based on its own code of ethics, which Wolfram describes as: 'der deheiner valscheit nie geriet,' (Bk. VI, 307, 16) and 'sich mohte ein base man wol schamen, / ob er dâ bi den werden reht saz.' (Bk. XV, 18-20).

The law of the Round Table, known as *reht*, is explained in Wolfram's work by Gurnemanz in his attempt to educate Parzival in the basics of courtly conduct, which requires its members to be beyond reproach, as its honour depends on the honour of each individual member. It is not surprising, therefore, that when Parzival is accused of not asking the *Mitleidsfrage*, Cundrie is outraged and says, *tavelrunde ist entnichtet:/die valsch hât dran gepflichtet*: (Bk. VI, 314, 29-30) Each member has the duty to guard the honour of the Round Table by noble conduct and by defending each one's own and each other's honour:

in iuwerem dienste mêre:
tavelrunder hât unêre,
ob manz im niht bezîte wert,
ûf unsern prîs sîn ellen zert. (Bk.VI, 15-18)

Hamilton describes chivalric ethics as the code of honourable behaviour professed by knights, inspired in part by Christian ideals. The precepts of conduct for knights included

courtesy, generosity, valour, and bravery in arms. It is of the utmost importance that Parzival, as future Grail King, should be taught chivalrous manners. The main qualities of this code are propounded by Gurnemanz in his attempt to teach Parzival the basics of courtly conduct. Wolfram describes Gurnemanz as ‘der houbetman der waren zuht.’ (BK. III, 162. 23). He is chiefly concerned with Parzival’s lack of understanding of courtly life. Parzival is still under the influence of his mother’s scanty advice when Gurnemanz undertakes his education in the elements of zuht, the chief courtly virtue which Gurnemanz stresses as it comprises all the other courtly virtues. The main qualities of the chivalric code appear to be triuwe, kiusche, minne, maze, erbärme and the attempt to ‘gote und der welt gevallen’.

Gurnemanz instructs Parzival in the spirit of the courtly world, which includes compassion and readiness to help those in distress. This concurs with the Church’s teaching found in the Corporal Works of Mercy. He also teaches him about wealth and poverty, mâze, and a correct attitude towards women. He, however, omits to mention triuwe, which is a disservice to Parzival, as this is the very quality in which appears to be lacking, though it is true he has inherited this from Herzeloide. It is possible that Gurnemanz omits it because Parzival cannot succeed by relying on triuwe alone though it would help him on his journey. Parzival is still childish and tactless. Gurnemanz, concerned with his perpetual reference to his mother, says,

ir redet als ein kindelîn
wan geswîgt ir iuwerre muoter gar
und nemet anderre maere war? (Bk. III, 170, 10 -12)

He is instructed never to act unashamedly and never to bring shame upon himself. In addition, Gurnemanz tells him that as he is born to rule, he should always behave graciously to his inferiors and to strike the correct balance between miserliness and extravagance:

gebt rehter mâze in orden
ich bin wol innen worden
daz ir râtes dürfte sît:
nu lat der unfuoge ir strît, (Bk. III, 171, 17)

to which he adds a warning not to ask too many questions: irn sult niht vil gefrâgen: (Bk. III, 171. 13-17) Gurnemanz’s advice to Parzival is taken literally, as is the wont of youth. This later leads to the unfortunate failure to ask the *Mitleidsfrage* which could have released Anfortas from his suffering. Gurnemanz also instructs him to show mercy to a vanquished opponent: lât erbärme bî der vavel sîn/ (sus tuot mir râtes volge schîn). (Bk. II-I, 171, 25-

26) His final piece of advice is of a practical nature regarding cleanliness, which will help him to become appealing to the ladies:

ir müezet dicke wâpen tragen:
 so ez von iu kom, daz ir getwagen
 under ougen unde an handen sît
 (des ist nach isers rame zît),
 sô wert ir minnelîch gevar:
 des nemt wîbes ougen war. (Bk. III, 172, 1-6)

Gurnemanz goes to great lengths to teach him the ideal of compassion. He places it into a religious framework and sends him to the Grail Castle where Anfortas is suffering greatly and needs compassion. Parzival, fearing, lest he ask too many questions, fails to ask what ails him. Gurneman's last piece of advice is regarding minne, and correct behaviour towards women. Gurnemanz appears to be a surrogate father to Parzival. He has lost three sons to knightly pursuits and sees in Parzival a possible replacement. He offers Parzival Liaze, his daughter, in marriage, but Parzival, still yearning for knighthood and its adventures declines the offer and leaves.

Parzival has learned the basics of chivalric ethics from Gurnemanz, but he is still lacking in knowledge of ecclesiastical ethics. Church ethics, the moral precepts of the Church, are based on the Ten Commandments and on the three virtues of Faith, Hope and Charity to which the Church Fathers referred as the Three Theological Virtues. St Paul says, 'Faith, hope and charity remain, these three, but the greatest of all is charity,' (I Corinthians, 13). Hamilton points out, 'Classical Greek thinkers had considered that the most important virtues were prudence, temperance, courage and justice.' These virtues concurred with the views of the Church Fathers who called them the Cardinal Virtues and held that 'they were natural to all, pagan and Christian alike,' as were the Corporal Works of Mercy, where Christ said, 'I was hungry and you gave me to eat, I was thirsty and you gave me to drink, a stranger and you took me in, naked and you clothed me, sick and you cared for me, imprisoned and you visited me.' (Matt. 25, 31-46)

Although the concept of chivalry was developed largely by the Church's attempt to persuade the knightly class to adopt Christian standards of conduct, some knights were only willing to fulfil the duty of protecting the Church and to defend the weak. Forgiving insults, however, seems not to have been agreeable to them as it contravened their concept of honour. The Church believed that insults, even the most trifling lead to duels which ended in death. Hamilton points out that most courtly romances written from the twelfth century onwards

portray an idealized society living in accordance with the chivalric code. He says, 'The concept of honour remained an integral part of that Code, and the Church had failed to persuade the Knightly class of the merits of humility.' The Church, on the other hand, taught that pride was the gravest sin, but it was difficult to convince warriors of this as they considered pride a virtue. The law of the Round Table required its members to be beyond reproach, as its collective honour depended on the honour of each of its members as Cundrie, outraged, says, 'tavelrunde ist entnichtet: / die valsch hât dran gepflichtet:' (Bk. VI, 314, 29-30). Each member is charged to guard the honour of the Round Table by noble conduct and by defending each one's own honour and that of the others. Parzival's lack of *zuht*, and his rudely demanding knighthood of Arthur, are offenses against chivalric ethics, but are not sins from the point of view of the Church. Richard Barber points out that the 'Church' tried to restrain the knights by turning them into a lay order, with vows and ceremonies.' This could account for the quasi-religious status of the Grail Knights in Wolfram's *Parzival*.

Courtly ethics cannot be considered alternatives to the Church's moral code which consists of the Ten Commandments instituted by God, and the Corporal Works of Mercy etc., as stated in the Scriptures. Some items of the chivalric code are based on Church's teaching, such as the duty to serve God, honouring parents, theft, perjury, and killing. There was, however, a different view regarding killing. Whereas 'Thou shalt not kill' forbids all killing, the chivalric code viewed it differently. It was strictly forbidden to kill a relative, no matter how distant, but revenge killing was not only allowed but required. Transgressions against God's commandments can only be forgiven by God through the ministry of a priest. On the other hand, the chivalric law is man-made, and transgressions against it can be punished or forgiven by the secular authorities who instituted it.

Viewed from these two perspectives Parzival's four 'great sins,' causing the death of his mother, Herzeloide, the killing of Ither, failing to pose the *Mitleidsfrage*, and *Gotteshaß* can be viewed from both Church and chivalric rules, some agreeing with the verdict of guilty and others as not guilty. From the Church's viewpoint Parzival is not guilty of the death of Herzeloide, as he lacks knowledge and intent. Regarding the killing of Ither, he was unaware of sinfulness and was encouraged by the court to perform the act. He was also not aware of his distant relationship with the victim. From the chivalric viewpoint he is guilty of killing a relative, but the Court is to blame. Failure to ask the *Mitleidsfrage* is an offence against the Corporal Works of Mercy of which he is ignorant but attached to it is the sin of egoism. From the chivalric viewpoint this is a transgression against the rule of *erbärme*, showing concern and pity, and his own desire to protect himself from appearing foolish. From the Church's point of

view the greatest sin of all is *Gotteshaß*, but from the chivalric view this is quite acceptable, as Parzival views God from a feudal point of view, that of the servant and liege lord. Parzival has served God and instead of being rewarded God has failed him. The only link between the two different views is that the chivalric is loosely based on the ecclesiastical.

Parzival becomes aware of his sinfulness during his encounter with Keheinis, the old knight, who on Good Friday, is on pilgrimage together with his wife and two daughters. They are dressed in penitential garb, and barefoot. Their appearance contrasts with Parzival's splendid armour. After reprimanding him for his attire, Kaheinis gives him some religious instruction regarding the importance of the day, touching on God's love for mankind in his Incarnation, death on the Cross and Resurrection. This fortuitous meeting leads to Parzival's change of attitude, as Kaheinis directs him to a holy man who will counsel him and release him from his sins. Kaheinis' spiritual advice is minimal, but it has the effect of convincing Parzival of his sinfulness, hence his words upon arrival at Trevrizent's grotto, 'ich bin ein man der sünde hat.' (Bk. IX, 29-30) It may be asked of what sins does Parzival consider himself guilty? He only discovers his guilt when Trevrizent enlightens him of his sins. The duality of Trevrizent, a former knight and present hermit, serves him well, as he can teach Parzival both chivalry and theology. Wolfram's religious views are expressed by Trevrizent during Parzival's sojourn with him. These views seem to become synthesized with Parzival's conversion, at which point he becomes worthy of Knighthood and the Grail Kingship. Wolfram's views of sin are expressed by Trevrizent, who gives spiritual advice to those seeking it. Up to this point Parzival is unaware of the death of his mother, the seriousness of failing to ask the *Mitleidsfrage*, and his *Gotteshaß*. Blamires regards Herzeloide's death as the result of ignorance, which mitigates Parzival's guilt, but his responsibility is emphasized. Blamires aligns it with the killing of Ither, linking it with the Augustinian doctrine regarding primeval guilt and Original sin, which appears to be an excuse, by which everyone can blame Adam, thereby ignoring free will which everyone possesses. For Wolfram the death of Herzeloide is of importance. He blames Parzival for not looking back when he rode off, consequently only hearing of her death much later from Trevrizent. Wolfram accuses Parzival of Herzeloide's and Ither's deaths as two great sins,

du treist zwuo grôze sünde:

Ithêrn du hast erschlagen,

du solt ouch dîne muoter clagen. (BK. IX, 499, 20-22)

Bumke notices that Parzival makes the same mistake when he accosts Jeschute, the mistake of literally following orders. Later in the work Cundrie and Trevrizent speak of 'sins.'

Murdoch considers the *Mitleidsfrage*, which Parzival has failed to ask of Anfortas, the most serious sin. There have been many discussions as to whether *Gotteshaß* is the most serious of Parzival's sins. Murdoch states Parzival's only real sin is his lapse from God. The other sins stem from ignorance.²⁹⁷

Hasty is of the opinion that Herzeloide's death is not the result of a fault that is specifically Parzival's, but that it demonstrates a deficiency in the Court Society. Hasty has the unusual idea that Parzival assumes a 'redeemer status based on the model of Christ's redemption, taking upon himself the failure of the Court Society and Knighthood, which corresponds to his role as ideal representative of knighthood.'²⁹⁸ Hasty regards Parzival's killing of Ither from the political point of view. Ither has challenged Arthur's authority by claiming the kingship of Nantes. It is impossible for the Court to deal with this conflict. Because Parzival does not belong to the Round Table he is the most suitable person to fight Ither. The complicity of Arthur in Ither's death is obvious but some critics seem to place the guilt on Parzival. Sacker views the killing as the result of Parzival's ignorance of socially appropriate behaviour, Sacker says 'This act, prompted by the entirely selfish coveting of his neighbour's goods, testifies to Parzival's lack of chivalry in a drastic manner.'²⁹⁹ Wapnewski judges this killing, along with the death of Herzeloide, from the perspective of Augustinian theology, as sinful orientation towards creation rather than to the creator: 'um ritterlichen Ehrgeizes willen reitet er aus, bricht der Mutter das Herz, nimmt dem Roten Ritter das Leben: indem er jetzt in dessen Gewand hineinwächst, selbst der Rote Ritter wird.' Hasty suggests that the guilt lies with inexperience, and that ignorance mitigates his wrong-doing. The knowledge and consent of the Court took advantage of Parzival's ignorance. Thus, Hasty considers Parzival sacrificed by the Court, thus becoming saviour of the Court. This novel approach, however, could be considered irreverent by the religiously inclined reader.

sit im sîn tumpheit daz gebôt
daz er aldâ niht vrâgte,
grôzer saelde in dâ betrâgte. (Bk. IX, 484, 28-30)

As for Parzival's *Gotteshaß*, Bumke sees it as 'Abkehr von Gott in der Deutschen Dichtung zum Haß gegen Gott gesteigert. Nach der Verfluchung durch Cundrie sagt Parzival sich von Gott los: 'nun wil ich im dienst widersagen./hat er haz, den wil ich tragen. (Bk. VI, 332, 7-8)

²⁹⁷ Murdoch, p.156.

