

LOCATING FEELING:
EMOTION, SPACE, AND PLACE IN MIDDLE HIGH GERMAN COURTLY
LITERATURE AROUND 1200

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Introduction:

Spatial Practices of Emotion in Middle High German Texts (1200)

1. X Marks the Spot: Place Versus Emotional Space in *Parzival*

In the middle of his journey through the forest's pathless thicket, Wolfram's von Eschenbach hero *Parzival* is at one point stopped dead in his tracks. By the light of dawn, the young hero discovers three drops of blood in the snow-covered meadow that stretches out before him.

The narrator comments that these drops of blood will cause Parzival great emotional distress because of the hero's devotion to his wife. The triangular arrangement of the red blotches immediately remind the hero of Condwiramurs' face, whom he had to leave behind when he began his quest for the grail. Gazing at the ground, Parzival's movement immediately ceases and his mind is locked into a feeling of burning heartache over the absent beloved. Scanning the drops of blood on the ground, the hero enters into an internal space where his mind is no longer aware of his physical environment but only of his feeling for Condwiramurs ("des helden ougen mâzen...zwen zaher an ir wangen, den dritten an ir kinne...sus begunder sich verdenken, unz daz er unversunnen hielt./his eyes scanned the ground for two drops forming her cheeks and a third forming her chin...thus he succumbed to his feelings with his senses frozen in place," 283.16—17). The listener of the story is exposed to the pain that Parzival feels, because he/she is a witness to the stark contrast of Condwiramurs's felt presence inside Parzival on the one hand, and her physical distance on the other.

This episode presents spatial arrangements within the narrative topography as powerful signposts of human feeling. The blood drops in the meadow function like a mental map in Wolfram's topographic system: from the position of the blood drops the audience gains a

measure of the great distance between the lovers and of the extent of the hero's emotional pain. The spot in the meadow allows the audience to locate the hero's external position in relation to his wife and also his internal emotional disposition.¹

This example from *Parzival* illustrates the innovative way in which courtly poets linked their romance characters' feelings with the places and spaces of the physical and emotional topography through which they move. The meadow with the blood drops brings to the foreground the hero's feelings about his separation from his wife, and his reaction to them is a comment on the relationship between the movement of the hero's body, the movement of his feelings and his ability to control his actions, both external and internal. Parzival's loss of external agency is caused precisely by his internal feelings taking control over his body; the hero's body, which is shut down, plays no significant role in expressing internal feeling.

The episode's focus on Parzival's internal feeling separates the emotional space of the individual hero from the external place shared by the knightly community.² The approaching group of Arthur's knights misinterprets the hero's stationary gesture of holding his weapon aloft, as an invitation to fight. They challenge him individually and Parzival unseats each one, returning each time to the spot where he perceives Condwiramur's face: "Parzivâl reit

¹ Discussing narrative portrayals of maps, Robert Stockhammer points out that "Die Karte ist eine Zeigefläche, die den Leser dazu herausfordert, auf sie zu deuten. Der Zeigefinger, der auf eine bestimmte Stelle gesetzt wird, aktualisiert nur eine der unbegrenzt erscheinenden Möglichkeiten, die Karte zu verwenden, die selbst, unablässig und an jeder Stelle, 'hier ist...' oder 'hierher' zu murmeln scheint," 13. See: Robert Stockhammer, *Kartierung der Erde: Macht und Lust in Karten und Literatur*. (Munich: Fink, 2007).

² My notion of 'place' versus 'space' in the context of emotional experience in the medieval romance is similar to that of the philosopher Michel de Certeau. De Certeau defines "space as practiced place," 117. In the romance, emotional spaces are places that become 'felt' by the community, yet more frequently and interestingly also by individual characters. Michel De Certeau, *The Practice of Everyday Life*, transl. Steven Rendall (Berkeley: University of California Press, 1984).

âne vrâgen dâ die bluotes zâher lagen. do er die mit den ougen vant, fou mine stricte in an ir bant./ Without hesitation, Parzival rode to the place where the blood drops were located. As soon as his eyes had made contact, Lady Love put him on her leash,” 288.27—30). Only when the knight Gawan intervenes by covering the image out of empathy (‘waz op diu mine disen man twinget als si mich dô twang...?’/What if love binds this man [to this place] as it did to me in the past...?,’ 301.2223), does Parzival return to his external senses and to the communal place. Becoming aware of his surroundings, the hero is once again able to move and fully engage with the Arthurian knights. The scene with the drops of blood suggest a productive distinction may be made between (physical) place and emotional space.

The narrative thus establishes a boundary between shared communal place and multiple emotional spaces:³ within a physical place characters create and inhabit their own emotional spaces. These emotional spaces may be shared, as in the example of Gawain who empathizes with Parzival and thus realizes what the other might be experiencing and acts accordingly. Or they may be completely individual, and inaccessible to others, as we see in the reaction of Keie and the other Arthurian knights, for example, to Parzival’s immobility.⁴

³ Scholars have commented on the multiplicity of narrative perspectives in *Parzival*. See: Thomas Cramer, “Über Perspektive in Texten des 13. Jahrhunderts—Oder: Wann beginnt die Literatur der Neuzeit?” *Wege in die Neuzeit*, ed. Thomas Cramer (Munich: *Forschungen zur Geschichte der älteren deutschen Literatur* 8, 1988). 100—103; Cornelia Schu, *Vom erzählten Abeneuer zum Abenteuer des Erzählens: Überlegungen zur Romanhaftigkeit von Wolfram’s Parzival* (Frankfurt am Main: Lang, 2002). 437; in contrast to Corinna Laude’s assertion that the narrator proclaims that he tells the narrative correctly from a single, subjective perspective: Corinna Laude, “Raumkonzepte und Poetik: Perspektiv(ist)isches Erzählen in Wolfram’s ‘Parzival’ und Wittenwilers ‘Ring’,” *Ausmessen—Darstellen—Inszenieren: Raumkonzepte und die Wiedergabe von Räumen in Mittelalter und früher Neuzeit*, eds. Ursula Kundert et al. (Zurich: Chronos, 2007). 73—91.

⁴ Markus Stock remarks that toward the end of Wolfram’s narrative, Parzival revisits the exact place where he first encounters the blood drops. On the very spot where the ‘homeless’ Parzival’s longed introspectively for the distant Condwiramurs a tent is now erected in which Parzival meets his wife: “Parzival’s erster Aufenthalt am Plimizoel ist geprägt durch das Fehlen von Behausung [...] In der Wiedersehensszene [...] ist dies alles ungedreht: Parzival ist nun in dem von seiner Familie mitgebrachten Zelt behaust, und die Liebe von Parzival und Condwiramurs hat im Zelt ihren Raum der Präsenz und Erfüllung [...],” 77. Parzival’s initial experience of emotional isolation without his beloved—and without a tent— is thus contrasted with his experience of joy

Physical place and emotional space thus co-exist, but they also intersect in intriguing ways. The meadow and the newly fallen snow create the environment in which Parzival is able to construct and enter an emotional space. Similarly, his response to this emotional space turns the meadow into a place of perceived danger. Their anger in response to Parzival's misinterpreted heartache is negotiated through place and space. While place is delimited by physical boundaries, emotional spaces are created and delimited by individual affect.⁵

This dissertation examines physical places and emotional spaces in medieval German literature around 1200. It argues that the romance poets in particular innovatively used descriptions of physical places and emotional spaces to develop complex and feeling characters whose internal disposition and external location were conceived in relation to one another. This relationship may be opposing or complementary, but is seldom neutral.

This dissertation makes the case that in the German medieval romance and heroic epic around 1200 characters' emotions must be viewed in the context of the places in which they occur and in light of the internal emotional spaces that they produce. I seek to illustrate that courtly feelings such as love, fear, anger, and shame both depend and inform the environment in which they become experienced; we can thus locate romance emotions not

inside the tent at the moment that the lovers are reunited: "Wolfram nutzt also die Konnotation der verfügbaren Behausung und die Beweglichkeit des Zeltes aus, um an einem bedeutsamen Ort Korrelationen zu stiften," 77—78. Markus Stock, "Das Zelt als Zeichen und Handlungsraum in der hochhöfischen deutschen Epik: Mit einer Studie zu Isenhalts Zelt in Wolframs 'Parzival,'" *Innenräume in der Literatur des deutschen Mittelalters*, eds. Burkhard Hasebrink et al. (Tübingen: Niemeyer, 2008), 67—87.

⁵ Edward Soja developed Henri Lefebvre's concept of physical versus perceived space. He differentiates between first space, second space, and third space; first space is the empirically measurable, mappable space, second space is subjective, perceived, and imagined space, and third space is "lived, practiced, and inhabited space," 38.

See: Tim Creswell, *Place: An Introduction* (Oxford and Malden: Blackwell, 2004).

only on the characters' bodies (speech, gesture, body change) but also in the places in which these bodies are positioned when they are feeling.

2. Courtly Subjects: Community, Individuality, and Emotional Space

Any discussion of emotions in medieval literature must address the questions to what extent medieval society had any concept of the subjective and individual experience of the world, and how poets translated any such understanding into narrative representations of how their literary characters 'felt.' Traditionally, scholars assumed that the concept of individuality developed for the first time in the art and writings of the Renaissance, and that the beginning of the early modern period marks the discovery of the individual subject. According to this view, medieval people only had access to a corporate form of selfhood.⁶ This notion owes a great deal to the field of art history, which still today locates the artistic interest in the human individual subject as a novel achievement of Renaissance portraiture and painting.⁷ From this perspective, medieval art from around 1200, including courtly literature, showed little interest in the representation of the individual subject.⁸ Before the renaissance, individuals

⁶ Most notably in Burckhardt: "Im Mittelalter lagen die beiden Seiten des Bewusstseins—nach der Welt hin und nach dem Innern des Menschen selbst—wie unter einem gemeinsamen Schleier träumend oder halb wach...durch ihn hindurchgesehen erschienen Welt und Geschichte wundersam gefärbt, der Mensch aber erkannte sich nur als Rasse, Volk, Partei, Korporation, Familie oder sonst in irgendeiner Form des Allgemeinen," 89.

Jacob Burckhardt, *Die Kultur der Renaissance in Italien: Ein Versuch*, 1869 (Darmstadt: Gesammelte Werke 3, 1962).

⁷ For example: Nicholas Mann and Luke Syson (eds.), *The Image of the Individual: Portraits in the Renaissance* (London: The British Museum Press, 1998).