²⁹⁸ Hasty, p.357.

²⁹⁹ Sacker, p.35.

Later Parzival says: ‘ouch trage ich hazes vil gein gote.’ (Bk. IX, 461, 9) Parzival refuses to accept responsibility for his failure and turns away from trust in God. He considers God has spurned his efforts to serve Him. He views their relationship as feudal in which God has failed in His duty of protecting and rewarding a vassal, hence the Gottshaß which causes Parzival to act from superbia or hôchvart. Friedrich Heer explains that the tie between vassal and lord was contractual, ‘the vassal owed his lord no more than a lord owed his vassal. If the lord broke faith, the vassal was released from his obligation to serve.’³⁰⁰

The Grail is of the utmost important importance in Wolfram’s work. Regales, considering the position of the Grail says: ‘El principio del Grial no es *la aventura*, como en la Tabla redonda, sino la *humilidad*, como en muchos movimientos religiosos de la epoca.’³⁰¹ He points out what he considers an important omission in the tale: ‘Muy llamativa también es la ausencia de la iglesia en el *Parzival*. No se nos llega a decir si Parzival es bautizado y educado cristianamente por su madre, que ni siquiera le ha explicado en un principio quién es Dios.’³⁰² He remarks on the necessity of religion in Parzival’s life: ‘No obstante, la cuestion religiosa es tan esencial para la obra como lo era para la Sociedad de su tiempo. Se trata, sencillamente, de ese otro tipo de sensibilidad religiosa.’³⁰³

Gurnemanz goes to great lengths to teach him the ideal of compassion. He places it into a religious framework and sends him to the Grail Castle where Anfortas is suffering greatly and needs compassion. Parzival, fearing, lest he ask too many questions, fails to ask what ails him. Gurnemanz’s last piece of advice is regarding *minne*, and correct behaviour towards women. Gurnemanz appears to be a surrogate father to Parzival. He has lost three sons to knightly pursuits and sees in Parzival a possible replacement. He offers Parzival Liaze, his daughter, in marriage, but Parzival, still yearning for knighthood and its adventures declines the offer and leaves.

Parzival’s spiritual journey ends when he finally achieves the Grail, the object of his quest. His gradual conversion from his old ways to a state of grace enables him to show compassion and finally ask the all-important question, ‘oheim, waz wirret dir?’ He has learned charity and is able to put a suffering person first. In conclusion it can be said that Parzival has inherited the Grail ‘mit saelde ich gerbet hân den gral.’ (Bk. XX 803, 13). There is no doubt predestination, *erben*, free-will (*erstriten*) and Grace (*bennen*) are factors in

³⁰⁰ Heer, p.18.

³⁰¹ Regales, p.4.

³⁰² Ibid.

³⁰³ Ibid.

Parzival's success. It has been suggested that Parzival has forced God's hand, but this is not possible, as no one can force God's hand. God cannot be expected to reward those who hate Him or curse Him, as did Parzival. He has, however, pleased God with his change of heart. The conversion also answers the question whether Parzival is rewarded in the traditional way when he submits to the divine will. Cundrie says Parzival fought for and won peace of soul using the verb *erstriten* which in the theological which in the sense means to fight against the devil with the help of God's grace. Parzival has not just persisted and forced recognition of his claim, but he has also proved himself worthy. It is Parzival's own effort and persistence to win the Grail, combined with his final acceptance of God's Grace, which bring about the synthesis of 'gote und der werlde gevallen.'

The various presentations of the Grail appear to share the themes of magic and Christian spirituality, from Robert de Boron's attempt to Christianise it and Chrétien's view of a bowl or serving platter, decorated with precious stones. Wolfram's view is that it was a stone. Nevertheless, the Grail has definite pseudo-Christian characteristics. Its elusiveness is present in the fact that it can only be found by accident and not by searching, and above all, only by the one destined to find it. Here arises the question of predestination versus Grace. The Grail has been viewed as a metaphor of perfection, a medium between God and man, and a Christological metaphor with Old Testament connections. The meaning of the Grail and its central position in the work is understood through the duality of the Grail and the *Mitleidsfrage*, around which the whole work is set.

Wolfram has placed the Grail in a central position in the work which connects Parzival and Feirefiz, both of whom require it, Parzival for self-knowledge, and Feirefiz, for conversion to Christianity and marriage to Repanse de Schoye. For Parzival is it a metaphor for self-knowledge, and for Feirefiz success in *minne*. Gawain, though searching for it for a while, does not achieve it and abandons the quest, because he is not destined to it, and as the perfect knight, he does not need it. In addition, he was searching on behalf of someone else, a futile pursuit. The Grail is a metaphor for Christianity. Wolfram presents it as something marvellous, both religious and secular which provides, in its dual powers, both spiritual and corporal sustenance. All the symbols attached to the Grail are of a spiritual nature. Perhaps the Grail means different things to different people. In Wolfram's work, it appears to be more magical than spiritual. The Grail remains mysterious throughout the tale. It seems that it is only in the supernatural scenes that it has any meaning, as in Parzival's attainment of self-knowledge, and perhaps, his ability to pose the *Mitleidsfrage*. It is surprising that after Feirefiz's somewhat sacrilegious baptism, he sees the Grail. We are, however, not told in what form he sees it. Doubt is cast on the efficacy

of his reception of the sacrament, for, to receive a sacrament, one has to receive instructions from a priest, and it must be received worthily. This is questionable in Feirefiz's case. In view of his desire to convert in order to marry Repanse de Schoye, and the frivolous reception of the sacrament, one would wonder whether its reception was efficacious.

At the end of the work, after Feirefiz's baptism, we see that the trio present before the Grail consists of Anfortas, the former unworthy Grail King, Parzival, the new King, and Feirefiz.

dâ sâzen dem Grâle bî
 der aller besten ritter drî,
 die do der schilde pflâgen:
 wan si getorstenz wagen. (Bk. XVI, 815, 17-20)

It may be asked why this trio is present before the Grail. Blamires believes that they are linked by 'the excellence of Chivalry' (Bk.XVI, 815, 17). This begs the question, why is Gawan not included? Gawan, the epitome of knighthood, has not sought the Grail as he has no need of it, and has not been called to it. Perhaps this demonstrates the importance of the Grail society in which Blamires suggests that Anfortas 'still has a high place despite his earlier failure.'³⁰⁴ This is why he leaves Munsalvaesche and joins his fellow knights. The Grail, from Wolfram's point of view, is presented as something of a positive nature, as the acceptance and acknowledgment of self which Parzival has sought and found. Wolfram's work does not answer every question, but it provides eternal food for thought. Further research into the nature of the Grail might yield more information regarding its purpose and meaning, as it remains a mysterious and engaging object.

H.B. Willson notes that the *ordo* of chivalry into which Parzival is born is denied him. He is destined to Grail Kingship, and the *ritters orden*, but Herzeloys keeps him in ignorance of his genealogy. He, therefore, becomes the opposite of the chivalric *ordo*. It is true, Herzeloys is well-intended, but she is, nevertheless, misguided. This demonstrates Parzival's complete lack of humility. Willson further believes that this renders his chivalry 'totally inadequate [...] inordinate.'³⁰⁵ Willson's views seem to be more of a religious nature.

³⁰⁴ Blamires, p. 276.

³⁰⁵ Willson, p.195.

Although some critics reject the ethical or theological approach to Parzival's quest, they consider his lack of maturity as the main reason for his attitude. Others have considered it in terms of Augustinian theology or that of St, Bernard, or Protestant theology. The central theme position of the *Mitleidsfrage* also may be seen as a possible theme of the work. It has also been seen that the eradication of Parzival's guilt is of the greatest importance in the achievement of his maturity as he goes forward on his path to self-knowledge and Kingship of the Grail, as Trevrizent, in his parting words of universal wisdom, says:

nu volge mîner raete,
nim buoz vûr missewende
und sorge er umbe dîn ende,
daz dîr dîn arbeit hie erhol
daz dort diu sêle ruowe dol. (Bk., IX, 26-30)

This is admirable advice of universal consideration as it encapsulates one's whole purpose in life, to know, love and serve God which ensures eternal happiness in heaven.

The next chapter will consider the transformation of the hero on his metaphorical journey, during which he encounters Narcissus, Dionysos, Orpheus and Christ. These figures will be considered from the psychological point of view, while Christ will be viewed from the spiritual.

Chapter 4

The Transformation of the Hero

The whole thrust of Wolfram's work lies in Parzival's spiritual transformation, which is reflected in his various surroundings as he progresses through his quest. This chapter will examine the concept of transformation and how the transformation of the hero is achieved, resulting in the synthesis of the various dualities in his character. A novel approach to this will be offered using four mythological figures which portray the hero's progress in episodic meetings. These locations of influence in Parzival's journey will be visited. The first area is that of Soltane (Bk. III), a clearing in the forest region of Montsalvaesche, where he encounters Narcissus mythologically. His sojourn in the spiritual wasteland is found in Bks V & VI where he accosts Jeschute and renounces God. During this progress through the darkness, he meets Dionysos and follows Orpheus to the light of Christ in Trevrizent's Grotto in Bk. IX. These may be said to be metaphors for personal transformation, during which he moves through four stages of development where he meets and overcomes obstacles. Each episode portrays the necessary change in Parzival's character which leads to the fulfillment of his transformation. Parzival's quest will be viewed from the point of view of content, the various background landscapes, or settings, outside the Arthurian Court, such as Soltane, Munsalvaesch, and Trevrizent's hermitage situated in Terre Salvaesche. His inner transformation will be considered with special reference to Joseph Campbell's views on the transformation of the hero, demonstrating his progress from childish self-interest, through the foolishness of youth to the wisdom and altruism of adulthood. This is a process of the synthesis of his duality, body and soul, and the Grail and Arthurian family connections, which fosters developmental growth. The importance of the various background landscape and wasteland will be examined. These are areas of development such as those of the forest, the wilderness, wasteland, such as Soltane, and those of the otherworld. The landscapes and settings of Wolfram's work play an important role in the work. Throughout the work, the outer scenery reflects the inner spiritual state of the person contemplating it. Although sparse, the landscape, coupled with the mythological/metaphorical figures, plays a significant role in creating the atmosphere of the episode. Scholars have differing views of the portrayal of landscape or settings in Wolfram's *Parzival*. McConnell refers to the settings of Parzival's journey as typical of the quest, placing the hero outside the Arthurian Court, such as in a forest. He says: 'The geographical setting for such encounters is normally far removed from the Arthurian court traditionally, the forest, an

enchanted Castle, or an island.’³⁰⁶ He is concerned not with the topography of each area, but rather with the make-up and symbolism of nature. This seems to be the most advantageous viewpoint from which to examine each location, which contributes to the progress of the hero towards self-knowledge. These settings, as locations of transformation, are very unlike those of the normal world and McConnell considers each one as a ‘positive *locus amoenus*, an opposite of the Court.’³⁰⁷ It may well be asked whether these areas are entirely places of a positive nature. It can, however, also, be argued that although the wilderness and wandering in the darkness do not appear to be positive, after the darkness comes the elucidation of the light, metaphorically the darkness before the dawn, in which there is a beneficial outcome. The make-up of the background is symbolic. In the main section of Wolfram’s work, the major landscapes are not set in distant lands as they are in the introductory Books dealing with Gahmuret’s travels, but rather in Terre Salvaesche. Marianne Wynn, however, considers the background scenery in Wolfram’s *Parzival* incidental to the action. Perhaps this view is on account of the paucity of landscape in the work, but it is obvious that although scant, it lends atmosphere to the situation. She opines that ‘Scenery is used only where the treatment of scenery involves the portrayal of architectural marvels’, adding, ‘Wolfram seems to make limited use of the association of sentiment with scenery.’³⁰⁸ The landscape reflects the mood of the characters even in earlier literary works. It will be seen that the landscape/backdrop is viewed in different ways by different characters in Wolfram’s work. Wolfram makes limited use of the association of sentiment with scenery. It is merely a brief indication of the setting, the development of the atmosphere, and the connection of sentiment. Christine Ferlampin-Acher says:

The Arthurian texts paint very few landscapes in the modern sense, although such tableaux do appear in the later texts. Nevertheless, we have to keep in mind that this tells us that Arthurian literature, which puts knights to the test in the forest, sets nature and civilization in opposition as modern concerns, cannot.³⁰⁹

She questions the approaches which ‘may lead to a revision of the idealized image in texts of a medieval world that resemble Eden.’³¹⁰ This does not seem to apply to Wolfram’s version, as the natural scenes are scant and far from idyllic. It is true, the forest has an important role as a place of ‘otherness.’ She makes an important statement that ‘It is also where the classical *genii*

³⁰⁶ McConnell, p.204.

³⁰⁷ Ibid.

³⁰⁸ Ibid.

³⁰⁹ Ferlampin-Acher, p.255.

³¹⁰ Ibid.

loci and pagan divinities sought refuge after the spread of Christianity.³¹¹ It is not surprising, therefore, that Hughes and Campbell consider the possibility of Parzival's encounters with Narcissus, Dionysus, Orpheus, and Christ in natural settings. These figures form a progression in as much as Narcissus leads Parzival to Dionysos who, in turn, leads him to Orpheus who, then, leads him through the darkness to the light of Christ.

It may be asked, where is Parzival's 'wasteland?' The wasteland the possibility of Terre Salvaesche is the backdrop to Parzival's lost soul and his wandering in a spiritual wasteland. Although there are some bucolic settings in the work most of the action takes place in the wasteland/wilderness. Wolfram's wilderness is really a spiritual wilderness, an inner wilderness of spirit. Hasty points out that upon Gahmuret's death 'the wilderness first appears in which most of the remaining action of Wolfram's work takes place, which includes the *waste* of Herzeloyde, the Grail court, and the grotto of Trevrizent.'³¹² Hasty sees this as a 'suspension of normal spatial and temporal frames of reference,' as Wolfram says regarding Herzeloyde's disregard of the scenery in Soltane, 'ir was gelich naht unt der tac.' (Bk. III, 117, 5) Soltane, the wasteland, and Munsalvaesche, together with Sigune's and Trevrizent's hermitages, are other such 'otherworldly' places of transformation. McConnell describes Parzival's entry into the 'otherworld' as a 'psychic transformation of great significance for the process of individuation.'³¹³ He considers the 'otherworld' a mystical or semi-mystical realm. Hasty describes the primordial wilderness region beyond the court as characterized by 'a convergence of beings and objects, and events mythical and religious.'³¹⁴ He observes a duality therein which offers opportunities for reflection, and a negative 'chaotic, turbulent, or destructive disruptions of a more or less stable, more or less ideal social order.'³¹⁵ The wasteland scenery proves to be evocative rather than visual, as it is static, but the viewer's state of mind fluctuates, as in the case of Herzeloyde and Parzival who see the same landscape in Soltane but view it differently because of the state of mind of each. Parzival, a young, carefree boy enjoys the surroundings, the bird song and the freedom of shooting the birds with his self-made bow and arrows, whereas his grieving mother seems to be unaware of the surroundings.

In the introduction to Campbell's *The Hero's Journey*, Phil Cousineau has compared the paths of myriad myths, what Kena Upanishads call the crossing of a 'bridge as sharp as a

³¹¹ Ibid., p.243.

³¹² Hasty, 1999, p.233.

³¹³ McConnell, p.204.

³¹⁴ Ibid., p.225.

³¹⁵ Ibid.

razor, the taking of the middle way of the Buddhist; or the entering the dark forest of the Grail quest where there is no path.³¹⁶ He refers to this as the Grail Quest v wasteland, symbolizing the choice ‘whether to follow the stars of the zeal of your own enthusiasm’³¹⁷ by which, in the case of Parzival, he means the Grail. Campbell sees the Grail Romance as ‘the whole business of transcending the ego system with the experience of opening the heart with compassion.’³¹⁸ This certainly applies to Parzival who achieves the Grail kingship through finally posing the *Mitleidsfrage*.

Albrecht Classen deals with Parzival’s passage from the Arthurian Court to the Grail Kingdom through the forest. For Classen, the theme of the forest is of great importance, because Parzival’s childhood and youth are determined by it. Classen points out that ‘Parzival is found in the forest whenever he experiences a change which effects his progress.’³¹⁹ He recognizes that Parzival needs to ‘deal with the forest at various stages in his life, which proves to be one of the essential staging grounds for his development and that of Courtly society.’³²⁰ The outer scenery reflects the inner spiritual state of the person contemplating it. His landscape descriptions are minimal. The landscape, coupled with the mythological / metaphorical figures, play a significant role in creating the atmosphere of the episode.

Parzival’s first developmental episode (Bk.111) is set in the forest of Soltane in Terre Salvaesche, where he metaphorically encounters Narcissus who invites him to his inner journey. Narcissus represents egoism, self-centeredness, and the self-love of the child who has not yet learned generosity and kindness to others and knowing right from wrong. and has not become aware of the needs of others, has not learned to share, and show compassion and generosity. Parzival is ignorant of all these qualities. The second and third episodes continue in a wasteland, as a search through the darkness for something lost. The final episode of transformation is set in Trevrizent’s hermitage where Parzival enjoys spiritual conversion through Christ. It may be asked whether these areas are entirely places of a positive nature. It can, however, be argued that although the wilderness and wandering in the darkness do not appear to be positive, they are beneficial areas of learning, which can be viewed as positive. for after the darkness comes the elucidation of the light, metaphorically the darkness before the dawn, in which there is a beneficial outcome. The make-up of the backdrop is symbolic. There

³¹⁶ Cousineau, p. xx.

³¹⁷ Ibid., p. xxii.

³¹⁸ Ibid., p. xx.

³¹⁹ Classen, p.81.

³²⁰ Ibid., p.82.

is a duality in the outer scenery and the inner spiritual state. The scenery in the work, though scanty, is of paramount importance. In Wolfram's work the major landscapes are not set in distant lands but in Terre Salvaesche. McConnell describes Parzival's entry into the 'otherworld' as a 'psychic transformation of great significance for the process of individuation.'³²¹ He considers the 'otherworld' a mystical or semi-mythical realm. Soltane, the wasteland, and Musalvaesche, together with Sigune's and Trevrizent's hermitages, are such 'otherworldly' places of transformation. Although the 'otherworld' usually refers to a fairy realm or such like, Parzival is obviously still in the real world physically, even if mentally and spiritually elsewhere.

Although Wolfram does not indulge in vivid description, but rather, in suggestion, there is, however, a bucolic side to the area, a stream, birdsong, and flowers, but therein lies the duality of perception. Hezeloyde, in her grief, does not notice any natural features around her. Wolfram says, for Hezeloyde, Soltane is like a wasteland to which she withdrew full of sorrow on account of the death of Gahmuret:

der valsch so gar an ir verswant
 ouge noch ôre in nie vant
 ein nebel war ir diu sunne:
 si vlôch der werlde wunne. (Bk. III, 117, 1-4)

sich zôch diu vrouwe jâmers balt
 ûz ir lande in einen walt,
 zer waste in Soltâne, (Bk. III, 117, 9-11)

Later he says it becomes an area of farming, which renders it a utilitarian place,

liute, die bî ir da sind
 muezen bûwen und riuten.
 si kunde wol getriuwen
 ir sun (Bk. III, 117, 16-19)

The beauty of the area is not described but is presented from the point of view of Hezeloyde's grief. Wolfram remarks that although the area had bucolic features, she was oblivious to all:

niht durch bluomen ûf die plâne,

³²¹ Ibid., p.204.

ir herzen jâmer was so ganz,
 sine kêrte sich an keinen cranz,
 er waere rôd oder val. (Bk. III, 117, 10-13)

Parzival, however, as a young, happy child, appears to have adapted to the situation and enjoys the first stage of his development in Soltane. Despite his lack of courtly upbringing his inherited duality of character, knighthood, and tender-heartedness, is shown in the bird episode:

an küniclicher vuore betrogen:
 ez enmöhte an eime site sin,
 bogen undebözelin
 die sneit er mit sin delber hant,
 und schôz viel vogeles die er vant. (Bk. III, 118, 2-6)

and in his regret for having killed them:

Swenne aber er den vogel erschôz
 des schal von sage êe waz sô grôz,
 sô weinde er unde roufte sich
 an sîn hâr kêrt er gerich. (Bk. III, 118, 7-10)

He also exhibits his sensitive side when the birdsong makes him weep:

ez enwaere obi m der vogelsanc,
 des süeze in sîn herze dranc:
 daz erstracte in sîniu brüstlîn.
 al weinde er lief zer künigin. (Bk. III, 118, 15-17).

Regarding the question of duality in the landscape of Wolfram's *Parzival*, it may be asked, does the background affect, or effect, the mood of the scene? In some cases, it may do both. It may be a matter of perception.

The paucity of landscape description may also be intentional in order to provide a contrast between Parzival's long years of wandering in the wilderness and the glamour and joyfulness of the Arthurian Court. Soltane is certainly the antithesis of the splendour of the Court, as it represents alienation and sorrow, a place of refuge, the end of Herzeloyde's life, but it is also a place of birth and new beginnings. Here Parzival lives in a state of protective ignorance which unfortunately renders him an outsider where knighthood is concerned.

Herzeloye transgresses against the natural order by keeping Parzival in ignorance of his heritage, which results in his spiritual/psychological chaos when he finally enters the outside world. His growth in Soltane is, therefore, stunted, but he lives in ignorant bliss. Herzeloyde is his first mentor, but he is still unenlightened when he leaves without knowledge of religious or courtly matters. There is little description of the landscape except that it is situated in *Terre Salvaesche*. Wolfram says, ‘*der knappe alsus verborgen wart/ze waste in Soltane erzogen.*’ (Bk. III, 117, 30). He mentions birds, birdsong, and flowers, of which Herzeloyde was totally oblivious. For her, Soltane was as good as a wasteland. ‘*ir was gelîch naht der tac:/ ir herze niht wan jâmers pflac.*’ (Bk.III, 117, 5-6). In her grief she noticed none of the beauty of her surroundings:

niht durch bluomen ûf die plane,
ir herzen jâmer was sô ganz.
Sine kêrte sich an keinen cranz
er waere rôr oder val. (Bk. III, 117, 10-13)

The hero’s journey has been described as a ‘life lived in self-discovery, finding one’s self in the resources of the characters met on one’s destiny’³²² as has been evidenced in Parzival’s meeting with ‘alter egos’ in Chapter 2 above. Several scholars have recognized the use of myth in Wolfram’s work. Winder McConnell states that Parzival’s maturation is the “process of individuation,” a passage through “uncivilized (here uncourtly) geography,”³²³ an unfamiliar area of obstacles, which can contain wild beasts, dragons, and other mythological figures or creatures. He recognizes the possibility of

internal demons, repressed or denied elements of the hero’s own psyche which need to be recognized, combatted, and defeated before the hero can proceed on his ultimate journey.”³²⁴

Winder McConnell and Martin Jones have referred to the views of Joseph Campbell and Richard Hughes, who are authorities on the subject. It is interesting to note that Campbell considers mythology as an interior road map of experience.³²⁵ Myth plays an important role in Wolfram’s work. For Campbell myth consists of metaphysical outward and psychological inward images. Myths are, thus, to be read as metaphors or symbols. Campbell recognizes an

³²² Campbell, p. xiv.

³²³ McConnell, p. 204.

³²⁴ Ibid.

³²⁵ Campbell, p. xvi.

underlying unity in all mythologies, as the one, same story of the hero, the story of transcendence.³²⁶ McConnell agrees with Richard Hughes when he shares the opinion that ‘myth is a means of self-discovery.’³²⁷ Hughes has written about the use of myth in literature, with special reference to the figures of Narcissus, Dionysus, Orpheus, and Christ. These mythological figures, considered in the above order, demonstrate ‘the gradual unfolding of selfhood, for each myth represents a different stage of personality development from the psychologically infantile to the totally fulfilled.’³²⁸ These figures can be applied to any work which describes the development of the hero, such as in Wolfram’s *Parzival*. Although no mythological figures are named in Wolfram’s work, the concept of Narcissus, Dionysos, Orpheus, and Christ is evidenced in Parzival’s character. Campbell says ‘The images of myth are reflections of the spiritual possibilities of every one of us. Through contemplating these, one evokes their power in our own lives.’³²⁹ They do not appear in person, but as the qualities, or state of mind of the person concerned. They can be applied to any hero who is embarking upon a spiritual quest. It is true, myth is sometimes considered as something which is not true, but it should be viewed as a metaphor for certain qualities of the personality. Placing Christ with the first three of the above-mentioned figures does not in any way detract from His divinity, as it is what He represents, which Hughes aims to demonstrate by including Him. Hughes gives his reasons for having chosen these four figures as:

to read these myths in succession is to see the gradual unfolding of *selfhood*, for each myth presents a different stage of personality development, from the psychologically infantile to the totally fulfilled.³³⁰

He explains that Wolfram’s choice is not doctrinal, ‘It ought not to be taken to mean that I offer traditional Christianity as the necessary termination of the search for self.’³³¹ He further states that his personal tradition is Christianity but were he a Hindu he would write about Brahman, a Buddhist, about Buddha. His choice of Christ was also inspired by the literary merits of St Matthew’s Gospel, of which more later.³³² Hughes goes on to explain that ‘for myth to be understood, the symbols contained therein need to be understood.’³³³ For Joseph Campbell the meaning of myth is a metaphysical, outward image with an inward

³²⁶ Hughes, p. viii.

³²⁸ Ibid., p. viii.

³²⁹ Campbell, p.232

³³⁰ Hughes, p.viii

³³¹ Ibid.

³³² Ibid., p.5.

³³³ Ibid.

reflection.’ It would, therefore, be prudent to consider these figures, who do not appear in person in Wolfram’s work, as metaphors for the state of mind of the hero during the four stages of his spiritual quest, ignorance of childhood, disarray of youth, spiritual search of selfhood, and realization of self.

More recently, Allison and Goethals, in 2014, have recognized in mythology the source of transformation and its importance in the reflection of ‘humanity’s longing for transformative growth.’ As myths they are replete with wisdom and inspiration. Campbell also states these heroes’ tales ‘provide a field in which you can locate yourself,’³³⁴ as they carry the individual through the stages of life. Allison and Goethals also see three *loci* of transformation, recognizing Campbell’s three stages of the hero’s journey: departure, initiation, and return. They consider the departure from the hero’s familiar world as a transformation of one’s normal safe environment, in Parzival’s case the serenity of Soltane. They describe his initiation stage as ‘awash with challenges, suffering, mentoring, and transformative growth.’³³⁵ The final stage of return, ‘represents the hero’s opportunity to use his newfound gifts to transform the world.’³³⁶ They agree that Parzival cannot change without a change of scenery. They consider Parzival’s outer journey, therefore, as a representation of his inner, psychological journey that involves, quoting Campbell, ‘leaving one condition and finding the source of life to bring you into a richer or mature condition.’³³⁷ The importance of these mythological characters in the work becomes evident as the tale progresses, for there is also a duality within the mythological figures and the accompanying landscape of the four locations, which is discovered during the exploration of the four stages of Parzival’s progress.