⁸ Bruno Reudenbach argues against the Burckhardian perspective: he posits that the traditional art historians' view has limited itself to identifying the concept of individuality with life-like portraiture. He posits that the

supposedly were integrated into cohesive communities, from which followed that the narrative focus was on group experience rather than on individual experience. If in the Middle Ages prevalence was given indeed to concerns of the group over matters of the individual, this should have also affected the portrayal of emotions as a category that is first and foremost represented as a communal rather than a subjective experience.⁹ This traditional view was rejected, however, as early as in the 1960s by historians who argued that as early as the twelfth century, there developed a cultural push across medieval society toward exploring and expressing individual selves.¹⁰ Studies on philosophers contemporary to the courtly poets have revealed that the Middle Ages grappled indeed with the problem of the individual's position within the wider societal framework.¹¹ In the field of literary studies, Peter Haidu's monograph *The Subject Medieval/Modern* was one of the foundational studies that argued in

visual artists of the Middle Ages employed a variety of other expressive techniques that were—like the distinctive facial and spatial features of Renaissance art—signals to the viewer from which he/she could arrive at the distinct individuality of the works' subject(s) (for example the separate spatial arrangement of figures within a group, each identified by their name).

Bruno Reudenbach, "Individuum ohne Bildnis? Zum Problem künstlerischer Ausdrucksformen von Individualität im Mittelalter," *Individuum und Individualität im Mittelalter*, eds. Jan A. Aersten, and Andreas Speer (Berlin and New York: de Gruyter, 1996), 807—19.

⁹ This view causes Elias to argue that the emerging concept of the enobled class in the high middle ages was an attempt to control one's individual passions and to bring them in line with the group according to the novel societal code of chivalry, including courtly love.

¹⁰ Two of the most notable studies that argue in this direction are R. W. Southern, *The Making of the Middle Ages* (New Haven: Yale University Press, 1961) and Marc Bloch, *Feudal Society*. (Chicago: University of Chicago Press, 1964).

¹¹ Eileen C. Sweeney illustrates that Thomas Aquinas discussed the concept of individuality and emotional sense perception in his theological writings on the resurrected human body, which "must possess the integrity of the earthly body [and] it must have true sensations in which we take pleasure, i.e., received from external sources, though without undergoing physical change...it will have motion and palpability, though with greater control and perfection than in the present life," 193.

Eileen C. Sweeney, "Individualism and the Body in Aquinas," *Individuum und Individualität im Mittelalter*, eds. Jan A. Aersten and Andreas Speer (Berlin and New York: de Gruyter, 1996). 178—197.

a new direction.¹² According to Haidu and others, the beginning of the individual subject and its representation are not to be found first in the fifteenth century but rather as early as the twelfth century,¹³ for which reason medieval scholars now use the term ‘twelfth century renaissance.’ Haidu explains the development of medieval subjectivity as a result of the fragmentation of centralized political power relations. The multiplication of individual powerbases among the aristocratic classes in the High Middle Ages leads to an ever growing independence of a greater number of individual noblemen. Haidu sees this division of power reflected in the narrative structure of the new romance literature: The knight temporarily leaves his community and undergoes a series of adventures by himself, and then returns a changed man.¹⁴ If we read ‘subjectivity’ as the individualized difference in experiencing the world by two members from the same community, the itinerant romance hero is the prototype of a narrative character who dissociates himself from the group to pursue his quest and then returns home having undergone individual, indeed subjective, experiences. Anette

¹² Peter Haidu, *The Subject Medieval/Modern: Text and Governance in the Middle Ages* (Stanford: Stanford University Press, 2004).

¹³ See also: Jan A. Aerten and Andreas Speer, *Individuum und Individualität im Mittelalter* (Berlin and New York: de Gruyter, 1996); Peter Dronke, *Poetic Individuality in the Middle Ages: New Departures in Poetry, 1000—1150*, (London: Westfield College, 1986); Rachel Fulton and Bruce W. Holsinger (eds.), *History in the Comic Mode : Medieval Communities and the Matter of Person* (New York: Columbia University Press, 2007); Anthony Low, *Aspects of Subjectivity: Society and Individuality from the Middle Ages to Shakespeare and Milton* (Pittsburgh: Duquesne University Press, 2003.); A. C. Spearing, *Textual Subjectivity : The Encoding of Subjectivity in Medieval Narratives and Lyrics* (Oxford: Oxford University Press, 2005); Dana E. Stewart, *The Arrow of Love : Optics, Gender, and Subjectivity in Medieval Love Poetry* (Lewisburg: Bucknell University Press, 2003); Horst Wenzel (ed.), *Typus und Individualität im Mittelalter* (Munich: Fink, 1983).

¹⁴ The Russian structuralist Juri Lotman has written about the purpose of space as a structural ordering principle in literature. Hallet comments that “Bewegungen im raum, also die Überschreitung einer im Text als normal gesetzten Grenze, bringen die normative Ordnung der fiktionalen Welt ins Wanken und sind daher laut Lotman genau das, was die Handlung in Gang setzt: Die Figur, die den Raum durchquert, die Grenzen überschreitet und auf diese Weise einen Aktionsraum schafft, löst Instabilitäten aus und initiiert hiermit den Plot,” Hallet, „Einführung,“ 17.

Gerok-Reiter argues that the narrative structure of the medieval romance is situated between two narrative models, the earlier structure-oriented heroic epic and the subject-oriented modern novel. The romance opens up an innovative narrative space where variance and individual difference (e.g., ambiguous characters, self-reflection of the hero) is contrasted with conventional schemes of epic structure (e. g., good versus evil, the establishment of social order) and reflected upon as such by courtly characters.¹⁵

The emotional experience of an individual hero in courtly literature is often informed by physical place and emotional space. Gawân's self-conscious reflection on the relationship between the hero's position in the external topography of the narrative and his internal disposition in *Diu Crône* (ca. 1240—70) by Heinrich von dem Türlin illustrates this:

Gâwein einen wec begreif,
eins höhen berges umbesweif.
den ein vinster tan verbarc;
er muoste reisic unde karc
sin, der in solde varn,
obe er daz solde bewarn,
daz er dâ niht verviele
von manegem grôzen schiele
und manegem stalboume,
da von der wec vil kûme.
Schein, sô was er zertrôuwet,
und von der güsse erlôuwet
der berc daz er sô glat was
als ein wol haelez glas
und scharf same in scharsach;
also hât er den ungemach
volleclichen vûnf tage;
dô tet er niht same in zage,
der sich umb sîn arebeit

17 According to Gerok-Reiter this leads to Wolfram's idea of the "'gemischten' Protagonisten....dass er nicht von einem völlig guten oder völlig bösen Menschen ausgehe, sondern von einem Menschen der den Zweifel kenne..., der zugleich gut und böse sei, zugleich schwarz und weiß," 759.

Anette Gerok-Reiter, "Auf der Suche nach der Individualität in der Literatur des Mittelalters," *Individuum und Individualität im Mittelalter*, eds. Jan A. Aerten and Andreas Speer (Berlin and New York: de Gruyter, 1996), 748—66.

vil manic laster an seit
 mit vluochen unt mit schelten,
 und wolt im dam it gelten,
 daz er sîn je begunde
 unt sprach: ich enkunde
 mir nie sanfte geleben,
 selp hân ich mir ez gegeben,
 nu sol ichz ouch von schulden tragen.
 wan ich ie hôte sagen:
 Selbe tete selbe habe.
 Mîn her Gâwein sich dar abe
 mêr lobete, denne er sich schalt,
 wan er wolt, daz ime vergalt
 solch arbeit hôhen prîs:
 des entwalt in deheinen wîs
 weder die bluomen noh daz îs. (6782—6816)

[Gawein took a road that led around a high mountain covered by a dark forest. Any rider who traveled here needed to be cautious in order not to fall, because large branches and tree trunks were thickly strewn over the road, making it hardly visible, and because the mountain had poured water over it, so that it was as slick as glass and had edges as sharp as a razor. Gawein struggled with these hazards for five days, but not like a timid man whose troubles cause him to demean himself with scolding and cursing. Instead, he sought to commend himself for having begun this undertaking. "I wouldn't know how to live without stress and hardships," he said. "Moreover, since I am here by my own choice, I am obliged to endure it. I have always heard people say, "What you do belongs to you." Sir Gawein therefore praised, rather than condemned, himself in the matter; he hoped his labors would bring him much fame and could not be held back by trees or ice.] ¹⁶

Gawein's thirteenth-century stream of consciousness foreshadows the self-conscious awareness that we find in nineteenth-century literary protagonists.¹⁷ In this passage, the

¹⁶ Heinrich von dem Tûrlin, *The Crown: A Tale of Sir Gawein and King Arthur's Court*, transl. J. W. Thomas (Lincoln and London: University of Nebraska Press, 1989), 76.

¹⁷ Heinrich von dem Tûrlin's narrative also precedes the now legendary account of the Italian humanist poet Francesco Petrarch about his alleged ascent of Mount Ventoux on April 26, 1336. Petrarch's personal account from his *Epistulae familiares* is often cited by scholars as a marker of the new Renaissance spirit. The poet claims that he was the first to have climbed the mountain not out of necessity but for pleasure, and that his confrontation with the topography of nature led him to turn away from the external world and toward the discovery of the inner world—the care of the self. Jacob Burckhardt describes Petrarch "a truly modern man," while Hans Blumenberg interprets the ascent of mount Ventoux as "one of the great moments that oscillate indecisively between the epochs." The narrator's account of Gawein's journey foreshadows this discovery of self in confrontation with place/space by at least 70 years.

narrator juxtaposes external struggles through uninhabitable places with Gawain's rather optimistic emotional space; the narrative presents the hero's engagement in positive self-talk and affords the hero with autonomous agency over his body and over his self ("selp hân ich mir ez gegeben," 6806). Gawain's self-conscious reflection about his emotions and his responsibility to take control of his actions during his journey is emblematic for the medieval romance's new interest in the representation of individual feeling and emotional space. My two main interests are 1) how heroes and heroines are constantly on the move between communal (the court and the battlefield) and individual places (the wilderness, the forest, the private chamber) and 2) how this shapes in turn their experience of place as emotional spaces (love, anger, shame, and fear).¹⁸ In *Grundstrukturen mittelalterlicher Erzählungen: Raum und Zeit im höfischen Roman*, Uta Störmer-Caysa calls the narrative experience of the medieval romance hero 'proto-subjective' precisely because of its association with the physical place through which the medieval hero travels.¹⁹ Störmer-Caysa posits that in contrast to the modern novel where space is a constant that exists in the objective reality of

See: Burckhardt, *Zivilisation*; Hans Blumenberg, *The Legitimacy of the Modern Age*, transl. Robert M. Wallace (Cambridge: The MIT Press, 1983), 341–42; Francesco Petrarca, *Petrarch's Ascent of Mount Ventoux : The Familiaris IV, I*, ed. Rodney John Lokaj (Rome: Edizioni dell'Ateneo, 2006); Gur Zak, *Petrarch's Humanism and the Care of the Self* (New York: Cambridge University Press, 2010).

¹⁸ In *Topographien der Literatur*, Hartmut Böhme suggests that literature takes part in the creation of culturally specific patterns of perception ("Wahrnehmungsmuster") of space, "die es einem Subjekt erlauben, objektivierte Topographien zu adaptieren, situationsspezifisch abzuwandeln oder sogar neue Orientierungen zu kreieren," XXII. Hartmut Böhme, *Topographien der Literatur: Deutsche Literatur im transnationalen Kontext* (Stuttgart: Metzler, 2005). Also see Ernst Cassirer's concept of aesthetic space, which functions "vor allem als Reflektionsinstanz, die es Subjekten ermöglicht, sich der Möglichkeitsbedingungen lebensweltlicher—rationaler ebenso wie mythischer—Raumkonstitution gewahr zu werden," Hallet, „Einführung," 17.