Parzival’s time spent in Soltane represents his blissful existence in ignorance of the outer world, his heritage, his chivalry, and his absolute lack of religion, as is evidenced in his childish question ‘ô weh mutter waz ist gote?’ His lack of self-knowledge is obviously the cause of his confusion when he finally enters the outside world. It is in this nature-filled area that Parzival meets, metaphorically, his first mythological figure, Narcissus. This is Parzival’s introduction to himself, as Narcissus represents the one in search of himself. His meeting with this mythological figure represents his call to the quest. Narcissus demonstrates the necessity of returning to the beginning, a sort of new birth. It signifies a fresh start, the end of his childhood and the beginning of his adulthood. Narcissus looks at himself in the pool and is

³³⁴ Allison and Goethals, p. 2.

³³⁵ Ibid., p.2.

³³⁶ Ibid.

³³⁷ Campbell, p.152.

called to return to the beginning, but Parzival does not actually dive into a pool, but his call comes when he meets the knight whose shining armour flashes in the sunlight, no doubt enabling him to see himself reflected in the metal, a metaphorical looking at oneself in the mirror, or an examination of conscience. The flash of light may also be likened to a flash of inspiration for the aimless youth, who immediately realizes what he wants to be. Narcissus thus beckons to Parzival to undertake the journey. Freud describes Narcissism as the 'primary stage of human awareness, a necessary part of psychological growth and development.'³³⁸

Ovid's view of Narcissus is woven into the tales of Tiserias, Echo, and Narcissus. Freud suggests that Narcissus-love, a love that turns from the world and towards oneself is an instance of psychoneurosis. In his *Civilization and its Discontents*, he says that narcissism is 'a primary stage of human awareness, a necessary part of psychological growth and development.'³³⁹ This seems to be so in the case of Parzival, who, during his childhood receives insufficient teaching from his mother, leaving him egoistic and self-centered, and not knowing right from wrong. It is true most people have the concept of narcissism as selfish, neurotically introverted, and unaware of all but the self. Hughes recognizes, however, that Ovid's presentation of the myth refers to aggression and violence, which are not present in Wolfram's work. Hughes, however, recognizes that 'to read thus is lacking in understanding.' He views the tale as a spiral leading down to the centre of insight. He considers the pool as Narcissus' means of moving forward on his search, saying, 'He (Narcissus) is a time traveller.'³⁴⁰ Freud's view has much more merit, when he says, 'It is the self-centredness of the child who has not yet developed the capacity to think of the needs of others, kindness to others and sharing.'³⁴¹ Hughes considers this an inaccurate interpretation and suggests closer attention be paid to Ovid and Freud. He suggests that for Narcissus it is 'the aggression surrounding man that draws him to throw himself down beside the pool and yearns to enter it.'³⁴² Hughes further suggests that the pool is a symbol of his of his mother and Narcissus instinctively seeks to return to his mother as safety from violence. In this way the pool can also symbolize rebirth, a desire to go back and start afresh. Both views have merit, but regarding Wolfram's work, Freud's views appear to be more applicable to Parzival's situation. Parzival needs to go through this stage until he leaves Soltane for the next stage in development. When he responds to the call of Narcissus, he meets

³³⁸ Freud, p.16.

³³⁹ Ibid.

³⁴⁰ Ibid.

³⁴¹ Ibid.

³⁴² Ibid.

three further mythological figures, Dionysus, Orpheus, and Christ, who help him on his quest for self-knowledge.

When Parzival responds to the call of Narcissus he leaves Soltane, but he remains in a wasteland both physically and spiritually. After the death of Herzeloide he has to take his path alone: ‘von allen sînen mannen/schiet er al eine dannen.’ (Bk. IV, 223, 29-30) Wolfram continues with Parzival’s lack of guidance:

mit gewalt den zom daz ros
troug über ronen und durchez mos:
wandez wîste niemans hant. (Bk.V, 224, 22-25)

McConnell describes Parzival as ‘quite lost, a novice on the path of individuation.’³⁴³ Freud uses the analogy of a horse and rider to explain the id and the ego, thereby entering a realm which is not connected to the normal world of time and place. Parzival gives himself over to being guided by his horse,

uns tuot diu âventiure bekant
daz er bî dem tage reit,
ein vogel hete es arbeit,
solt erz allez hân ervlogen. (Bk., 224, 22-5)

It is here that Parzival enters wasteland where he metaphorically encounters Dionysos, whom Hughes describes as ‘a terrible and destructive force.’³⁴⁴ There is a definite duality in this figure. He has a destructive force but also has a constructive force as a bringer of the blessings of horticulture, which may be considered the unity of *animus* and *anima*. Hughes refers to Walter Ott who calls him ‘The enigmatic god, the spirit of a dual nature and of paradox.’³⁴⁵ He is also associated with the underground, as crazed and destructive. Hughes refers to him as ‘the unconscious self.’³⁴⁶ Dionysos thus represents Parzival’s inner confusion.

In Parzival’s case, he enters the adult world as a rapist when he accosts Jeschute, a murderer when he kills Ither, his own relative, a thief when he steals Ither’s armour and lacks charity when he omits to ask the *Mitleidsfrage*, and worst of all his *Gotteshass*. It is here, in the wasteland, that he enters what McConnell calls the ‘ethereal regions of the Grail otherworld.’³⁴⁷ This is the area of spiritual wilderness and self-inflicted psychological

³⁴³ McConnell, p.209.

³⁴⁴ Hughes, p.52.

³⁴⁵ Ibid., p.56.

³⁴⁶ Ibid., p.53.

³⁴⁷ Ibid., p.205.

wasteland from which he will only issue forth after his meeting with Trevrizent. McConnell seems to be mostly interested in the 'make-up and symbolic nature of 'otherworldly' realms.'³⁴⁸ This is true. The actual landscape or background provides an atmosphere appropriate to the psychological attitude of the hero.

Hughes describes Dionysos as 'the most puzzling and disturbing of all the mythological figures.'³⁴⁹ There is an obvious duality in this figure. On one hand he is a destructive force, but on the other, he can be effeminate, 'bringing the benefits of horticulture.'³⁵⁰ This can be considered as the synthesis of *animus* and *anima*. He is associated with drunkenness and the darkness of the underground. He seems to be 'the one who invites to the unconscious.'³⁵¹ The duality of Dionysos may be seen, as Hughes explains, 'in the dual journey into the inner self and the restorative wisdom providing a gateway to wholeness.'³⁵² He refers to Jung's awareness that 'the darkness is a part of himself, that to deny the darkness would be a self-mutilation.' This is important, for each one needs to recognize one's dark side before it can be overcome.

Joseph Conrad in his *Heart of Darkness* describes a journey into the hidden self. One such journey, that of Kurtz, ends in personal destruction and death, while that of Marlow is restorative, which achieves wholeness. Hughes sees this descent into the unconscious as revealing the characters of Kurtz and Marlow, representing the two faces of Dionysos: 'liberation and renewal as well as existential death.'³⁵³ Hughes sees in Conrad's work 'two journeys into the hidden self.'³⁵⁴ Kurtz's journey is horrific and ends in his destruction and death, whereas Marlow's journey is 'restorative, wisdom producing, a gateway to wholeness.'³⁵⁵ Conrad recognizes in Kurtz and Marlow the two faces of Dionysos which he considers to be 'liberation and renewal as well as enslavement and existential death.'³⁵⁶ Kurtz does not accept the Dionysiac journey, whereas Marlow accepts and takes part in it, and achieves enlightenment, a fuller knowledge of himself. Parzival, in accepting his dark side also achieves enlightenment, when he says, 'ich bin ein man der sünde hat.'³⁵⁷ The Darkness, represented by Dionysos, is continued by Orpheus who also spent time wandering through

³⁴⁸ McConnell, p. 205.

³⁴⁹ Hughes, p.52.

³⁵⁰ Ibid.

³⁵¹ Ibid., p.54.

³⁵² Ibid., p.58.

³⁵³ Ibid.

³⁵⁴ Ibid.

³⁵⁵ Ibid.

³⁵⁶ Ibid.

³⁵⁷ Ibid., p.60.

darkness searching for something/someone lost. Jung also recognizes the order or progression of Narcissus, Dionysos, and Orpheus in Wolfram's work. He declares Orpheus the successor of Dionysos who represents the animal nature of mankind when he says, 'The initiating agent of the rite of passage is the Dionysiac ritual wine.'³⁵⁸ This was said "to introduce the novice to the secrets of nature, but it appears that it results in the loss of self-control, as is evidenced in Parzival's uncouth behaviour when he meets Jeschute. Parzival's darkness continues in the third stage of his spiritual journey, in which he experiences the darkness of Orpheus and the ensuing light. Hughes detects a duality in the section concerning the tale of Orpheus, which he defines as the 'Eurydice material' and the cultic material.'³⁵⁹ Both sections contain a double or opposite. Orpheus moves between the upper and lower worlds, and he wins and loses Eurydice. He represents what Carl Jung calls 'the whole individual.'³⁶⁰ He sees Orpheus as 'the transcendental function,'³⁶¹ because he embodies the central element of what Campbell has defined as the monomyth. According to Jung, Orpheus' ability to move between consciousness and unconsciousness is portrayed as his descent into Hades and a return to the upperworld. Even though he lost Eurydice, she was brought to the light. Campbell concludes the theory and meaning of the quest as 'the daring to confront all of the psyche and not to be overwhelmed by the daring.' Both Hughes and Campbell see this as the theme and meaning of the quest.³⁶² It appears to symbolize 'the separation, the descent, the discovery and return, the death of the old self and resurrection to the new.'³⁶³ Hughes concludes that, 'It is through Orpheus that the dark must speak to the light.' This can be applied to Parzival whose early life consists of wandering through a metaphorical darkness, unprepared for adult life.

Jung mentions that the early Christian Church considered Orpheus a prototype of Christ, 'bringing the promise of future divine life.'³⁶⁴ He also sees Orpheus as a mediator of the divine, a metaphor like that of Christ. Even so, Jung offers a difference between Orpheus and Christ. He points out that the religious figures of Dionysos and Orpheus provide symbols associated with 'a god-man who was supposed to have an intimate understanding of the animal or plant world and to be the master of initiation into their secrets.'³⁶⁵ According to Jung, 'the Dionysiac religion contained rites that implied the need for the initiate to abandon himself to

³⁵⁸ Jung, p.135.

³⁵⁹ Ibid., p.111.

³⁶⁰ Ibid., p.288

³⁶¹ Ibid., p.111.

³⁶² Campbell, pp.245-6.

³⁶³ Hughes, p.113.

³⁶⁴ Jung, p.135.

³⁶⁵ Ibid., p.134.

his animal nature,' in this case through wine.³⁶⁶ Jung sees this 'religion shifting from spiritual to physical and back again, ending in the worship of Orpheus.'³⁶⁷ He is of the opinion that Orpheus could have been a real person who was martyred and whose tomb became a shrine, resulting in the early Church considering him the prototype of Christ. This view seems to be supported by 'the promise of a future divine life.'³⁶⁸ Jung further points out an important difference between the religion of Orpheus and that of Christ. The Orphic mysteries seemed to keep alive the old Dionysiac religion, with its spirituality coming from 'a demi-god, in whom was preserved the most significant quality of a religion rooted in the art of agriculture.'³⁶⁹ Christianity, however, holds that Christ was the incarnate Son of God. The ritual of Christ lies in the Holy Sacrifice of the Mass. Jung considers the ritual of communion the same everywhere, whether by drinking the cup of Dionysos or of the holy Christian chalice, believing that 'the Dionysiac participant looks back to the origin of things, whereas the Christian mystery looks forward to what Jung describes as the 'ultimate hope of union with a transcendent god.'³⁷⁰ The central figure of Christianity offers spiritual certainty, for He is the Son of God in Heaven.'

Orpheus plays an important part in Parzival's progress. He represents the separation, descent, discovery, and return, the whole object of the journey. Just as Orpheus disobeyed and looked back, thus losing that which he sought, Parzival, also, by failing to ask the *Mitleidsfrage*, lost the Grail which he sought. Both failed to obey, with tragic results. Parzival, later, realizes his failure, and after having learned compassion, he is able to pose the healing question. Campbell aptly describes this as the highpoint of the hero's adventure, 'the moment of his life [...] when he found and opened the road to the light beyond the dark walls of living death.'³⁷¹ As Orpheus came from the darkness back to the light, so Parzival's metaphorical meeting with Orpheus can be seen as leading to his next most important meeting with Trevrizent, a metaphorical encounter with Christ, who says, 'I am the light of the World. He who believes in me shall have the light of life.' (John, 8. 12)

The transformation through Christ in the last of the wilderness areas of Parzival's spiritual journey takes place in Trevrizent's Grotto, where the mythological aura disappears, and Christianity takes its place. It is an inner transformation which will enable him to gain the Grail. Hasty points out that 'The former mythological elements seem to demonstrate a concern

³⁶⁶ Ibid.