¹⁹ Uta Störmer-Caysa, *Grundstrukturen mittelalterlicher Erzählungen: Raum und Zeit im höfischen Roman* (De Gruyter: Berlin and New York, 2007).

the fictional world, medieval romance space materializes in a momentary fashion, that is, out of the itinerant hero's need for adventurous opportunities.

I am interested in how the new poetic concern in the individual or subjective experience intersects with the construction of physical place in the medieval romance. This intersection is revealed in passages such as the one from *Diu Crone* cited above in which Gawein reveals his emotional space, i.e. how he is feeling emotionally, within and in contradiction to the physical space constructed by the narrator. The juxtaposition of place and space in this passage draw attention to the subjectivity of Gawein's experience.²⁰

Emotional experiences are often described in spatial terms in the courtly romance. In Iwein, for example, the subjectivity and individuality of Laudine's and Iwein's emotional experiences are expressed through the figures' confinement and inaccessibility in the castle. When Laudine is lamenting her dead husband, for example, Iwein longs to comfort her but the poem emphasizes the closed doors and windows that block his access to her. Similarly after Iwein starts to feel love for Laudine, the blind anger of her attendants makes it impossible for them to access him, even though they occupy the same physical space inside Laudine's castle.²¹

3. Space and Place in the Courtly Romance

²⁰ For a collection of essays on the relationship between the construction of the self through space, see: Andreas Bär (et al.), *Räume des Selbst: Selbstzeugnisforschung Transkulturell* (Cologne: Böhlau, 2007).

²¹ Hallet and Neumann posit that "Orientierung und Positionierung im Raum haben ebenso reale wie symbolische Bedeutung für die fiktionale Subjektkonstitution: Figuren werden durch Räume identifiziert, in denen sie sich aufhalten, und durch die Art und Weise charakterisiert, in der sie in einem Raum handeln, Grenzen überschreiten, mobil werden oder immobile bleiben (...) Darüber hinaus sind erzählte Räume Teil eines subjektiven Semantisierungsprozesses, bei dem die Wahrnehmungsspezifität der individuellen Sinne, kulturelle Wissensordnungen und die Materialität des Raumes ineinander greifen," Hallet, „Einführung," 25.

As we have seen with Parzival and the Arthurian knights in the meadow, subjective emotional spaces in the romances are also often identified as spatially inaccessible by other characters. Restricted or denied access to the emotional space of the feeling subject is one of the innovative narrative strategies of the courtly romance to differentiate between the communal expression of emotional and individual feeling.

The concepts of ‘space’ and ‘place’ have gained currency in the study of medieval cultures and literatures after the spatial turn in the humanities.²² As early as in the 1960s, the French philosopher Gaston Bachelard has remarked that narrative descriptions of ‘places’ in modern fiction —particularly the house—allow authors to share intimate emotional spaces with their audience: authors encode their subjective experience of the world, their imagination, their childhood moods, and their emotional disposition in place.²³ There has of late been a return to approach ‘spaces’ and ‘places’ from such a phenomenological perspective.²⁴ In *Getting Back into Place*,²⁵ the philosopher Edward Casey (1993) posits that

²² For a general overview see: Gabriele Sturm, *Wege zum Raum: Methodologische Annäherungen an ein Basiskonzept raumbezogener Wissenschaften* (Opladen: Westdeutscher Verlag, 2000). Doris Bachmann-Medick, „Spatial Turn.“ *Cultural Turns: Neuorientierungen in den Kulturwissenschaften*, ed. Doris Bachmann-Medick (Hamburg: Reinbek, 2006), 284-328; eds, Jörg Dünne, Hermann Doetsch and Roger Lüdeke, *Von Pilgerwegen, Schriftspuren und Blickpunkten. Raumpraktiken in medienhistorischer Perspektive* (Würzburg: Königshausen & Neumann, 2004); Wolfgang Hallet and Birgit Neumann, *Raum und Bewegung in der Literatur: Die Literaturwissenschaften und der Spatial Turn* (Bielefeld, 2009); Jürgen Joachimsthaler, „Text und Raum,“ *KulturPoetik* 5 (2005), 243-255; Barney Warf and Santa Arias, *The Spatial Turn : Interdisciplinary Perspectives* (London: Routledge, 2009); Sigrid Weigel, „Zum ‚topographical turn:‘ Kartographie, Topographie und Raumkonzepte in den Kulturwissenschaften,“ *KulturPoetik* 2,2 (2002), 151-165.

²³ Gaston Bachelard, *The Poetics of Space*, transl. Maria Jolas (Beacon Press: Boston, 1969).

²⁴ The phenomenological approach to literature was first conceived by Edmund Husserl. Husserl „geht....von der Erfahrung aus, dass alles raumzeitliche Sein nur in Beziehung zu einem Bewusstseinsubjekt Sinn und Bedeutung erhält,... Analysiert wird die Konstitution von Gegenständen in den Leistungen des Bewusstseins d. h. in den Akten und prozessen der Wahrnehmung, der Vorstellung, der Erinnerung, der Reflexion,“ 568.; See: Ansgar Nünning, ed., „Phänomenologische Literaturwissenschaft,“ *Metzler Lexikon Literatur- und*

places do not exist in and by themselves but that “places, like bodies and landscapes, are something we experience” and that “that requires the proof of the senses,” 30. In her theoretical reflection *Der Ort*²⁶ (1992), Maria C. Otto returns to Bachelard’s phenomenological approach, where she defines ‘place’ as subjective experience” [Mein Ort ist, wo ich bin. Auch die unsichtbaren Orte des Denkens und Träumens, all das bei dem ich bin, ist mir nahe/ My place is where I am. This includes places of thinking and dreaming, for everything to which I am close is also close to me, 133.]

As of late, the spatial turn has also influenced the reading of medieval texts. The concept of space is used today across the scholarly disciplines, from cultural studies, to geography, to literary studies.²⁷ Like the concepts ‘emotion’ and ‘emotion studies,’ ‘space’

Kulturtheorie: Ansätze—Personen—Grundbegriffe: Fourth edition (Weimar: Metzler, 2008); see also: Edmund Husserl, *Die phänomenologische Methode: Ausgewählte Texte*, ed. Klaus Held (Ditzingen: Reclam, 1986).

²⁵ Edward Casey, *Getting Back Into Place: Toward a Renewed Understanding of the Place-World* (Bloomington and Indianapolis: Indiana University Press, 1993).

²⁶ Maria C. Otto, *Der Ort: Phänomenologische Variationen* (Freiburg and Munich: Karl Alber, 1992).

²⁷ See for example: Jan Aertsen and Andreas Speer, *Raum Und Raumvorstellungen Im Mittelalter*, (Berlin: De Gruyter, 1998); Peter Czerwinski, *Gegenwärtigkeit : Simultane Räume Und Zyklische Zeiten, Formen Von Regeneration und Genealogie Im Mittelalter : Exempel einer Geschichte der Wahrnehmung II* (Munich: Fink, 1993); Wendy Davies,, Guy Halsall, and Andrew Reynolds, *People and Space in the Middle Ages, 300-1300* (Turnhout: Brepols, 2006); Pierre Maurice Duhem, *Medieval Cosmology : Theories of Infinity, Place, Time, Void, and the Plurality of Worlds* (Chicago: University of Chicago Press, 1985); Evelyn Edson, *Mapping Time and Space : How Medieval Mapmakers Viewed Their World* (London: British Library, 1997).; Barbara Hanawalt and Michal Kobińska *Medieval Practices of Space* (Minneapolis: University of Minnesota Press, 2000); Dawn Marie Hayes, *Body and Sacred Place in Medieval Europe, 1100-1389* (New York: Routledge, 2003); Laura L. Howes, *Place, Space, and Landscape in Medieval Narrative* (Knoxville: University of Tennessee Press, 2007); Thomas Kirchner, *Raumerfahrung im geistlichen Spiel des Mittelalters* (Frankfurt am Main: Peter Lang, 1985); Marilyn Aronberg Lavin, *The Place of Narrative : Mural Decoration in Italian Churches, 431-1600* (Chicago: University of Chicago Press, 1990); Clare A. Lees and Gillian R. Overing, *A Place to Believe in : Locating Medieval Landscapes* (University Park: Pennsylvania State University Press, 2006); Virginia Chieffo Raguin and Sarah Stanbury, *Women's Space : Patronage, Place, and Gender in the Medieval Church* (Albany: State University of New York Press, 2005) ; Barbara H. Rosenwein, *Negotiating Space: Power, Restraint, and Privileges of Immunity in Early Medieval Europe* (Ithaca, N.Y.: Cornell University Press, 1999); Nikolaus Staubach and Vera Johanterwege, *Aussen und Innen : Räume und Ihre Symbolik Im Mittelalter* (Frankfurt am Main: Peter Lang, 2007); Margaret

and ‘studies of space’ have been defined in a variety of ways—from the physical topography of the earth to metaphorical spaces of internal human sense perception. One of the common understandings in spatial studies is that spaces are, like emotions as we will see below, social constructions of a particular culture; that they come in existence when human beings (or literary characters) interact with one another.²⁸ Spaces can be political or ideological, invisible or demarcated by physical boundaries. Space may be established and shared by communities or by parts of communities.²⁹ Spaces can thus be exclusive or inclusive.

The courtly romance presents the listener with a broad spectrum of epic places and the subject matter of the itinerant hero who moves through the topography of the romance world. In his essay “Landschaftsdarstellung im höfischen Versroman” (1975), Rainer Gruenter makes the following observation about the representation of topographical space in the courtly romance:

Das epische Personal bewegt sich... von einer Grenze des Schauplatzes zur anderen... allen räumlichen Bezeichnungen und Beschreibungen ist gemeinsam, dass sie das Räumliche nicht um *seiner selbst willen*, sondern nur als räumliche

Visser, *The Geometry of Love : Space, Time, Mystery, and Meaning in an Ordinary Church* (New York: North Point Press, 2001).

²⁸ See Wolfgang Hallet’s and Birgit Neumann’s “Einführung” to *Raum und Bewegung in der Literatur*: “Die Raumdarstellung bildete eine der grundlegenden Komponenten der (fiktionalen) Wirklichkeitserschließung. Raum ist in literarischen Texten nicht nur Ort der Handlung, sondern stets auch kultureller Bedeutungsträger. Kulturell vorherrschende Normen, Werthierarchien, kursierende Kollektivvorstellungen von Zentralität und Marginalität, von Eigenem und Fremdem, sowie Verortungen des Individuums zwischen Vertrautem und Fremdem erfahren im Raum eine konkret anschauliche Manifestation. Räume in der Literatur, das sind menschlich erlebte Räume, in denen räumliche Gegebenheiten, kulturelle Bedeutungszuschreibungen und individuelle Erfahrungsweisen zusammenwirken,” 11.