³⁶⁷ Ibid., p.135.

³⁶⁸ Ibid., p.153.

³⁶⁹ Ibid., p.135.

³⁷⁰ Ibid., p.140.

³⁷¹ Ibid., p.259.

with regeneration, a transformation grounded in nature.’³⁷² Trevrizent and his hermitic existence, however, might also be regarded as ‘representative of a specifically Christian version of transformation involving the achievement of a form of spirituality above and beyond the limitations and temptations of the natural world’.³⁷³

This portrayal of the concept of transcendence appears to be in the duality of religion and the chivalric world. Trevrizent’s ascetic attitude to chivalry is evident in his withdrawal from the world view of Munsalvaesche to his hermitage, a grotto, which symbolizes his quasi-monastic existence. Hasty also opines that, for Trevrizent, asceticism is the ‘clearest religious alternative to the courtly/chivalrous orientation,’³⁷⁴ as encapsulated in ‘gote und der werlde gevallen.’ Hasty concludes that ‘irrespective of the wilderness’s being sacred or profane, a religious kingdom on earth or a mystic underworld, Parzival’s adventures are organized around the Grail kingdom’.³⁷⁵ This, therefore, seems to appear as a place of deep psychological and spiritual consideration. Therein lies a duality between the wilderness and the Court, which represents both worldly and spiritual values, as described by Wolfram as a balance between Divine favour and “der werlde hulde”:

sîniu kint, sîn hôch geslehte
 hân ich iu benenn rehte
 Parzivâls, den ich hân brâht
 dar sîn doch saelde here erdâht.
 swes leben sich sô verendet,
 daz got niht wirt gepfendet
 der sêle durch des lîbes schulde,
 und der doch der werlde hulde ... (Bk. XVI, 827, 15-22)

The metaphorical figures, Narcissus and Dionysos need to be overcome, while Orpheus should be emulated, and Christ, followed, who said: ‘I am the light of the world. Whoever follows me will not walk in darkness, but will have the light of life,’ (John 8:12) The duality of the chivalric, mythic, and religious elements, which are found throughout the work, appear to be synthesized by asceticism. Parzival, however, only relinquishes his psychological wasteland long after his meeting with Trevrizent, when he finally poses the *Mitleidsfrage*.

³⁷² Hasty, 1999, p. 236.

³⁷³ Ibid.

³⁷⁴ Campbell, 1968, p.236.

³⁷⁵ Ibid.

Parzival's meeting with Kaheinis, the old knight and his family on their Good Friday pilgrimage, may be considered the beginning of Parzival's conversion. They are dressed in pilgrim's garb and are proceeding barefoot, as was the custom of the day. He is surprised and shocked to see Parzival in full armour. The Church attempted to stem violence by passing various Councils and Decrees, such as The Peace of God (*Pax Dei*) which restricted the warlord's attacks on Church property, the Clergy, and the Poor. The Truce of God (*Treuge Dei*) restricted the days of warfare by prohibiting fighting from Thursday to Monday morning of the week and during the holy seasons of Lent and Holy Week. This included Good Friday, which was considered one of the most important days on which fighting was forbidden. Parzival, in full armour and fine regalia, was obviously unaware of the solemnity of the day. Kaheinis's surprise is, therefore, understandable. The Council of Narbonne, 1054 had already decreed that theologically the prohibition of feud and fighting was based on St Paul's doctrine of the Mystical Body of Christ which encompasses brotherly love. The brotherhood of mankind reaches back to Adam, the father of all, whether Christian or other, as Wolfram asserts when he refers to Adam as the father of all.

Parzival's spiritual transformation takes place in the hermit Trevrizent's grotto. The landscape is aptly set on Good Friday amid ice and snow,

eins morgens was ein dünner snê,
 iedoch sô dicke wol, gesnît,
 als der noch vrost den liuten gît.
 es was uf einem grozen walt. (Bk. IX, 446,6-9)

Parzival recognizes the area, where bright flowers had grown:

er erkande ein stst, swie laege der sne
 da liehte bluomen stounden e.
 daz was vor eins gebirges want,
 alda manlichiu hant
 vroun Jeschuten die hulde erwarp. (Bk., IX, 455, 25-29)

He stands in the snow and is admitted to the cave where he sees glowing coals:

Parzival stount uf dem sne,
 er taete eim cranken manne we,
 ob eer harnasch truge
 da der vrost sus an in sluege,
 der wirt in vuorte in eine gruft,
 der selten kom des winters luft. (Bk. IX, 459, 1-6)

This contrast portrays the coldness of his heart, and the warmth of Trevrizent's dwelling and kindness. His hermitage is happy, peaceful, bucolic. The landscape, both inner and outer, has much to do with the duality of the events which unfold in the grotto. All are symbolic of Trevrizent's ability to heal Parzival spiritually. The ascetic aura of Trevrizent's grotto is demonstrated in his renunciation of wine and meat. The area is known as Fontane la Salvaesche, situated in Terre Salvaesche, the last area of Parzival's inner transformation. There is a duality here. The aforesaid mythic elements show their concern with regeneration, 'a transformation based on nature.'³⁷⁶ In their place, Trevrizent and his hermitage appear to exhibit a Christian version of what Hasty considers a hermitic life, representing a Christian 'distrust of the world and the senses, as expressed asceticism.'³⁷⁷ He sees it as 'the clearest religious alternative to the sensual worldliness of the courtly/chivalric orientation,' 'got und der werlde gevallen.'³⁷⁸ He also remarks that Trevrizent and his hermitic life might be regarded as 'representative of a specifically Christian version of transformation involving the achievement of a form of spirituality above and beyond the limitations and temptations of the natural world'.³⁷⁹ This, however, is not possible as temptations are always present and are even more so in areas of holiness, as St Peter cautions: 'Be sober, be vigilant; because your adversary, the devil, as a roaring lion, walketh about, seeking whom he may devour.' (I Peter, 5:8)

Trevrizent's ascetic attitude to chivalry is evident in his withdrawal from the world, defined as Munsalvaesche, to his grotto, which certainly symbolizes a quasi-monastic existence, but he encourages Parzival to continue with chivalry, no doubt because he is to become Grail king. Parzival receives a kind welcome, perhaps on account of his humble first words, dô sprach er 'hêr, nu gebe mir rât:/ich bin ein man der sünde hat.' (Bk., IX.456,29-30) The interior of the cave is in contrast with the freezing conditions outside, represented by Trevrizent's warm, kind heart and Parzival's coldness of sin.

der wirt in vuorte in eine gruft,
dar selten kom des windes luft
dâ lagen, glüendige koln:
die mohte der gast vil gerne doln. (Bk. IX, 459,5-8)

³⁷⁶ Hasty, 1999, p. 236.

³⁷⁷ Ibid.

³⁷⁸ Ibid.

³⁷⁹ Ibid.

Trevrizent lights a candle and Parzival takes off his armour. The cold armour symbolizes his coldness of heart. The seating is simple, straw and fern. A cloak lies there and Trevrizent gives it to Parzival to wear. Parzival recognizes the altar stone and casket containing holy relics, where he had sworn an oath regarding his mistreatment of Jeschute. The landscape, inner and outer, has clearly much to do with the duality of the events in the Grotto. All are symbolic of Parzival's state of mind and Trivrizen's ability to heal him spiritually.

It seems that it is here that Parzival's inner transformation occurs, where the mythological aura disappears, and Christianity takes over. It is here that Trevrizent's teaching takes place, which is, for the most part, orthodox. Parzival's conversation with Trevrizent is a journey into the past, during which he realizes and admits his sinfulness. Trevrizent teaches Parzival the basic tenets of religion, the fall of Adam, and the necessity of the Incarnation, Death, and Resurrection of Christ, and God's love and concern for and salvation of all. Parzival learns that the root of all sin is *hōchvart*, the sin of Lucifer, which though found in the Scriptures, is not an Article of Faith or Dogma. Parzival learns to serve God with humility. 'diemout ie hōchvart uberstreit.' (Bk. IX, 473, 4). This appears to be the central teaching of Bk. IX. Trevrizent expresses his thoughts on the Grail, saying that it is impossible to win it, as only the one known in Heaven and who is called by name can achieve it: 'die aber zem grale sint benant, / hoert wie werdent bekant.' (Bk. IX, 470, 21-22)

Wolfram presents Parzival's spiritual transformation as that brought about by his spiritual meeting with Christ during his sojourn with Trevrizent. Richard Hughes has contributed greatly to the matter of myth in literature. He, in writing about the transcendent, sees it as 'an experience beyond the borders of the mundane.'³⁸⁰ Although the other myths have led Parzival, he is drawn even further beyond Narcissus, Dionysos, and Orpheus. He refers to Carl Jung who writes of Christ as the One who completes the concept of myth: 'The spontaneous symbols of the self, or of wholeness, cannot in practice be distinguished from a God-image ... there is an ever-present archetype of wholeness which may easily disappear from the purview of consciousness, illuminated by conversion recognizes it in the figure of Christ.' Hughes explains his use of the word 'myth' as applied to Christ and the Gospel of St. Matthew as 'not a denial or diminishment of its value. For myth is not a delusion but an insight, not a confusion but a perception, not a childishness but the meaning of a reality.'³⁸¹ Thus, the word 'metaphor' may be used in its stead. Hughes goes on to explain that a mythic event is not

³⁸⁰ Hughes, p.179.

³⁸¹ Ibid., p.178.

necessarily historic or non-historic. He considers the Gospel of St. Matthew's life of Christ the completion of the Narcissus, Dionysus, and Orpheus myths. The story is mythic because it appears to communicate to the reader in the mode of myth and poetry.³⁸² Hughes refers to Fr. John Dunne's work, 'A Search for God in Time and Memory',³⁸³ in which he sets forth four major turning points or conversions, in anyone's life. Dunne believes, 'The first is an inward experience of the spirit; the second is living in accord with that experience; the third is facing the prospect of death; and the fourth is dying.'³⁸⁴ Both Hughes and Dunne agree on this matter. It is evident that these experiences are not to be considered as denominational as they are 'details of the human condition.'³⁸⁵ Hughes explains that the life of Jesus in the gospel narrative exemplifies the first three universal turning points: Jesus withdrew in solitude into the desert where He spent forty days in prayer, contemplation, and fasting, resisting temptations. He emerges with a fuller awareness of His mission. He is baptized by John, and then he takes up John's ministry, after which He resolves to die, and finally, He accepts crucifixion. Hughes sees this as representing the movement to selfhood. It is Dunne's view that the pattern of the life of Christ is a 'progression of conversions (changes) from emptiness to fullness of consciousness of one's self.'³⁸⁶ It is thus, that Christ becomes a metaphor of conversion, the achievement of selfhood, which is not stationary but a sequence of stages. Hughes echoes these sentiments when he acknowledges that 'A lived life is a progress of conversions from emptiness to fullness, from potentialities to realities.'³⁸⁷ This appears to equate with the Christian way of life, as Hughes says, 'We can recognize the figure of Christ as the figure of illuminated consciousness.'³⁸⁸

Hughes also gives a lengthy account of the Gospel of St. Matthew, which appears as an unfolding consciousness, and can be applied to a reading of Wolfram's *Parzival*. Hughes recognizes that each episode functions as a single revelation of the central myth resulting in one statement, 'the power to be transformed lies within.'³⁸⁹ It is true that throughout St. Matthew's Gospel, there are many occasions of symbolic, mythic examples of growth, as in the parable of the mustard seed lying hidden until the time when it comes forth, and of spiritual insight, 'seeing but do not see,' (Mark, 8,18) and the child, who symbolizes potential

³⁸² Ibid.

³⁸³ Ibid., p.179.

³⁸⁴ Ibid. p.180.

³⁸⁵ Ibid.

³⁸⁶ Ibid.

³⁸⁷ Ibid.

³⁸⁸ Ibid.

³⁸⁹ Ibid., p.181.

wholeness, promises of greatness, and as Jung says, ‘the child represents the strength, a most insatiable urge in every being, namely the urge to realize itself.’ St Matthew’s Gospel contains many images/symbols which represent the gradual awareness of self, such as the image of the ‘hidden seed.’ Christ withdraws into the desert after the death of John, before His ministry, and at Gethsemane. These are times of reflection after which He appears with an increased awareness of his purpose. This experience can be likened to Parzival’s sojourn in the wasteland where he encounters mythological figures who reveal to him his destiny. Christ’s emerging from His forty days in the wilderness, the symbol of the child etc., all portray the power of transformation which lies hidden. These can be applied to Parzival, who, as a child, has the grail kingship lying latent within him, of which he gradually becomes aware. He, too, emerges from his wilderness when he meets his inner mythological figures, and finally encounters Christ through his sojourn with Trevrizent. The myth, or metaphor of Christ is of the utmost importance because it portrays total transformation, in this instance the duality of God and man, body and soul. It appears that it is in Christ that the duality of the human and the spiritual are synthesized Hughes correctly recognizes this at the crucifixion, when Jesus on the cross, between earth and sky, speaks to the repentant thief, ‘Today you shall be with me in paradise.’ (Luke, 23:43) and then to God, ‘Into your hands, I commend my spirit.’ (Luke, 23:46)

St Matthew’s Gospel also demonstrates that power lies in all things. There is the possibility of transformation in everything. In Christ, God and man, the duality of the human and the spiritual are united. It appears that Narcissus, Dionysos, Orpheus, and Christ are reflected in Parzival’s state of mind, whereas Christ provides the metaphor of complete transformation.