Wolfgang Hallet and Birgit Neumann, “Raum und Bewegung in der Literatur: Zur Einführung.” *Raum und Bewegung in der Literatur: Die Literaturwissenschaften und der Spatial Turn* (Bielefeld: Transcript, 2009), 11—33.

²⁹ For the connection between class and spatial ideology see: Martin Hansson, *Aristocratic Landscape: The Spatial Ideology of the Medieval Aristocracy* (Stockholm: Almqvist & Wiksell, 2006).

Orientierungspunkte der Handlung beschreiben oder nur
mittelbar andeuten...(297)

[The epic cast moves...from the border of one place to another... all descriptors and representations of space have in common that they are not portrayed or alluded to for its own purpose but rather to present them as spatial markers of orientation.]

I propose that we consider descriptions of romance spaces through which the characters move not only as reference points for the progression of the plot, but at the same time as reference points for the internal disposition of the characters that move through that space: studying the movement of the characters between locations in the narrative world (from the court to the forest or from the outside of the castle to the inside) and the parallel movement of that character's feeling allows us to see connections between the external position of the individual and his/her internal (dis)position and mood: in short, I argue that romance topography references, reflects, highlights, intensifies and produces the emotions and emotional responses in the courtly romance. Reading emotions in medieval narratives as motion through space connects with Barbara Rosenwein's idea which she proposed in her essay "Emotional Space" (2003).³⁰ Here she suggests that by the High Middle Ages, medieval writers understood the concept of 'space' to primarily mean 'physical places' rather than the older concept of early medieval writers, who had thought of 'space' in terms of a span of time rather than physical location. To Rosenwein, narratives from the High Middle Ages begin to position their protagonists in affective spaces (the saint's tomb, the maiden's cell, the hermit's cave) which are simultaneously encoded as internal spaces. The cells, cave and tombs to which characters withdraw are thus metaphorical constructs that afford individuals an emotional space to which only they have access.

³⁰ Barbara H. Rosenwein, "Emotional Space," *Codierungen und Emotionen im Mittelalter*, eds. Stephen C. Jaeger and Ingrid Kasten (Berlin and New York: de Gruyter, 2003), 287–92.

Spaces and places in courtly romances around 1200 are crucial settings for the development of the literary subject, as discussed above. They are integral to the characters' emotional experience. The emotional disposition of the characters in the courtly romance changes according to their perception of the narrative topography through which they move. Recent studies, such as Alexandra Sterling-Hellenbrandt's *Topographies of Gender*³¹ and Molly Robinson Kelly's *The Hero's Place*³² have illustrated that places in the medieval romance are not just predetermined, unchanging backdrops, but encoded spaces that are central to the narrative and particularly significant for the literary construction of gender (i.e., places may be encoded as male or female) and the relationship between community and the individual (i.e., places may predicate a hero's emotional and/or ideological attachment to a community).

In medieval literature, the entering, exiting, and resting in places and spaces likewise affects the characters' and the listener's/reader's mood and colors his/her experience of the world they live in. No different than our own emotional dependence on place today, the emotional experience of the knights and ladies is linked to the physical places they inhabit: the castles, the caves in the wilderness, the forest, the sea, the fields of battle, the halls and bedchambers, the gardens and walkways, the meadows, the towers, the jousting grounds, and so on. To approach 'space' from the perspective of subjective experience is not to say that the community's access to individual experience is completely restricted. Naturally, the experience of the courtly community of their spaces and places is different from our own

³¹ Alexandra Sterling-Hellenbrandt, *Topographies of Gender in Middle High German Arthurian Romance*, (New York: Garland , 2001).

³² Molly Robinson Kelly, *The Hero's Place: Medieval Literary Traditions of Space and Belonging*, (Washington D.C.: The Catholic University of America Press, 2009).

cultural spaces, or as Edward Casey suggests “just as every place is encultured, so every culture is implaced,” 31. Without a shared sense of the world that surrounds a culture—whether in the twelfth or twenty-first centuries—there would be no reference point from which any experience of personal, subjective could set itself apart: In other words, any statement of *I am here*, presupposes the understanding that *they are there*. I therefore read romance spaces and places as experiences by individual heroes and heroines where the individual’s experience of place is related in some way to the conventions of spatial experience established in and by the courtly community, but often also in opposition to them. This trajectory—from shared space to individual space—is, I suggest, engrained in the narrative structure of the romance texts discussed in this work: the poets are interested the portrayal of the tension between the individual protagonist’s emotional experience of the communal space as opposed to that of his/her peers.

It is well known that courtly places in the Middle High German literature are meant to affect the emotions of the text-internal and text-external audiences. Arthur’s court is a place where a joyful mood (*vroide*) is created whenever the text-internal community comes together. The narrators of the stories pass on this feeling of courtly joy to the text-external audience by describing the courtly space in elaborate detail, including descriptions of elaborate decorations, luxurious bedding, and lavish clothing. In other words, the Middle High German narratives are affective because they pair emotion (such as joy or grief) with the communal use of place. Examples of affective spaces of joy include portrayals of entry processions of decorated knights and ladies into Arthur’s court in the Arthurian romance (*Erec*, *Iwein*, *Parzival*). Spaces of grief, in contrast, include complex rituals of female lament (*Erec*) which move the king and remind the courtly community that courtly joy for the group

is not to be had without emotional suffering for the few. In *Die Klage*, Etzel is so affected by the loss of his friends and honor that deep grief takes instant hold of him and renders him incapable of fulfilling his communal duties.

In the medieval understanding human affect is marked by such a reaction of an individual's inner senses to the sense-perception of the external world. External objects must first enter through the eyes, are then transformed by the inner eye (*oculus imaginationis*),³³ which then affect the individual's heart. There is a sense of immediacy between outside and inside—a reciprocal connection—between external spaces and a human's emotional disposition. The purpose of the poetic description of architectural decorations in the medieval romance—palaces adorned by jewels and ivory (Schastel Marveill in *Parzival*), walls covered in painting (Lancelot's prison in *Diu Crone*), candelabras providing lighting (the grail castle in *Parzival*)—is meant to affect the mood of the reader/listener. In *Ekphrasis*, Haiko Wandhoff has remarked that the medieval romance favored these techniques of ekphrasis—the detailed description of landscapes and architecture—since it allowed the listener reader to enter and move about a virtual space that unfolds before his/her inner eye. If, as Wandhoff's concept of the *Verinnerlichung des Äußeren* / *internalization of the external* is particular useful in describing the purpose of emotional space in medieval literature. Two points that Wandhoff makes are particularly pertinent for the present study. First, he suggests that the internalization of the external is particular to medieval literature. This supports the idea that the representation of the characters' internal feeling is rather new in the romances around 1200, and that it is in fact characteristic of the genre. Second,

³³ See for example: Haiko Wandhoff, *Ekphrasis: Kunstbeschreibungen und virtuelle Räume in der Literatur des Mittelalters*, (Berlin and New York: de Gruyter, 2003), 25-27; Mario Klarer, "Ekphrasis, or the Archeology of Historical Theories of Representation: Medieval Brain Anatomy in Wernher der Gartenaere's *Helmbrecht*," *Word and Image* 15 (1999), 34-40; Gudrun Schleusener-Eichholz, "Das Auge im Mittelalter," *MMS* 35, 2, (Munich: 1985).

Wandhoff argues that medieval poets used the technique of ekphrasis to spatialize literature (“Prozess der Verräumlichung von Literatur durch die Ekphrasis,” Wandhoff, 17). Although I do not investigate ekphrasis per se, the descriptions of landscape and architecture that are the focus of this dissertation are often ekphrastic. That is they suspend the narrative and introduce the listener to a visual, indeed multi-sensory, experience within the text. My interest is in the emotional significance of these spatial experiences, experiences that are not only visual but also speak to the other senses as well. The account by the Italian chronicler Rolandinus Patavinus of a *minne* play at a courtly feast held in 1214 in Treviso, north of Venice fuses emotion, space, and sensory experience:

For the play a castle was erected, manned by ladies with their maids, ladies-in-waiting, and female servants, who defended it very cleverly without the help of a man. The castle was fortified all around with defenses of fur and gryce, cendale, purple cloth, samite, ricellus, scarlet, baldachin and ermine. What can one say about the crowns with which the ladies protected their heads against the attack of the warriors: they were embellished with gems of every kind, with chrysolites, hyacinths, topazes and emeralds, with piropis and pearls. This castle had to be conquered with the following array of missiles and siege machines: apples, dates, nutmeg, rolls, pears, figs, roses, lilies and violets, flasks of balsam, perfume and rose water, ambergris, camphor, cardamom, cinnamon, cloves, melegetis, all kinds of fragrant and gorgeous flowers and spices.³⁴

This account illustrates first that courtly space was a sensory space, and second that the sensory experience of space was important in the affective reception of emotional literature.

³⁴ Quoted from: Joachim Bumke. *Courtly Culture: Literature and Society in the High Middle Ages*, transl. Thomas Dunlap, (Overlook Press: Woodstock and New York, 2000), 221.

4. History of Emotions

The birth of the medieval romance in twelfth century France and its widespread adaptation by German poets around 1200 mark the beginning of Western Europe's 'emotional literature.'³⁵ When we think of the very name of the genre today, we associate the 'romance' not so much with the specific territory of its origin (the romance world or the medieval people) but rather with a narrative desiderate that translates universal feelings into expressive narratives.

The idea that it would be easy to get to the heart of emotional expression in the medieval romance is, of course, 'romantic' itself, and it poses particular problems. How is one to define the very term 'emotion,' a slippery concept that is not seen, but 'felt' on the inside? Are emotions different from feeling, and if so, how do both relate to affect, mood, and disposition? An added difficulty, when talking about emotions in the Middle Ages is that the term, an invention of the seventeenth century, has been—like the idea of medieval romances being 'romantic'—retroactively applied to a time period that talked about internal processes as 'passions,' and 'affects of the soul.'³⁶

For a long time, the dominant opinions about medieval emotions and their literary representation were based on two contrasting assumptions that later developed into two extreme positions: one idea was that, compared to literature from later periods, the medieval

³⁵ The romance naturally worked in tandem with the new genre of *Minnesang*, whose poets used many of the spatial techniques (including the dichotomy of the inside versus outside and the ekphrastic description of landscape) for emotional expression.

³⁶ In *Emotional Communities*, Barbara H. Rosenwein lists the following names that were used for 'emotions' in the classical and medieval world: *pathê*, *perturbations*, *affectus*, and *passiones*. Barbara H. Rosenwein, *Emotional Communities in the Early Middle Ages* (Ithaca: Cornell University Press, 2006).

sources express what we call emotions today much differently and in sparser amounts. As an example of this apparent lack of emotionality the genre of the heroic epic is often cited, in which scenes of affection are indeed hard for the untrained eye to discover. Reading these sources might lead one to assume that medieval people were not very emotional people, or at least not interested enough in the subject that they would make an effort to reflect on how they felt in their literature. The second idea, which directly contrasted with the first, has looked at texts from the later medieval period and concluded that medieval people were by and large not *less* emotional but *more* emotional than people in modern society. Overly expressive descriptions of tears, gestures and body language in theological and courtly texts have been read as proof that the hearts of the medieval community were rather high strung. In this section of my introduction I will give a concise summary of the broadest trends of the often confusing and at times emotional debate about the study of emotions in medieval literatures and cultures from the 1930s onward. The summary is followed by discussion of my own approach to reading emotions in Middle High German romance texts around the year 1200. I will propose that we should use the term ‘emotion’ to describe the representation of feeling and why it is fruitful for a reading of narrative emotion to draw³⁷ on the field of spatial theory and philosophy.

³⁷ Approaches to emotions have come, among others, from the fields of philology, (art) history, cultural studies, psychology and the neurosciences. As of late, the study of emotion has been one of the major foci in the field of neurosciences, including investigations into the generation of emotions in the brain through brain mapping, as well as studies on the connection between feeling and facial expression. See for example: Friedrich Staub et al., “Anatomie des emotions,” *Schweizer Archiv für Neurologie und Psychiatrie* 153: 8 (2002), 344–53; David Konstan, *Pity Transformed* (London: Duckworth, 2001); K. L. Phan, et al., “Functional Neuroanatomy of Emotion: A Meta-Analysis of Emotion Activation Studies in PET and fMRI,” *NeuroImage* 16 (2002), 331–48.

Most statements about the scholarly perspective on medieval emotions begin with their dissociation with two traditional views:³⁸ the first put forward by Johan Huizinga and the second by Norbert Elias. In *Autumn of the Middle Ages*,³⁹ Huizinga argued that medieval people were more passionate, their feelings more volatile, their emotional outbursts more violent and their self-control less developed than that of modern people. Elias, on the other hand, argued in *Über den Zivilisationsprozess*⁴⁰ from a contrasting psychological perspective: he posited that the high medieval period witnessed a *Zivilisationsschub* from external control to internal control, a process in which the nobility learned to control their affects by establishing new forms of regulated social behaviors at their courts. Both Huizinga and Elias thus argued that medieval emotions are to be understood as primarily primitive affects that bubbled to the surface in the individual and that resulted in more or less successful struggles over the restraint of violent passions.⁴¹ These arguments, based on the ‘hydraulic model’ were widely rejected by a newer generation of historians and literary scholars such as Gert Althoff, Klaus van Eickels, C. Stephen Jaeger, and Barbara Rosenwein.⁴² These scholars argue in contrast that medieval emotions played an important

³⁸ So does Jutta Eming’s essay “Emotionen als Gegenstand mediävistischer Literaturwissenschaft.” See: Jutta Eming, “Emotionen als Gegenstand mediävistischer Literaturwissenschaft,” *JLT* 1: 2 (2007), 251—53.

³⁹ Johan Huizinga, *The Autumn of the Middle Ages*, transl. Payton J. Rodney and Ulrich Mammitzsch, (Chicago: University of Chicago Press, 1996).

⁴⁰ Norbert Elias, *The Civilizing Process*, (Oxford: Blackwell, 1994).

⁴¹ See: Eming, “Emotionen,” 255.

⁴² Barbara Rosenwein points to the limited usefulness of Elias’s concept on medieval emotions, “who saw little but impulse and unrestraint in medieval emotions. His theory is a blunt instrument with which to think about medieval emotions. Far sharper are the approaches of historians who see emotions as communicative social

social role in the community and were expressed to this end in the narrative sources. Althoff published a number of studies⁴³ that highlighted the link between emotional expressiveness and its role in negotiating and resolving political conflicts. The king's extreme expression of anger and grief were not a proof of his inability to control his violent passions but rather conscious tools of lordship, with which he created social order out of chaos. The argument of reading emotions of the noble classes as ritualistic gesture was also put forth by Werner Röske, Stephen C. Jaeger, Jutta Eming, Barbara Rosenwein and others.⁴⁴ Rosenwein's

tools with transformative potential, for they look at different kinds of emotions as they are employed in different contexts," 836.

Barbara H. Rosenwein, "Thinking Historically about Medieval Emotions," *History Compass* 8: 8 (2010), 828—842.

⁴³ Gert Althoff, *Die Macht der Rituale: Symbolik und Herrschaft im Mittelalter*, (Darmstadt: Primus, 2003); "Der König weint," 'Aufführung und 'Schrift' in Mittelalter und früher Neuzeit, (Stuttgart: Metzler, 1996), 239—52; "Empörung, Tränen, Zerknirschung: Emotionen in der öffentlichen Kommunikation des Mittelalters," *Spielregeln der Politik im Mittelalter*, (Darmstadt: Primus, 1997). 258—81.

⁴⁴ Werner Röske, "Die Faszination der Traurigkeit: Inszenierung und Reglementierung von Trauer und Melancholie in der Literatur des Spätmittelalters," *Emotionalität: Zur Geschichte der Gefühle* (Köln, Weimar and Vienna: Böhlau, 2000), 100—18.; "Liebe und Melancholie: Formen sozialer Kommunikation in der *Historie von Flore und Blanchefleur*," *Öffentliche Antrittsvorlesungen Humboldt Universität zu Berlin* 40, (Berlin, 1995); Stephen C. Jaeger, *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999); Jutta Eming, "Affektüberwältigung als Körperstil im höfischen Roman," *Anima und sêle: Darstellungen und Systematisierung von Seele im Mittelalter* (Berlin, 2006), 249—62; *Emotion und Expression: Untersuchungen zu deutschen und französischen Liebes- und Abenteuerromane des 12. Bis 16. Jahrhunderts* (Berlin and New York: de Gruyter, 2006); „Ritualisierte Konfliktbewältigung bei Eilhart und Gottfried: Der Mordanschlag auf Brangäne und das Gottesurteil," *LiLi* 144 (2006): *Ritual und Literatur*, 9—29; Anne Scott and Cynthia Kossow, *Fear and Its Representations in the Middle Ages and Renaissance* (Turnhout: Brepols, 2002); Barbara H. Rosenwein, *Anger's Past: The Social Uses of an Emotion in the Middle Ages* (Ithaca and London: Cornell University Press, 1989); "Worrying about Emotions in History," *The American Historical Review* 107:3 (2002), 821—45.; *Emotional Communities in the Early Middle Ages*, (Ithaca and London: Cornell University Press, 2006); Ronald de Sousa, *The Rationality of Emotion* (Cambridge: The MIT Press, 1999); Corinna Dörich, *Poetik des Rituals: Konstruktion und Funktion politischen Handelns in mittelalterlicher Literatur* (Darmstadt: Primus, 2002); Ingrid Kasten, et al., *Kulturen der Gefühle in Mittelalter und früher Neuzeit* (Weimar: Metzler, 2002); Hilge Landweer, *Scham und Macht: Phänomenologische Untersuchungen zur Sozialität eines Gefühls* (Tübingen: Mohr, 1999); Klaus van Eickels, *Vom inszenierten Konsens zum systematisierten Konflikt: Die englisch-französischen Beziehungen und ihre Wahrnehmung an der Wende vom Hoch- zum Spätmittelalter* (Stuttgart: Thorbecke, 2002); Christiana Witthöft, *Ritual und Text: Formen symbolischer Kommunikation in der Historiographie und Literatur des Spätmittelalters* (Primus: Darmstadt, 2004).

reading of emotional expression is based on the now dominant social-constructivist perspective, which takes for granted the constructedness of emotions, so that any reading of emotional expression in a text must consider its dependence on cultural conventions that change over time.

Scholars of literature have linked the concept of the cultural constructedness of emotions to the idea of the symbolic code (“Zeichencharakter”) of the expression of feelings in literature.⁴⁵ According to this view, the study of emotions in literary texts is always incomplete, since one cannot get beyond the narrative encoding of emotions, to historically authentic feelings themselves. In his essay “Historische Emotionsforschung,” Rüdiger Schnell argues in this direction when he posits that emotions do already exist before they become expressed through language, or even apart from language, so that emotional codes only provide a limited understanding of the complex encoding of narrative ‘feeling.’⁴⁶ He suggests that scholars must differentiate between emotions in literature which are expressed through the body (gesture, body language, speech, etc.), and that are visible to the community, on the one hand and those that are interior feelings, which are perceived internally, on the other.⁴⁷ According to Schnell, the latter kind of emotion (“innerpsychologische Befindlichkeiten”),⁴⁸ which in real life would be subjective experience

⁴⁵ Eming, “Emotionen,” 257.

⁴⁶ Rüdiger Schnell, “Historische Emotionsforschung: Eine mediävistische Standortbestimmung,” *Frühmittelalterliche Studien* 38 (2004), 173—276.

⁴⁷ Schnell, 184.

⁴⁸ Schnell, 186.

that resists speakability and communicability, is communicated in the epic by way of the omniscient voice of the narrator or by way of a character's internal monologue. Taken together, the group of narrative techniques in a certain text, including verbal and non-verbal exclamations made by the literary characters, the narrator's description of gestures and body language, as well as the narrator's interpretive commentary of how a character 'feels,' allows scholars to make assumptions about the attitudes of a community or a poet toward emotions and their expression. Such sets of conventional signs for emotional expression within a certain community, text or time period are understood as 'codes.' It is theoretically possible to differentiate between a medieval and a modern code of emotional expression or distinct generic codes within the medieval period.⁴⁹ In the heroic epic, for example, the code of grief for the loss of one's spouse includes beating one's chest and tearing one's hair, but these gestures are no longer integral to a lady's emotional expression of grief in nineteenth century Romantic literature.⁵⁰ In her essay *Thinking Historically about Emotions*, Barbara Rosenwein reminds the reader that one must think about emotions in their specific historical context, keeping an open mind toward differences and similarities between concepts of emotions

⁴⁹ See for example: Simone Winko, *Kodierte Gefühle: Zu einer Poetik der Emotionen in lyrischen und poetologischen Texten um 1900*, (Berlin: Schmidt, 2003).