The concept of transformation appears in many works of literature. Classic heroes such as Odysseus, Orpheus, and Heracles descend into the depths of Hades, the land of the dead. In Wolfram’s *Parzival* these events are not set in visionary landscapes such as dreamworlds, but, rather, in natural landscapes, as those of Soltane and Terre Salvasche. Transformation comes with the desire for change, considered sometimes as a rebirth. Schechter and Semeiks state that for those seeking transformation ‘the most difficult of all *psychological* rebirth, [is] the transformation of their own personalities, which usually involves a long and painful process of inner exploration.’³⁹⁰ In Parzival’s case, his journey lasts about four and a half years.

In Scott T. Allison’s and George R. Goethals’ work, they describe the hero’s journey as involving ‘setback, suffering, and death of some type,’ such as a heroic metamorphosis,

³⁹⁰ Schechter and Semeiks, p.511.

suggesting the death of the former self. Parzival's journey is replete with such obstacles. Allison and Goethals describe myths as reflecting 'humanity's longing for transformation: *setting, self, and society*.³⁹¹ Many references are made to Joseph Campbell's views in their work. They recognize that 'these three loci of transformation parallel Campbell's three stages of the hero's journey: departure (or separation), initiation, and return.'³⁹² They acknowledge mythological tales of heroism as the source of transformation, 'reflecting humanity's longing for transformative growth,' and 'they are packed with wisdom and inspiration.'³⁹³ Allison and Goethals consider the order of these three stages critical, as each one produces the next. They also see a change in setting of great importance as it seems to encourage awareness of one's state. They point out that Campbell considers the journey as a representation of an inner, psychological journey that involves 'leaving one condition and finding the source of life to bring you forth into a richer or mature condition.'

Allison and Goethals identify several types of heroic transformation which can be applied to the case of Parzival, moral, mental, emotional, spiritual, and motivational, all referred to as enlightenment or emotional transformations such as a change of heart, when Parzival learns compassion which eventually leads to his posing of the *Mitleidsfrage*. They ask, 'Why does the hero need to change?' The purpose of transformation answers this question. It can be applied to Parzival's journey. Allison and Stettenberg believe that people are born 'incomplete psychologically and that they will remain so until they encounter challenges that produce suffering and require sacrifice to resolve.'³⁹⁴ This can be aligned with the religious view of the result of Original Sin, which renders mankind out of friendship with God. Man's link with God is restored by Baptism. Life's challenges are overcome by prayer and sacraments. Parzival's transgressions and failures are seen by Allison and Goethals as a source of transformation, linking the religious with the psychological.

According to Allison and Goethals, there are 'three deficits of the hero at the initial stage of the journey.'³⁹⁵ The untransformed hero is lacking in 'a sociocentric view of life,'³⁹⁶ as in the case of the child, Parzival, sequestered from all social life appropriate to his station in life. Parzival knows absolutely nothing of his noble background which he needs to become himself. He, therefore, is lacking what Allison and Goethals call 'a mindset of growth and

³⁹¹ Allison, Goethals, et. al. p.2.

³⁹² Ibid.

³⁹³ Campbell, 1988, p. 152

³⁹⁴ Allison and Goethals, p.3.

³⁹⁵ Ibid.

³⁹⁶ Ibid., p.6.

change.’ Allison and Goethals refer to Campbell who claims that ‘when we quite thinking primarily about ourselves and our own preservation, we undergo a truly heroic transformation.’³⁹⁷ This is a truly religious view which encompasses the idea of love of neighbour, and in the case of Parzival, ‘gote und der werlde gevallen.’

In heroic tales, such as that of Parzival, the hero begins his journey alienated from the world, self-centered and proud. Parzival’s aim in life is to become a knight at all costs, even killing Ither, demanding armour from Arthur, and accosting Jeschute. Allison and Goethals recognize internal and external sources at work in the transformation of the hero. Parzival’s transgressions and failures can be seen as a source of transformation. His failures sometimes, however, lead to rebellion. He considers his service to God in feudal terms, and when not rewarded, he rebels, curses God, and withdraws his services.

Egocentricity appears to be one of the greatest hindrances to progress. Campbell states that one of the central functions of hero mythology is to ‘get a sense of everything – yourself, your society, the universe, and the mystery beyond – as one great unit.’³⁹⁸ He further claims that ‘when we quit thinking primarily about ourselves and our own self-preservation, we undergo a heroic transformation of consciousness.’³⁹⁹ Parzival, at the start of his journey is disconnected from the world. He is self-centred, proud, and totally preoccupied with his future, becoming a knight. His journey is one from egocentricity towards Concentricity. Campbell shows that this is achieved by ‘forming compassionate unification with all of humanity.’ He believes that ‘this awakening is the central function of mythology.’⁴⁰⁰

Allison & Goethals consider heroic metamorphosis through three activities which promote transformation. They suggest that certain self-engendered actions can possibly encourage transformation, such as developmental training, spiritual practices, and the inner journey. Spiritual Practices such as meditation and yoga are means of reducing stress. From the religious point of view, prayer, religious meditation, reading the Scriptures, the Works of the Saints, and reception of the sacraments can all be means of achieving transformation. Allison and Goethals refer to Kurtz and Ketcham (1992) who suggest that ‘the spiritual attributes of humility can be transformative.’⁴⁰¹ It appears that Humility has been likened to an increase in ‘altruism, forgiveness, generosity, and self-control.’⁴⁰² Parzival’s main problem is

³⁹⁷ Campbell 1988, p.153.

³⁹⁸ Ibid., p.55

³⁹⁹ Ibid., p.155.

⁴⁰⁰ Campbell, quoted by Allison, Goethals et al, p.6.

⁴⁰¹ Kurtz and Ketcham, quoted in Allison, Goethals et al, p.8.

⁴⁰² Quoted in *ibid.*

a lack of humility, an attribute which can also lead to transformation. Allison and Goethals quote Kurtz and Ketcham (1992) who say, ‘When asked to name four cardinal virtues, St. Bernard is reported to have answered, ‘Humility, humility, humility, and humility.’⁴⁰³ Gratitude and forgiveness are also recommended. Love of neighbour, perhaps, may also be considered the most transformative agent.

Religion can also play an important part in transformation. Allison and Goethals refer to the psychological consequences of religious conversion as ‘including feelings of peace, the ability to see clearly, the sense of union with all of humanity, a feeling of newness, the experience of happiness, the desire for generosity, the sense of being part of something bigger than oneself.’⁴⁰⁴ There can, however, be other consequences, of a less desirable nature, such as merely going to church and preaching, but having no love of neighbour etc. There can also be barriers to transformation, such as the person’s unwillingness to embark upon the hero’s journey, or Narcissism, with its heightened sense of self-importance, a demanding nature, as in Parzival’s demanding armour, a drive for unlimited success, a belief in one’s special nature, exploitation of people, little empathy, and arrogance, make people unlikely to undergo a transformation, because they believe they have no need of transformation, or even avoid admitting it. (Worthington & Allison (2018). The Narcissist blames others for his problems, in the belief that others need to change rather than the Narcissist himself. These characteristics of Narcissism usually result in arrested development. Jung describes this as a lack of awareness, ‘a dark, unknown aspect of our personalities that prevent us from transforming into our full potential.’⁴⁰⁵ Campbell also realizes that ‘the images of [hero] mythology are referring to something in you’ and that ‘our shades impede our ability to make best use of their images.’⁴⁰⁶ Parzival seems to have been harmed by his upbringing and the lack of mentors, but he, fortunately, meets many on his journey.

Jung observed, there is no coming to consciousness without pain. People will do anything, no matter how absurd, to avoid facing their own soul. One does not become enlightened by imagining figures of light, but by making darkness conscious.⁴⁰⁷ Marlow, in *Heart of Darkness*, says that psychologists have called this ‘state self-actualization, the condition of well-being that allows people to flourish.’ This is what Campbell calls ‘bliss.’ It is

⁴⁰³ Ibid., p 7.

⁴⁰⁴ Ibid., p.8.

⁴⁰⁵ Quoted in *ibid.*, p.11.

⁴⁰⁶ Campbell, 1988, p.68.

⁴⁰⁷ Jung, p.335.

seen that Parzival's journey accumulates wisdom regarding his place in the world, which is required as the next Grail King, by which he can give the world his transformative gifts. Having acquired the courage to face the obstacles he has connected with God and humanity, has sought justice, and has acquired humility. Campbell considers this as transcendence.⁴⁰⁸ Jackson's view of the concept of transcendence is portrayed as the duality of religion and the Chivalric world. He has reservations regarding aspects of military-chivalric ethical features of the use of armed force. Jackson points out that scholars have been concerned with the moral and religious dimensions of Wolfram's *Parzival*, where 'military prowess is highly valued in the text as a personal quality of the leading male characters, all of whom are, or have been active knights.'⁴⁰⁹ Parzival, himself, is renowned for his chivalric prowess. Jackson notes that 'his outstanding quality as a fighting man remains a fundamental characteristic throughout the work.'⁴¹⁰ This is, perhaps, controversial because it appears that these are the grounds on which he attains the Grail, which could possibly be sanctioning the use of arms if God is calling Parzival to Grail kingship. Could this be, perhaps, the assertion of 'a time and place for everything?' This is evidenced in the Church's granting of a dispensation for violence and killing during the Crusades. Although the Crusades appear quite anathema to present-day thought, it must be remembered they were undertaken in an era when religion was of the utmost importance. Present-day ethics have abandoned those of an earlier mindset.

It is obvious, at the end of the work, when Parzival moves from Arthur's court to the Grail Kingdom, he does not move into a different realm in which he has to abandon military prowess, but rather, Wolfram seems to acknowledge his knightly prowess in the scene where Anfortas, Feirefiz and Parzival sit together in the presence of the Grail, as three of the best and bravest knights:

dâ sâzen dem grâle bî
 der aller besten ritter drî
 die dô de schilde pflâgen:
 wa si getoretenz wâgen. (Bk. XVI, 815, 17-20)

⁴⁰⁸ Campbell 1988, p 40

⁴⁰⁹ Jackson, p.180.

⁴¹⁰ Ibid.

This seems to portray the synthesis of the duality represented in the words ‘gote und der werlde gevallen.’

Hughes, with insight, declares, ‘

Narcissus and Orpheus are expendable because what they represent mythically does not require their existence historically. But Jesus is required, for His life myth is total transformation within total existence. Nothing can be left out, including His own temporality.⁴¹¹ He also refers to Christ’s *Sermon on the Mount* as a ‘radical ethic, which requires total commitment, a total self-transformation.’⁴¹² Campbell sums up the hero’s adventure as ‘the moment in his life when he finds and opens the road to the light beyond the dark walls of death.’⁴¹³ From the psychological point of view this, to Campbell, is ‘the meaning and significance of Parzival’s heroism, the meeting of his whole self and his ability to be transformed by that meeting.’⁴¹⁴

Parzival’s transformation is achieved after several episodes which are presented against a background of varying landscapes, wilderness, wasteland and Forest. In the wilderness of the forest of Soltane he metaphorically meets Narcissus, who represents his childhood ignorance and self-interest. In the wilderness and wasteland, he meets Dionysos in the in his unbridled selfishness of youth. In the wandering in the forest, he is led by Orpheus on the search for something lost, and finally in Trevrizent’s grotto he meets Christ and is converted to charity and love of God. These settings have a definite purpose. Hasty considers the landscape of Soltane as a wasteland, whereas McConnell sees it in a more positive light as Parzival’s entry into the ‘Otherworld,’ a psychic transformation. Wynn recognizes Wolfram’s limited use of association of sentiment with the scenery. It is obvious, however, that there is a definite reflection of the mood in the landscapes, no matter how scantily they may appear. Winder McConnell recognizes otherworldly landscapes in both Munsalvaesche and Schachtel Merveile which he describes as ‘prominent and enigmatic.’⁴¹⁵ According to McConnell, ‘Musalvasche is to be regarded as ultimately positive in nature,’⁴¹⁶ and Schastel Merveile as ‘a negative pole that requires either dissolution or re-integration into courtly society.’⁴¹⁷ Jean-Marc Pastré, however, views Terre Salvaesche as *terre sauvage*. At Munsalvaesche Parzival

⁴¹¹ Hughes, p. 185.

⁴¹² Ibid., p.185.

⁴¹³ Campbell, 1968, p.259.

⁴¹⁴ Ibid., p.46.

⁴¹⁵ Ibid., p.208.

⁴¹⁶ Ibid.

⁴¹⁷ Ibid.

learns nothing of the Grail's functioning or the Grail society's relationship with the outside world. McConnell points out that 'Cundrie has a connection to Munsalvaesche in her capacity as an intermediary between the Grail Castle and Arthur's Court.'⁴¹⁸ Another duality is noticed by McConnell who recognizes Gawan's success at Schastel Merveile as 'complementing Parzival's role at Munsalvaesche in the restoration of harmony'⁴¹⁹ Just as Parzival must to pass through the forest, Gawan needs to proceed surrounded by 'a great forest and be ferried across a river.'⁴²⁰ McConnell opines that Parzival's state of mind should be understood as a 'disjointed landscape of the mind.'⁴²¹ This state of mind becomes evident after his visit to Munsalvaesche and, according to McConnell, 'culminates in his denial of God after Cundrie's curse.

tavelrunder ist ernihtet:

er valsch hât dran gepflihtet. (Bk. VI, 29-30.