⁵⁰ The cultural dependence of the interpretation of emotions and their transformation over time is illustrated in Cameron's study *The Literary Portrayal of Passion Through the Ages*. Cameron argues, for example, that Roman poets coined the term 'passion' only for those emotions that are overpowering the individual and are thus considered 'problematic' or negative feelings, as opposed to those emotions considered neutral or acceptable. This he explains with the positive value of human self-control in Roman culture. The poetic culture of the Romantic era, in contrast, retained the definition of 'passions' as problematic emotions, but here the poets gave them a more positive evaluation, questioning the validity of the ideal of self-control put forth by earlier cultures. Medieval Christian theologians seem to fall in-between the Roman heritage of differentiating between passions that remain rebellious against the will and affections that help to establish a relationship with God (Dixon, 45).
See: Keith Cameron, *The Literary Portrayal of Passion Through the Ages : An Interdisciplinary View* (Lewiston: Edwin Mellen Press, 1996); Thomas Dixon, *From Passions to Emotions : The Creation of a Secular Psychological Category* (Cambridge: Cambridge University Press, 2003).

through the ages.⁵¹ Jan-Dirk Müller also remarks that scholars must not only differentiate between emotional sign and underlying feeling.⁵²

The approach of reading emotional expressions in literature as signs within a framework of cultural codes gave impetus to a large number of recent studies on emotions in medieval literature from the perspectives of psychoanalysis,⁵³ narratology, and performativity or a combination of the three.⁵⁴ Studies on the performative nature of emotional expression view emotions in terms of their social functions (“ein Gefühlsausdruck

⁵¹ Barbara Rosenwein argues that “thinking historically...means being sensitive to the ever-changing shade of the category of ‘emotions; and of the terms that belong with it. Thomas Aquinas spoke of ‘passions of the soul’, not emotions. Nevertheless, the words that he included under that rubric were recognizably similar to those which, in English, we think of as emotions. *Armor*—love—was one of them,” *Thinking Historically About Emotions*,” 836. For the translatability of emotion terms across cultures, also see: A. Wierzbicka, *Emotions across Languages and Cultures: Diversity and Universals* (Cambridge: Cambridge University Press, 1999).

⁵² Jan-Dirk Müller, “Visualität, Geste, Schrift: Zu einem neuen Untersuchungsfeld der Mediävistik,” *Zeitschrift für deutsche Philologie* 133 (2003), 118—32.

⁵³ See for example: Katharina Philipowski “Wer hat Herzeloide’s Drachentraum geträumt? Trüben, zorn, haz, scham und nît zwischen Emotionspsychologie und Narratologie,” *PBB* 128 (2006), 251—74; Martin Pryzbilski, “Ichbezogene Affekte im Tristan Gottfrieds von Strassburg,” *PBB* 126 (2004), 377—97.

⁵⁴ See: Ulrich Bohle and Ekkehard König, “Zum Begriff des Performativen in der Sprachwissenschaft,” *Theorien des Performativen: Paragana* 10: 1. (Berlin: 2001), 13—34; Joachim Bumke, “Emotion und Körperzeichen: Beobachtungen zum ‚Willehalm‘ Wolframs von Eschenbach,” *Das Mittelalter* 8 (2003), 13—32; Judith Butler, *Excitable Speech: A Politics of the Performative* (New York: Routledge, 2001); Jutta Emig, Ingrid Kasten, Elke Koch, and Andrea Sieber, “Emotionalität und Performativität in erzählenden Texten des Mittelalters,” *Encomia-deutsch: Sonderheft der Deutschen Sektion der International Courtly Literary Society* (Tübingen: 2000), 42—60; Elke Koch, *Trauer und Identität: Inszenierungen von Emotionen in der deutschen Literatur des Mittelalters*, (Berlin and New York: de Gruyter, 2006); Jean-Marie Moeglin, “‘Performative Turn,’ ‘communication politique’ et rituels et Moyen Âge : A propos de deux ouvrages récents,” *Le Moyen Âge* 113 (2007), 393—406 ; Ursula Schulze, “Schmerz und Heiligkeit: Zur Performanz von Passio und Compassio in ausgewählten Passionstexten (Mittelrheinisches, Frankfurter, Donaueschinger Spiel),” *Forschungen zur deutschen Literatur des Spätmittelalters: Festschrift für Johannes Janota* (Tübingen, 2003), 211—32; Hans Rudolf Velten, “Performativität,” *Germanistik der Kulturwissenschaft: Eine Einführung in neue Theoriekonzepte*, eds. Claudia Benthien and Hans Rudolf Velten (Hamburg: Reinbek, 2002); Uwe Wirth, “Der Performanzbegriff im Spannungsfeld von Illokution, Iteration und Indexikalität,” *Performanz: Zwischen Sprachphilosophie und Kulturwissenschaften*, ed. Uwe Wirth (Frankfurt am Main: Suhrkamp, 2001).

übernimmt...soziale Funktionen und wirkt in Zeit und Raum”⁵⁵). The performative lens looks at emotions as verbal expressions enacted in the form of speech acts⁵⁶ (for example through illocutionary and perlocutionary appeals between literary characters, or between the narrator and his/her imagined audience⁵⁷); it recognizes the social ‘stagedness’ of emotional expression (moving into focus the voice and body language of the characters, the direction of their gaze, their movement through the space of the social stage); and it recognizes the affective transformative power that the emotions in a poet’s work have on the external audience. Scholars interested in the performativity of emotion thus seek to integrate the conflict between emotions as such and their narrative expression by describing how “emotionale Affizierungen der Figuren beschrieben werden [und wie] diese Affizierungen potentiell auf den Rezipienten übergreifen.”⁵⁸ This approach to the representation of emotion in medieval literature assumes that emotional expression in literary texts are not only descriptive, a static representation of text-internal feeling, but it rather assumes that emotional expression in the narrative is also prescriptive: emotional expression takes on the

⁵⁵ Eming. “Emotionen als Gegenstand,” 262.

⁵⁶ See for example: Elaine C. Tennant, “Prescriptions and Performatives in Imagined Cultures: Gender Dynamics in Nibelungenlied Adventure 11,” *Mittelalter: Neue Wege durch einen alten Kontinent*, ed. Jan-Dirk Müller and Horst Wenzel (Stuttgart and Leipzig: Hirzel, 1999); Kathryn Starkey, “Brunhild's Smile: Emotion and the Politics of Gender in the Nibelungenlied,” *Codierungen von Emotionen in der Kultur und Literatur des Mittelalters und der frühen Neuzeit: Paradigmen und Perspektiven*, eds. C. Stephen Jaeger and Ingrid Kasten, 159-173. (Berlin: de Gruyter, 2003); John Langshaw Austin and J. L Austin, *How to Do Things with Words* (New York: Oxford University Press, 1965)

⁵⁷ See: Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 2009), 182. Of particular significance are Bal’s examples of emotive language use in a written text: 48—52; also: William M. Reddy, *The Navigation of Feeling: A Framework for the History of Emotions* (Cambridge: Cambridge University Press, 2001).

⁵⁸ Eming. “Emotionen als Gegenstand.” 262.

function of an exemplary—either positively or negatively— after which the text-external audience may model their emotional response. Jutta Eming argues that modern theories, such as psychoanalysis, or the concept of the melancholic hero can be productive approaches to the study of medieval literature, for the very reason that medieval emotions cannot be reduced to straightforward, uncontrollable, personal affects, but they must be read as highly complex, often ambiguous, intersubjective entities that, while differing from modern concepts of emotions, also have much in common with them. My reading of medieval emotions expands on the work of Eming—and also that of Elke Koch—by suggesting that any study on the performativity of medieval emotion in German literature around 1200 must pay attention to the complex interconnectedness of emotional expression with place and space.

5. Emotions in Literature

In *Joys and Sorrows of Imaginary Persons*,⁵⁹ Donald Wesling points to the distinctiveness of *narrated* emotions and their role in literature, a role which sets them apart from how they are studied by psychologists and philosophers:

Literary emotion is differently packaged and unpackaged, because works of verbal art are already full sequences of states: stories, no matter what the genre may be. So literary emotions are already social and historical, and since they are locked into notation, they're always repeatable. You can, in literature, get the emotion again in the same form; and it never changes, unless you change the questions you ask and the way you ask them [...]. (197—98)

⁵⁹ Donald Wesling, *Joys and Sorrows of Imaginary Persons* (Amsterdam and New York: Rodopi, 2008).

In her study *Narrative Emotionen*,⁶⁰ Christina Voss likewise reminds the reader that emotions and narratives belong together, for emotions are social constructs that we learn from and through the stories we tell each other and to ourselves (“stories...contain and teach forms of feelings, forms of life”⁶¹). This view presupposes that emotions do not exist independently from language in a text but that they come into being as the narrative unfolds, and as the reader/listener responds to it. A listener recognizes that a character is happy not simply because the narrator makes a one-time factual statement about a momentary change of mind; rather, a character’s current state of happiness emerges from a larger narrative pattern and is dependent on the author’s idea of happiness, its transcription, and the listener’s response, which becomes informed by his/her ability to relate to the idea what happiness (or the lack thereof) feels like. According to this view, then, emotions do not exist independent of language, whether this language is in the form of a literary text or an internal language of the mind, which creates an internal narrative to make sense of how we feel about the world and our position in it.⁶²

Emotion is thus a part of life, shaped by history, and structured according to the stories we tell.⁶³ Voss points out:

⁶⁰ Christiane Voss, *Narrative Emotionen: Eine Untersuchung über Möglichkeiten und Grenzen philosophischer Emotionstheorien* (Berlin and New York: de Gruyter, 2004).

⁶¹ Voss, 3.

⁶² Likewise, Mieke Baal suggests that readers of narratives have such an emotional involvement in the story that they, intentionally or not, also use their own lives to make logical meaning of the narrative, if the text does not provide enough obvious clues [e.g. emotive language] and by reading the text against what they consider ‘normal’ experiences from their personal lives, 48—52.

⁶³ Voss, 189.

Das sprachlich erworbene Begriffsverständnis der Emotionsterme ermöglicht es uns erst, selbst vereinzelt wahrgenommene Körpervverständigungen, Gefühle, Verhaltensweisen oder Meinungen als Anzeichen und Teile eines emotionalen Sinnzusammenhangs zu begreifen. Bei der Identifikation relevanter Veränderungen als emotionale Symptome orientiert man sich an bekannten Vorbildern, eigenen Erfahrungen und an Geschichten vergleichbarer Erfahrungen anderer Personen.⁶⁴

[The linguistically acquired conceptual understanding of emotional terms first allowed us to understand individually perceived perceptions of the body, feelings, behavior, and opinions as indicators and parts of a unified emotional concept. When one identifies relevant changes as emotional symptoms, one orients oneself toward familiar role models, one's own experiences, and stories about other people's comparable experiences.]

For the medieval authors of romances around 1200 story-telling was integral to the development of emotions, and emotional experiences of characters in literature frequently served as positive (or negative) model for the audience. In the examined texts, text-internal characters frequently examine how they themselves feel by listening to or telling stories about emotions that others have felt before: Dido falls in love with Eneas while the hero tells her the story how Troy fell to the Greeks. Tristan and Isolde confront their own sad love story by telling each other sad love stories of tragic lovers from the past. At Arthur's court, the knights tell each other stories about their fearful, exciting adventures, before they move out to make their individual emotional experience. What these stories have in common is that they transport the character and the listener to other times and places, thus opening up a new narrative space of feeling within an imaginary world. Consequently, by listening to the text-internal stories, the text-external audience, too, becomes part of the reception process of

⁶⁴ Voss, 200.

emotional awareness themselves. These emotional stories within an emotional story are part of the “romance project” around 1200.

In *Joys and Sorrows of Literary Persons*, Wesling views the (imaginary) world as an externalization of internal processes of which emotions are a part: “World’s a place not in geography; it’s a site in outwardness for our inwardness but one we’ve found sedimented in language and then anticipated in mind, 81.” The literary scholar who deals with emotions in medieval texts thus must not only ask how a character feels and what his immediate physical reaction to an affective narrative event but also at the external position of a character, his/her outwardness in the narrative topography of the poet’s story about the courtly world which in turn leads back to his inner feelings. The story of the characters’ external position and his/her change of position tells at the same time a story his/her internal disposition and its emotional transformations. This dissertation will illustrate that the German romantic poets from around 1200 linked the representation of their characters’ emotional experience with place in the narrative topography of their world, and that the concept of ‘emotional space’ allowed them to experiment with emotional experience as the interaction between communal place, individual space, and subjective feeling.

6. Chapter Organization

This work is divided into three sections: each section consists of two chapters. Part I examines places of lordly grief in the heroic narratives around 1200; Part II considers castles and their interiors as places and spaces for feelings of love; Part III deals with the wilderness as a place of emotional healing from the emotional turmoil of the court.

In Chapter 1 I look at places of lordly grief in the heroic epics *Rolandslied* by Pfaffe Konrad and *Willehalm* by Wolfram von Eschenbach. While previous scholarship has focused on the representation of lordly grief as a communal, intercommunicative act between the heroic leader and his followers—[for example the studies on grief and anger by Elke Koch and Gert Althoff]—I argue that the poets around 1200 became also interested in the portrayal of the personal side of lord's grief, which is individual and non-communicative. Indeed, I argue that Willehalm and Karl are exemplary lords because they move *between* communal and personal places of grief: In communal places they suffer for and with the group (empathy) and in personal places they suffer as individuals (compassion). In places of communal grief (such as the battlefield), the heroes' grief is marked by expressive language, empathy for others, and the transformation of loss into action. In places of personal grief (such as Willehalm's bedchamber) the lord's grief is characterized as a breakdown of language and body gesture. This chapter further suggests that this bipartite model of grief follows Jesus Christ who is also positioned at the junction of communal and the personal place: Christ becomes the lord's role model because he is able to strike a balance between personal and communal grief, to translate personal into communal suffering. The bipartite model of the medieval lord's grief in communal versus personal place also rematerializes in the Arthurian romance.

In chapter 2, I turn to the poem *Die Klage* to illustrate that the lord's failure to distinguish between communal and personal places of grief is represented as a transgression of the courtly order and a threat both to the individual and the community. I trace how king Etzel's self-focused suffering in a communal place (his court) dissolves the crucial boundary between selfless and selfish patterns of grief: Etzel's excessive, self-focused lament and his

progressive episodes of deafness and muteness before his court pervert the ability to act as a lord and damage his followers' willingness to be lead by him. I thus demonstrate that poet links the lord's loss of power over his internal feelings with the loss over his external, political power: personal grief in the communal place endangers the internal emotional stability of the lord and his followers; eventually, this confusion of grieving places/emotional spaces results also in the loss of Etzel's external political power and the physical destabilization of his court. This chapter thus refutes Elke Koch's assumption from *Trauer und Identität* that lordly grief in the medieval narrative around 1200 is never presented as a non-communicated, subjective feeling. I reveal that poetic interest is precisely in the breakdown of language and Etzel's progressive emotional dissociation from his community, which ultimately creates a space of subjective lordly grief. This innovative form of lordly grief is portrayed as unspeakable and inaccessible by both the text-internal community and the narrator-figure.

In chapter 3, I turn the focus to the Arthurian romance and to the representation of courtly love as it is felt and expressed by individual characters in castles and castle interiors. The chapter follows Gaston Bachelard's observation that in modern literature the building works as an imaginative narrative construct in the representation of emotional experience.⁶⁵ While much work has been done on chambers, cells, and other architectural enclosures in religious medieval texts from the same time period, including studies by Barbara Rosenwein and Christiania Whitehead, little attention has been given to castles as places of feeling in the German romances. Specifically, I argue that in the romances courtly love (and the related feelings of desire, fear, shame and anger) becomes manifest in the allegorical representation

⁶⁵ Gaston Bachelard, *The Poetics of Space*, transl. Maria Jolas (Beacon Press: Boston, 1969).

of the love castle. I demonstrate in what ways the interior of the castle is used symbolically as the center of a character's heart, which is besieged from the outside by the presence of lover. At the same time, I argue that the experience of castle space is represented as radically individual, indeed subjective: frequently two inhabitants in the same castle interior respond to that space with contrasting emotions. The comparison centers on the motif of the love castle in an Ancient text, Apuleius' "Cupid and Psyche" and on Laudine's love castle in *Yvain* by Chretien de Troyes and *Iwein* by Hartmann von Aue. These three narratives highlight their characters' personal experience in the castle space that they inhabit. A single place can be experienced as an emotional space of joy, grief, anger or fear, depending on the perspective of each individual character and his or her present disposition. I thus demonstrate that romance emotions and the representation of love castle spaces enter a reciprocal relationship: on the one hand, castles elicit emotional responses from individual characters; on the other hand, the emotional coloring of the characters' response determines the narrative representation of the castle by the poet. The poets do not transmit a realistic representation of a castle space to their audience, but rather multiple emotionally colored versions of the edifice. In the courtly romance, architectural space thus allows the external recipient to enter into the characters' disposition and to share their emotional experience.

Chapter 4 examines the manipulation of place to affect emotional changes in a courtly character's disposition. I illustrate that the staged presence or absence of courtly furnishings, clothes, food, and behaviors within the story leads to affective responses and emotional transformations in the characters' dispositions. In the *Eneasroman*, Lady Love manipulates the space of Dido's fortress and heart by tricking her into allowing the hero Eneas to enter. In *Parzival*, Condwiramurs stages a courtly space inside her besieged fortress in order to

transform Parzival's indifference into love. In Erec, Enite and her father also stage a courtly space inside their impoverished home which help Erec to overcome his shame and win Enite's heart. I further demonstrate that the poets liken the text-internal construction of affective courtly places and spaces to poetic construction: descriptions of castle space are frequently comments on the storytellers' ability to construct narrative environments that invoke a strong emotional response from the text-external audience.

In Part III, I focus on the emotional experience of courtly characters in spaces of wilderness. I argue that the romance poets innovatively experiment with the traditional dichotomy between the court as a center of happiness in opposition to the forest as an unwelcoming place of emotional chaos and fear. My reading, in contrast, suggests that the poets around 1200 establish the wilderness as an alternative place of emotional regeneration to the courtly center. Often, the only recourse for emotionally distraught individuals at court becomes to seek out the wilderness as a potential place for inner healing from the emotional chaos of the courtly world.

In Chapter 5 I illustrate that a new, individualized form of female grief becomes possible beyond the confines of the courtly center. *Parzival's* Sigune disengages from the court and constructs a grieving place in her wilderness cell, where the truthfulness of her spiritual suffering is authenticated by her remote position and by her anchoritic life. I show that, in contrast to the ladies of the court, the wilderness allows Sigune to become an exemplary paragon of female grief. Her cell becomes an emotional site of pilgrimage, where the courtly community and the listener are reminded that absolute boundaries between the court and the wilderness do not exist. Similarly in *Parzival*, the protagonist's mother Herzeloide leaves the court to deal with her grief over her husband's death. She establishes a new community based

on the principle of her individual suffering. Her attempt to exclude the courtly world, which to her symbolizes only pain, is an experiment that must ultimately fail when it impairs Parzival's emotional development. It shows precisely, however, the subjective nature of female grief: while the forest is the right place for the mother's emotional healing, Parzival must leave the wilderness and find his way back to the world of the court.

In chapter 6, I argue that the wilderness space in Gottfried's *Tristan* is an innovative place, which allows Tristan and Isolde to heal their emotional wounds that they incur at Mark's court. I demonstrate that Gottfried's narrative deviates from Eilhart's earlier version by establishing a new dichotomy between the courtly orchard (sadness) and the lovers' place (joy). The couple's journey from one place to the other not only represents not only a geographic movement but also a movement between emotional spaces. In the last section, I illustrate that Gottfried conceives of ideal love at the lovers' place as a subjective space that can only be entered by few. The text-internal courtly community—including Mark and the narrator—are denied access to the protagonists' emotional space.

7. Heroes in Motion: Courtly Emotions and Movement

In the discussed texts from around the year 1200, the narrative representation of emotional experience thus both depends on the external places between which the characters travel, and those emotional spaces by which individual minds become enclosed and where the community is unable to follow.⁶⁶ My reading of the rendering of emotions in the medieval

⁶⁶ Texts generally, and literary texts specifically, can be understood as a changing relational order of individual characters in constant motion. Hallet and Neumann write that "Räume in literarischen Texten immer in einer Beziehung zu sich darin bewegenden oder zu wahrnehmenden Individuen stehen. Gerade in literarischen Texten last sich anhand individueller Akteure und konkreter Handlungen erfahrungsnah beobachten, dass der

romance suggests that the representation of internal feeling manifests itself not only through social ritual with its gestures or as descriptions of bodily changes, but also always through motion through the topography of the courtly world.⁶⁷ I propose that individually experienced emotions in the medieval romance become expressed not only through performative rituals in *one* place, but that they also become manifest in motions *between* places. Hallet and Neumann see it as evident that “die Korrelierung von Raum und Bewegung ermöglicht es, subjektive Verortungsversuche in literarischen Texten beschreibbar zu machen./the correlation of place and movement allow for a localization of the subject in literary texts,” 20. Casey posits that the journey between places is a feature of human sense perception, where the experience of returning to a place visited before will never be the same.⁶⁸ The itinerant epic hero (as Odysseus, Don Quixote or Dante’s traveler in the *Divine Comedy*), Casey asserts, does not simply visit places superficially, but he “gets deeply involved in the places he encounters,” 276. The very “episodic” structure of the epic genre as a whole “cannot be grasped except in spatial terms,” 276.⁶⁹ The medieval romance retains the epic structure surrounding the itinerant hero, but also employs the episodic visiting of places

‘Raum al seine relationale (An)Ordnung von Körpern’ verstanden werden muss, ‘welche unaufhörlich in Bewegung sind’, wodurch sich die (An)Ordnung selbst standing verändert.’ (Löw: 2001),” 20.

⁶⁷ The concepts of ‘emotion’ and ‘space’ in the medieval romance thus share the notion of motion/movement. Hallet and Neumann point out that “‘Raum’ ohne “Bewegung’ nicht denkbar ist” since “ Räume in literarischen texten immer in einer Beziehung zu sich darin bewegendenden oder zu wahrnehmenden Individuen stehen (...) Die Korrelierung von Raum und Bewegung ermöglicht es, subjektive Verortungsversuche in literarischen Texten beschreibbar zu machen,” 20.

⁶⁸ Casey, 274.