It should be noted, however, that although having visited Munsalvaesche he is no wiser about the Grail, or Grail society and has no clue about the link between the Grail and the outside world.

Parzival's transformation, the entire theme of the work, is portrayed for the most part against a natural background. Regarding the hero's process of transformation, it may be said that Parzival's passage through 'otherworldly' spaces presents obstacles to his development. McConnell has mentioned such adversaries as 'Knightly opponents, as well as life-threatening encounters with beasts of prey [...] and other such mythological creatures.'⁴²² Parzival's obstacles, however, appear to be certain personal elements of his own constitution, inner rather than outer obstacles. Allison and Goethals' views on mythology as the source of transformation are very helpful in the understanding of the problem. They agree with Campbell that myths are full of wisdom and take the hero through the stages of life. They share the view that life is full of suffering and challenges, all of which lead to transformation. It is interesting to note that the hero's return brings with it gifts that transform the world. Such a one is Parzival's capability to assume Kingship of the Grail, which exemplifies the aim of the Medieval Romance Quest where the hero returns with the prize, which is for the betterment of all. Parzival returns with the prize of self-knowledge which qualifies him for Kingship of the Grail.

⁴¹⁸ Hasty, 1999, p. 215.

⁴¹⁹ McConnell, p. 215.

⁴²⁰ Ibid.

⁴²¹ Ibid., p.214.

⁴²² Ibid., p.204.

The spiritual journey is supported by landscape and meetings with mythological figures. Despite the acknowledged paucity of landscape, it appears to have added to the atmosphere of the tale, although perhaps from a more sombre rather than joyous perspective. Whereas festivities and jousts are presented against a backdrop of flags and pennants, the fields where formerly there were flowers become trampled. Landscape, nevertheless, plays an important part in the work. Parzival's spiritual journey is supported by landscapes and meetings with mythological figures. It is an inner journey presented as an outer journey during which he moves through the physical landscape, but at the same time he experiences spiritual events which eventually lead to the synthesis of his duality, leading to the solving of the problem of 'gote und der werlde gevallen.'

There remains, however, the question of natural surroundings. Wolfram makes little reference to landscape, and when he does, the natural background is suggested rather than described. It seems to be left to the reader's imagination. The portrayal of the forest, an important area in the work, is evocative rather than descriptive. Only rarely does Wolfram give some indication of floral areas, but even then, the colours of the flowers are left to the reader's imagination: 'niht durch bluomen ûf die plâne' (Bk. III, 10), and

der ritter umbe kêrt den schaft,
und stach den knappen sô mît craft,
daz er und sîn pfârdelîn
muosen vallende uf die bluomen sîn. (Bk. III, 154, 27-30)

Wynne recognizes Wolfram's limited use of associated sentiment in the landscape. It is obvious, however, that there is a definite reflection of mood in the landscape, no matter how scant they may be. McConnell also recognizes otherworldly landscapes in both Munsalvaesche and Schastel Merveil, which he describes as 'prominent and enigmatic.'⁴²³ According to McConnell Munsalvaesche is to be regarded as 'ultimately positive. Also in the case of Ivanet's death, there is an opportunity for a colourful farewell, but there is merely a reference to flowers, 'Iwânet ûf in dô brach/der lihten bluomen ze einie dach.' (Bk III, 159, 13-14) The jousting episodes would also have been an opportunity for colourful description with the reference to flags and pennants, but no colours are mentioned here. Yet again, one's imagination is relied upon. Mountain ridges are also left to the 'mind's eye,' as are the possible picturesque areas such as the lake, with Anfortas's boat afloat upon its waters, a situation which begs for bucolic description. Those with little or no artistic sensibility are at a disadvantage.

⁴²³ Ibid., p.204.

Thus, it may be said that the landscape, for the most part, consists of forest and wasteland, the forest representing an area of trial, and the wasteland, an area of spiritual paucity. In each case, the area is the setting for the hero outside the Arthurian Court. For Wolfram, the topography is of little interest, giving place to the symbolism of nature. These locations are places of special transformation, unlike those of usual scenic value. The paucity of landscape, nevertheless, adds to the atmosphere and to the suggestion of spiritual desolation. The coupling of landscape with mythological/metaphorical figures plays an important role in the creation of atmosphere. Wolfram, however, does not give vivid descriptions, but rather, suggestions. The mythological figures in the work are not named but are metaphorically, outward, and psychologically inward images. The images of Narcissus, Dionysos, Orpheus, and Christ are presented as states of mind/soul of Parzival. Allison and Goethals agree with Richard Hushes and Joseph Campbell, that myths are replete with wisdom. The introduction of Allison's and Goethals' work has introduced the possibility of a further psychological investigation into Wolfram's work., which obviously seems to confirm the universal timelessness of the spiritual quest, which is connected to theology, psychology, and certainly to myth.

To conclude, it appears that the fundamental interest of the work lies in the treatment of Parzival's spiritual development. His *Verwandtschaft* has been seen to be of the utmost importance to his development, as each family member has contributed to his knowledge thereof. It is evident that genealogy is portrayed by Parzival's alter egos and 'Doubles.' Each relative possesses a family quality which lies dormant in the hero, which is awakened when he visits them and learns from them. From Sigune he learns *triuwe* and compassion. Gurnemanz teaches him the basics of Christianity and chivalry, Trevrizent builds on this with a more developed understanding of Christian teaching which elicits the necessary compassion for Anfortas' suffering, which, in turn, enables him to pose the *Mitleidsfrage*. This question seems to have more significance to Parzival than to Anfortas. It is on account of this that the form of Parzival's journey reflects his development. This stresses the pre-eminence of the Grail world, where Anfortas still has a place of importance even though he was a failure as king. The importance of Anfortas is linked with the part he plays in Parzival's destiny. As an alter ego he parallels and reflects Parzival's *untriuwe*, *unkiusche*, and *hōchvart* which prevent him from becoming worthy of Grail Kingship. Once Parzival conquers his failures, accepts and assimilates the qualities portrayed by the family traits embedded in his alter egos and latent within himself, and accepts God's grace, he develops from egoism to altruism and is deemed worthy of Kingship of the Grail. Hereafter, the *alter egos* disappear from the scene. Sigûne

dies, Feirefiz marries Repance de Schoye and leaves for the East to spread Christianity, Trevrizent continues his life as a hermit, giving advice to the sinner, and Gawan continues his chivalric duties.

CONCLUSION

My main interest in Wolfram's *Parzival* lies in its many dualities and how they become synthesized, resulting in the transformation of the hero. Each of my chapters view this question and proposes an answer.

It is obvious that Parzival's *Verwandtschaft*, viewed in Chapter 2, plays an important role in his development. Alter egos, though somewhat ephemeral, in as much as they represent those who possess the qualities lying dormant in the hero, waiting to be awakened by the individual relative. Parzival's 'Doubles' will have been seen in those relatives whom he must metaphorically 'become' in order to achieve Grail Kingship. The duality of the Grail and religion has been visited, showing the connection between the ecclesiastical and chivalric elements, the chivalric being loosely based on the ecclesiastical. In several such cases, references seemed pseudo-religious rather than authentic. The mythological figure, Narcissus, Dionysos, Orpheus, and Christ, have played roles in Parzival's development. They have not appeared in person, but as mental or spiritual states, each one aiding transformation in the achievement of self-knowledge and readiness for kingship. Their aura/meaning is portrayed in Parzival's state of mind at the various stages of his development. The narcissistic behaviour of his early years is followed by his Dionysian, reckless behaviour of youth. His search for something lost is presented in the case of Orpheus and finding one's 'self' and purpose in life is intimated in his final meeting, with Christ during his sojourn with Trevrizent.

Sacker has asked whether there is a sense in which Parzival wins the Grail in defiance of its conditions and whether his persistence forces God's hand, or whether he is rewarded, in the traditional way, when he submits to the divine will. It has been seen that there are no conditions for the attainment of the Grail. Only the one destined for Grail Kingship can achieve it, but this one has to be worthy. These are, perhaps, the only conditions.

The tale of Parzival fits admirably into the structure of the Medieval Romance Quest, as its episodes, the call, helpers and guides, the journey, the treasure, and the transformation, are both physical and spiritual considerations, with each complementing the other. Structure and content have been viewed as concomitant, the structure being that of the Medieval Romance Quest, and the content of the same. Both align with the stages of the journey, the Call, the 'Double,' the Journey, Helpers and Guides, the Treasure, and the Transformation.

Regarding Structure and Content: Does Wolfram's work follow the pattern of the Medieval Romance Quest? Wherein lies the duality between the structure and content of Wolfram's work? How is this duality synthesized? What part is played by *Verwandtschaft*, and its alter egos/Doubles? What is the importance of these 'Dualities'? What is their function

in the work? How do they help the hero's achieving self-knowledge? What is the importance of the Grail and Religion in Wolfram's work? Wherein lies the duality of the Grail and religion? In addition, there is the question how do myth, religion, and psychology contribute to the transformation of the hero? Hugh Sacker's questions regarding the relationship between grace, free will, and freedom to accept or refuse God's freely bestowed gift of Grace.

To these questions were added mine, which dealt with the connection between Structure and Content, the part played by *Verwandtschaft/Sippe* in the hero's achievement of the Grail/self-knowledge, and its importance and position in the work. It is obvious that Parzival's *Verwandtschaft*, viewed in Chapter 2, plays an important role in his development as *alter egos*, though somewhat ephemeral, in as much as they represent those who possess the qualities lying dormant in the hero, waiting to be awakened by each relative. The importance of the Grail, its presentation, its meaning, and how it is instrumental in Parzival's transformation have been considered.

From the religious perspective, Schwietering assures the reader that the work is not a 'Traktakt' but a literary work. Some of Wolfram's pronouncements appear to be quasi-religious but not theologically correct. Others are orthodox, such as those regarding the Fall of Adam, Original Sin, the Incarnation, Death, and Resurrection of Christ. Chapter 4 explores some of the religious elements in the work, with reference to several scholars who discuss the various types of sin and guilt, from ecclesiastical and chivalric views.

My research has discovered a gradual increase in scholars' interest in religious and psychological matters appertaining to Wolfram's *Parzival*, together with promising interest in landscape, as seen in Albrecht Classen's *The Forest in Medieval German Literature*. Allison and Goethals have also shown interest in psychology, which may encourage scholars in that field to apply their professional knowledge to a case study of Parzival. There is also room for an investigation into the religious background of the era in Wolfram's work, which might reveal the possible influence of the Albigensian and Cathar views at that time.

Wolfram has given the Grail the central position in the work, presented as a Holy object, even as a metaphor for Christ. The hero's transformation is affected through his meeting with Trevrizent who imparts orthodox teaching, but the hermit's sermon on the 'Fallen Angels' is dubious, and Trevrizent's 'lie' is still open to discussion.

The nature of the landscape could be studied from the point of view of the activities which are portrayed against the varying backdrops, which evoke a suitable atmosphere in the scene. I would, however, recommend further investigation into the religious, psychological, and bucolic aspects of the work. This work has attempted to consider the dualities and the

synthesis thereof. The hero's development has been considered from spiritual, religious, and psychological viewpoints, spiritually, from Parzival's scanty, almost total lack of religious teaching, and psychologically, from his stunted childhood and uncontrolled youth. This culminates in the synthesis of the body and soul, and his becoming worthy of Grail Kingship. Wolfram's Parzival is a field for unending enquiry. His work has unlimited possibilities for further research. The religious, psychological, mythological, and bucolic elements of the work, I believe, could be studied in more depth.

The dualities of the alter egos are synthesized during Parzival's meetings with them on his outer journey. Each encounter awakens in him a family trait, The Grail is of great importance in the work as it is the central mythological object which represents the perfection of self-knowledge.

It has been demonstrated that everyone is destined for salvation, but only those who choose to serve God will receive this grace. Sacker also asks whether Parzival's persistence forces God's hand, or whether he is simply rewarded in the traditional way when he submits to the divine will. From the theological point of view, no one can force God's hand, but He rewards those who please Him. In a work of fiction, where God is not portrayed as almighty, but as a feudal lord, as Parzival sees him, this view has its place. These questions are of a religious nature and have been examined from a religious or the secular, literary, views.

BIBLIOGRAPHY

Primary Literature

Chretien de Troyes, *Perceval*, Altfranzösisch/Deutsch. Stuttgart: Reclam, 1981

Wolfram von Eschenbach, *Parzival*, Mittelhochdeutsch/Neuhochdeutsch. Vols.1&2, Stuttgart: Reclam, 1981

MUSTARD, Helen M. & PASSAGE, Charles H., Wolfram von Eschenbach: *Parzival, A New Translation*. New York: Vintage Books/Random House, 1961

REGALES, Antonio (tr.), *Wolfram von Eschenbach, Parzival*. Epilogo de René Nelli. Edición a cargo de Antonio Regales. Madrid : Ediciones Siruela, S.A., 1999

Secondary Literature

A Catechism of Christian Doctrine. Westminster: Joseph Butt, 1933

ADOLF, Helen, 'The Theological and Feudal Background Wolfram's "Zwîvel"', *The Journal of English and Germanic Philology*, 49:3 (1950), pp.285-303

ALLISON, Scott T, GOETHALS, George, "The hero's transformation," in *Handbook of Heroism and Heroic Leadership*, eds. Allison S. T., Goethals G. R., Kramer R. M. New York: Routledge, 2017

ALLISON, Scott T., GOETHALS, George R. et. al. 'The Metamorphosis of the Hero. Principles, Processes, and Purposes'. *Frontiers in Psychology* 10 (2019), n.p.

ATYEO, Marilyn J., 'The Influence of an Adult Model on Behaviour and Attitudes of Young Children', *The Journal of Educational Research*, 66:4 (1972), pp.147-49

BANDURA, Albert, 'Behavioural Psychotherapy', *The Scientific American*, (1967), pp.78-86

BARBER, Richard, *The Knight and Chivalry*. London: Sphere, 1974

BLAMIRE, David, *Characterization and Individuality in Wolfram's 'Parzival'*. Cambridge: Cambridge University Press, 1966

De BOOR, Helmut, *Die höfische Literatur: Vorbereitung, Blüte, Ausklang 1170-1250*. Munich: Beck, 1966

BUMKE, Joachim, *Die Wolfram von Eschenbach Forschung seit 1945*. Munich: Fink, 1970

CAPLES, C.B., 'Faces of the Hero Feirefiz in Wolfram von Eschenbach's *Parzival*', *Texas Studies in Literature and Language*, 17:3 (1975), pp.543-49

CAMPBELL, Joseph, *The Hero with a Thousand Faces*. Princeton: Princeton University Press, 1968

CAMPBELL, Joseph, with Moyers, Bill, *The Power of Myth*, ed. Betty Sue Flowers. New York: Doubleday, 1988

CLASSEN, Albrecht, 'Reading, Writing and Learning in Wolfram's *Parzival*,' in Hasty (ed.) *A Companion to Wolfram's Parzival*, pp.189-202

CLASSEN, Albrecht, *The Forest in Medieval German Literature. Ecocritical Readings from a Historical Perspective*. London: Lexington Books, 2015

COUSINEAU, Phil, *The Hero's Journey: Joseph Campbell on his Life and Work*. New York: Harper & Row, New York, 1990

DIMLER, G. Richard, 'Parzival's Guilt: A Theological Interpretation', *Monatshefte*, 62:2 (1970), pp.123-34

FERLAMPIN-ACHER, Christine, 'The Natural World', in Leah Tether, Johnny McFadyen (Eds.) *Handbook of Arthurian Romance. King Arthur's Court in Medieval European Literature*. Berlin/Boston: De Gruyter, 2019, pp.239-58

FITZEL, Henry John, *The Hermit in Germanic Literature. From Lessing to Eichendorff*. Chapel Hill: University of North Carolina Press, 1961

FOULKE, Robert & SMITH, Paul (eds.), *An Anatomy of Literature*. New York: Harcourt, 1972

FREUD, Sigmund, *Civilization and its Discontents*. Rough Draft (1933). San Bernardino, CA (2020).

FRYE NORTHROP, *Anatomy of Criticism. Four Essays*. Princeton NJ: Princeton University Press, 1957

GENTRY, Francis G., 'Gahmuret and Herzeloide: Gone but not Forgotten', in Hasty (ed.) *A Companion to Wolfram's Parzival*, pp.3-11

GIBBS, Marion E., 'Wrong Paths in *Parzival*', *The Modern Language Review*, 63: 4 (1968), pp. 872-876

GIBBS, Marion E., 'Ideals of Flesh: and Blood. Women Characters in *Parzival*', in Hasty (ed.), *A Companion to Wolfram's Parzival*, 12-36

GILBEY, A.N. *We Believe: A Simple Commentary on the Catechism of Christian Doctrine Approved by the Archbishops and Bishops of England and Wales* (2013)

GRAY, Clayton, Jr., 'The Symbolic Role of Wolfram's Feirefiz', *The Journal of English and German Philology*, 73:3 (1974), pp. 363-74

GREEN, D.H., *The Art of Recognition in Wolfram's Parzival*. Cambridge: Cambridge University Press, 1982

GROOS, Arthur, *Romancing the Grail, Genre, Science, and the Quest in Wolfram's Parzival*. Ithaca and London: Cornell University Press, 1995

GROOS, Arthur, LACY, Norman, *Perceval/Parzival: A Casebook*. Abingdon: Routledge, 2002. E-book 2012

HAMILTON, Bernard, *Religion in the Medieval West*. Second edition. London: Hodder Education, 2003

HARMS, Wolfgang, *Der Kampf mit dem Freund oder Verwandten in der deutschen Literatur bis um 1300*. Munich: Eidos Verlag, 1963

HARTUP, Willard W. 'Social Behaviour of Children'. *Review of Educational Research*, 35:2 (1965), pp.122-29

HASTY, Will, 'Beyond the Guilt Thesis: On the Socially Integrative Function of Transgression in Wolfram von Eschenbach's *Parzival*', *The German Quarterly*, 61:3 (1988), pp.334-370.

HASTY, Will (ed.) *A Companion to Wolfram's Parzival*. Rochester, N.Y.: Camden House, 1999

HEER, Friedrich, *The Medieval World Europe 1100-1350*. London: Weidenfeld, 1993

HUGHES, Richard E., *The Lively Image. Four Myths*. Cambridge, Massachusetts: Winthrop Publishers, Inc., 1975

HUNTLEY-SPEARE, Anne, 'The Symbolic Use of the Turtledove for the Holy Spirit in Wolfram's *Parzival*', *Mystic Quarterly* 22: 3 (1996), pp.111-130

JACKSON, W.H., 'Tournaments and Battles', in Hasty (ed.), *A Companion to Wolfram's Parzival*, pp.159-88

JACKSON, W.H., *Die Literatur des Mittelalters*. Heidelberg: Universitätsverlag, 1967

JONES, Martin, 'The significance of the Gawan Story in *Parzival*', in Hasty (ed.), *A Companion to Wolfram's Parzival*, pp.37-76

JOHNSON, Sidney, 'Doing his own Thing: Wolfram's Grail,' in Hasty (ed.), *A Companion to Wolfram's Parzival*, pp.77-96

JUNG, Carl, *Man and his Symbols*. London: Aldus Books, 1978

JUNG, Carl, *The Archetypes and the Collective Unconscious*. Vol. IX. Princeton: Princeton University Press

KURRELMEYER, W., 'Reviewed Work(s): Wolfram von Eschenbach, by Karl Lachmann and Eduard Hartl', *Modern Languages Notes*, 42:1 (1927), pp.58-59

KURTZ, Ernest and KETCHAM, Katherine, *The Spirituality of Imperfection. Storytelling and the Search for Meaning*. New York: Bantam, 1990

LEXER, Matthias, *Mittelhochdeutsches Taschenwörterbuch*. Leipzig: S. Hirzel Verlag, 1969

MARTENS FLEURY, Katharina, *Leiden Lesen: Bedeutungen von Compassio um 1200 und die Poetik des Mit-Leidens in Parzival Wolframs von Eschenbach*. Berlin: De Gruyter, 2000

- McCONNELL, Winder, 'Other Worlds, Alchemy, Pythagoras, and Jung: Symbols of Transformation in *Parzival*,' in Hasty (ed.), *A Companion to Wolfram's Parzival*, pp.203-222
- McCONNELL, Winder, 'The Denial of the Anima in *Parzival*,' *Quondam et Futurus. A Journal of Arthurian Interpretations*, 2:2 (1992), pp.28-40
- McDONALD, William, 'The Grail and The Quest', *Arthuriana*, 8:1, pp.22-34
- McCULLOH, Mark R., 'Myller's Parcival and Lachmann's Critical Method: The Wolfram-Reise Revisited', *Modern Language Notes*, 98:3 (1983), pp.484-91
- MERTENS, Volker, 'Parzivals doppelte Probe', *Zeitschrift für deutsches Altertum und deutsche Literatur*, 108:4 (1979), pp. 323-39
- MÜLLERS – SIEVERS, Helmut, 'Reading without Interpreting. Textual Criticism and the Case of Georg Büchner', *Modern Philology* 103:4 (2006), pp. 498-518
- MURDOCH, B., '*Parzival* and the Theology of Fallen Man', in Hasty (ed.), *A Companion to Wolfram's Parzival*, pp.143-58
- MURPHY, G. Ronald, S.J., *Gemstone of Paradise. The Holy Grail in Wolfram's Parzival*. Oxford: Oxford University Press, 2006
- NEBELIN, Mariam, *Das religiöse Moment in Wolfram von Eschenbachs Parzival*. Stuttgart: GRIN Verlag, 2005
- NICHOLSON, Helen J., *Love, War, and the Grail. Templar, Hospitallers, and Teutonic Knights in Medieval Epic Romance 1150-1500*. Boston: Brill Academic Publishers, 2004
- NIKOLIC, Jelena, *Identität und Zwei-Körper-Lehre im Parzival Wolframs von Eschenbach*. Stuttgart: Grin, 2011
- NOLTE, Albert and ROETE, 'Die Composition der Trevrizent-Szenen', *Zeitschrift für deutsches Altertum und deutsche Literatur*, 44:3 (1900)
- PASTRÉ, Jean-Marc, *Structures Littéraires et Tripartation Fonctionnelle dans le Parzival de Wolfram von Eschenbach*. Collection Sapience. Editions Klincksieck. Yonne: Imprimerie de la Place à Saint Julien du Sault, 1993
- POAG, James F, 'Wip and Gral: Structure and Meaning in Wolfram's *Parzival*', *The Journal of English and Germanic Philology* 67 (1968), pp. 204-211
- RANKE, Friedrich, *Zur Symbolik des Grals in Wolfram von Eschenbach*. Wege der Forschung. Band LVII. Darmstadt: Wissenschaftliche Büchergesellschaft, 1966
- RICHTER, Julia, *Spiegelungen: Paradigmatisches Erzählen in Wolframs Parzival*. Berlin: De Gruyter, 2015
- ROBERTSON, John George, *A History of German Literature*. Revised Edition. Edinburgh: Blackwood, 1933

SACKER, Hugh, *An Introduction to Wolfram's Parzival*. Cambridge: Cambridge University Press, 1963

SCHECHTER, Harold & SEMEIKS, Jonna (Eds.), *Discoveries: Fifty Stories of the Quest*. Oxford: Oxford University Press, 1992

SCHNEIDER, Nora, *Erziehergestalten im höfischen Epos*. Würzburg: Verlag Konrad Trillich, 1935

SCHRÖDER, W.J., *Der Ritter zwischen Welt und Gott*. Weimar: Hermann Boehlaus Nachfolger, 1952

SCHWIETERING, Julius, 'Parzivals Schuld', *Zeitschrift für deutsches Altertum und deutsche Literatur* 81 (1944), pp. 44-68

STERLING-HELLENBRAND, Alexandra, 'Women on the Edge in Wolfram's *Parzival*', *Quondam et Futurus. A Journal of Arthurian Interpretations* 3 (1993), pp.56-68

TETHERA, Leah & McFayden, Jonny (Eds.), *Handbook of Arthurian Romance*. Berlin/Boston: de Gruyter, 2019

THOMAS, Neil, 'Wolfram von Eschenbach: Modes of Narrative Presentation in Hasty (ed.), *A Companion to Parzival*, pp.124-40

TINSLEY, David F., 'Sigune's Affective Spirituality as a Model for *Parzival*'. Delivered at the International Congress on Medieval Studies, May 1997.

VIETH JOFFE, 'Adelaide, Gedranc, and Zuht in Wolfram's *Parzival*', *The German Quarterly*, 38:1 (1965), pp.157-63

WAPNEWSKI, Peter, *Wolframs Parzival*, Studien zur Religiösität und Form. Heidelberg: Carl Winter Universitätsverlag, 1955

WEIGAND, Hermann J. 'Trevrizent as Parzival's Rival?' *Modern Languages Notes*, 69:5 (1954), pp.348-57

WEIGAND, Hermann J, 'Spiritual Therapy in Wolfram's *Parzival*', *The German Quarterly*, 51:4 (1978), pp.444-64

WILLSON, H. B., 'The Grail King in Wolfram's *Parzival*' *The Modern Language Review*, 55: 4 (1960), pp. 553-63

WILLSON, H. B., 'Ordo Amoris in Wolfram's *Parzival*.' *The Journal of English and German Philology*, 67:2 (1968), pp.183-203

WORTHINGTON, Everett L. Jr., DAVIS, Don E., HOOK, Joshua N. (eds.), *A Handbook of Humility. Theory, Research, Applications*. Abingdon: Routledge, 2017

WYNN, Marianne, 'Scenery and Chivalrous Journeys in Wolfram's *Parzival*', *Speculum* 36 (1956), pp.393-423

WYNN, Marianne, 'Parzival and Gâwân: Hero and Counterpart', in Groos and Lacy (eds.), *Perceval/Parzival: A Casebook*, pp.175-98

WOLF, Alois, *Christliche Literatur des Mittelalters*. Aschaffenburg: Paul Pattloch Verlag, 1964

WOOD, Juliette, *Eternal Chalice*. London: I.B. Tauris, 2008

WOOD, Juliette, 'The Search for the Holy Grail Scholars. Critics and Occultists'. *Proceedings of the Harvard Celtic Colloquium*, 2002. Vol. 22 (2002), pp. 226-248.

YOUNG, A.M., O.S.B., *Revealed Religion*. Woolhampton: Douai Abbey, 1948