⁶⁹ Casey further describes the episodic nature of the Western epic genre as ‘chronotopic,’ “in the Bakhtinian sense of offering an indissoluble mixture of spatio-temporal happenings.

as anchor holds for narrating transitions in emotion. The courtly hero's motion between places—from the court to the forest and back again—aims to present changes in the individual's emotional experience: in the romance there is no emotional change without coming or going, no suffering of love between a knight and a lady without leaving, no communal happiness without the hero returning to the courtly center. What Bakhtin⁷⁰ has described the chronotopic quality of the novel—the hero's episodic movement through narrative time and space, we find in the medieval romance—a hybrid between epic and novel—where emotions are presented as transitory (they change over time in the itinerant individual) and as place-bound (they are attached to communal places).⁷¹ Michel Foucault's idea that the ordering principle of space in the twentieth century is informed by the fact that “wir leben im Zeitalter der Gleichzeitigkeit, des Aneinanderreihens, des Nahen und Fernen, des Nebeneinander und Zertreten” is not so different from the situation in the twelfth century, when the medieval romance moved away from the strictly chronological, episodic storytelling techniques of the heroic epic, and shifted its narrative focus toward the individual, the fragmentation of the community, and the portrayal of affective spaces that exist in parallel (the court and the wilderness, Occident and Orient, and so on). The medieval philosopher Thomas Aquinas, for example, assumed that what we call emotions are

⁷⁰ M. M. Bakhtin, *The Dialogic Imagination : Four Essays*, ed. and transl. Michael Holquist (Austin: University of Texas Press, 1981).

⁷¹ Joseph C. Flay even defines ‘place’ as “the name for space/time,” 2, so that the individual hero experiences ‘place’ as a temporary station on his journey across space and through time. Joseph C. Flay, “Place and Spaces.” *Commonplaces: Essays on the Nature of Place*, eds. David W. Black, Donald Kunze, and John Pickles (Lanham, New York, and London: University Press of America, 1989, 1—11.

‘movements of the soul.’⁷² These movements, which are aided by the senses, move the human body away from painful, undesirable objects towards pleasurable, desirable objects.⁷³ The romance poets also relate their heroes’ emotions and their emotional transformation to the movement between pleasurable and undesirable places and spaces. Indeed, the poets play and experiment with the notion of what is a desirable place by having their knightly heroes seek places that objectively hold little pleasure.

In the courtly romance, emotions are represented as (e)motions, or motions of the courtly body through space. This external motion includes movement from one place to another (from the court to the wilderness), between different sections of one place (castle) and through the space that lies between places (the forest, the battlefield). The movement through external place then becomes linked to the movement of the hero’s mind. Iwein moves through the sections of a physical castle while his emotions move from fear to love. Tristan and Isolde move away from their home court, while their feelings change from sorrow to pleasure. Gawain relieves his heartache for his distant lady by his movement through his castle, and then by the motion of his mind in front of the magical pillar where his lady’s image appears. Karl and Willehalm move between places of communicable emotional suffering (before God in the wilderness and before their community in the battle field), while Etzel’s mind moves from the external expression of the ruler’s suffering toward a subjective, unspeakable space of grief. Emotions in the romance thus, while linked to the movement of

⁷² Thomas Aquinas, *Selected Philosophical Writings*, transl. Timothy McDermott (Oxford: Oxford University Press, 2008).

⁷³ For a discussion of Thomas Aquinas philosophical theories about the movement of the earth through space in relation to the positioning of God’s power, see: Edward S. Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1998).

the body through gesture (facial expression, body gesture, ritual acts of self-chastisement), move towards a more personal, subjective space. The concept of place as a physical manifestation in the form of roads, forests, and castles and space as a metaphorical, interior space (the fortress of a loving heart, the emotional position of the compassionate lord, the wilderness cell of the grieving mind) allowed the courtly poets from around 1200 to discuss emotions from two sides: romance emotions were still bound by the topography of the court and by the expectation that they be highly visible expression before the community; yet there was also a strong sense that emotions resisted this communal demand of their visibility and communicability in external places, so that descriptions of external spaces cross over into the relatively novel territory of internal space.⁷⁴

This work, to sum up, then is interested in illustrating in what ways romance poets around 1200 expressed and passed on to their audience their fascination with the experience of human feeling and emotional response in and through spaces and places.⁷⁵ The episode of Parzival getting stuck in place in the very location where three blood drops in the snow remind him of his love for Condwiramurs is emblematic for this inquiry. Parzival's disengagement from communal place, his entering into an internal emotional place and his re-implacement with the help of the empathetic Gawan contains many of the themes that I am exploring in the following chapters: these themes include the hero's subjective emotional response to experience a feeling in a place where others do not; the idea that emotional

⁷⁴ In "Emotional Space," 287, Barbara Rosenwein posits that the process of connecting emotions no longer to time but to space began in the twelfth century: "In the twelfth century this latter definition predominated, but we can also see it giving way to a conception of "interior space," where emotions are both timeless and boundless."

⁷⁵ Hallet and Neumann describe this fascination with the internal experience of literary space include "Sinnesmodalitäten des Sehens, Hörens, Riechens und Tastens, die in der Regel über interne Fokalisierungen textuell beobachtbar werden," 27.

changes and physical movement affect one another; the notion that empathy and compassion for a sufferer's dislocated mindset go beyond what is externally visible (gesture and speech), and last but not least, the poetic project of allowing the listener to leave the communal place behind and enter the internal disposition of a narrative character. In short, this work seeks to make evident why it is accurate to say that romance emotions *take place*.

Part I:

Internal Spaces/External Places: Lordship, Grief, and Power

Chapter 1:

Paragons of Male Grief: Lordly Suffering in Communal Versus Personal Places

In the German heroic epic from around the year 1200, male rulers express their grief frequently and with great passion. In the *Rolandslied* by Meister Konrad, for instance, the emperor Karl is so deeply grieved by the loss of his warriors that he weeps blood (“der keiser chlagete sine toten [...] daz blût floz im uon den ougin, 7530—67). Similarly in Wolfram’s *Willehalm*, the protagonist is so deeply affected by the death of his slain nephew that his intense grief almost robs him of all his physical powers (“von jammer liez in al sîn kraft: unversunnen underz ors er seic, sîner klage er gar gesweic,” 61.18—20). In the anonymous poem *Die Klage*, Etzel wails so loudly over the violent loss of his family and friends that his intense suffering threatens to topple the towers of his palace (“diu stimme ûz sînem munde erdôz in der stunde, do er sô sere klagete daz dâ von erwagete beide türne und palas,” 627—31). These three narrative enactments of lordly grief share an exceptional degree of visibility and audibility. What the lord feels on the inside must be rendered visible on the outside through gestures, tears, voice, lamentation, and ritual. These highly visible and auditory forms of suffering that Karl, Willehalm and Etzel demonstrate have their origin in the heroic tradition, where a ruler suffers not by himself—in the privacy of his bedchamber or in a secluded forest—but instead turns grief into a communal experience of lamentation and action. In the heroic epic, the poetic interest is less in how the lord copes with his internal feelings than in his ability to transform his suffering into actions that benefit the whole community, including the burial of the dead and the rallying of the warriors for revenge on the enemy. This suggests that the lord’s communal expression of his emotions is thus

conceived as the root word ‘emovere’ suggests, as movement. The lord’s suffering in the face of loss is meant to move the community in a double-sense: the individual must move the group to action in order to reverse the communal fate by moving their feelings (i.e. from despair to hope, from grief to anger, and so on).

In this chapter, I argue that the new interest in interiority that developed around 1200 creates a paradox in the representation of the ruler in the medieval German heroic epic. These epics posed the question how the social and symbolic function of a lord’s emotion can be reconciled with his subjective feeling, and they experimented with new narrative strategies for depicting episodes of subjective feeling. The three texts, *Rolandslied*, *Willehalm*, and the *Klage*, present different answers to this question.

Scholarship has approached the representation of emotion in medieval text from two perspectives. The first regards emotions as uncontrollable passions of an individual human being, which build up inside.⁷⁶ The second is the performative model of emotions, in which emotional expression is understood as a codified, socially determined, communicative performance.

In the wake of recent cultural and literary studies that linked expression of emotion to social and cultural practices⁷⁷, the majority of historians and literary scholars have distanced

⁷⁶ See: Johan Huizinga, *The Autumn of the Middle Ages*.

⁷⁷ The historians Peter N. Stearns and Deborah C. Stearns, for example, point out that the expression of emotions, such as grief over the loss of a child, are culturally and time-specific, thus finding correlations between how a given society feels and its class system, technological progress, etc. Within this concept, the parents’ emotional attachment to their children is correlated with children’s mortality rate, which leads the Stearns to conclude that parents’ grief for the loss of individual children was less pronounced in the middle ages but developed after the rise of the middle class in the wake of nineteenth century industrialization. Stearns, Peter N. and Deborah C. Stearns, “Historical Issues in Emotions Research: Causation and Timing.” *Emotions. A Social Science Reader*, (Routledge: New York, 2008), 51—59.

themselves from Elias and his notion of the civilizing process.⁷⁸ In his 1996 essay “Empörung, Tränen, Zerknirschung—Emotionen in der öffentlichen Kommunikation des Mittelalters⁷⁹,” Gerd Althoff proposed to read medieval emotions, such as grief, as conscious cultural signs that are shared by the medieval community:

Die Emotionen [im Mittelalter] haben zumindest auch, wahrscheinlich in erster Linie, Zeichencharakter—sie transportieren Botschaften. Es sind ritualisierte Verhaltensweisen, bei denen ein Extrem das andere deshalb schnell ablösen kann. (259)

[Emotions primarily have a symbolic function. They are carriers of messages. They are ritualized modes of behavior, where one extreme may quickly follow another.]

Althoff asserts that emotions are “alles andere als unkontrolliert, irrational, grobschlächtig oder von ungezügelter Direktheit waren. Vielmehr waren sie wichtiger Bestandteil des Kommunikationsstils dieser Zeit—der insgesamt mehr durch Demonstration geprägt wurde als durch Argumentation. / anything but uncontrolled, irrational, uncouth, or overly direct. Instead, they were an important component of the communicative style within that time period—a period that was marked by demonstrative signs rather than by argument, 259—278. In his monograph *Ira Regis*, a study on royal anger, Gerd Althoff argues correspondingly that emotions of lords, emperors, and kings in the historical narratives need to be read as “demonstrative acts and behaviors” where a king may demonstrate his

⁷⁸ See for example: Barbara H.. Rosenwein, "Worrying about Emotions in History," *American Historical Review* 107 (2002), 921-45.

⁷⁹ Gerd Althoff, “Empörung, Tränen, Zerknirschung. Emotionen in der öffentlichen Kommunikation des Mittelalters,” *Frühmittelalterliche Studien* 30 (1996), 60–79.

intentions “to go to war with raging anger, his mildness with a flood of tears.”⁸⁰ Stephen D. White’s essay on “The Politics of Anger” follows in the footsteps of Althoff’s pioneering work on emotion and lordship.⁸¹ White states that both the display and the narrative description of “the hatreds expressed by the lords were not simply passions or uncontrolled, unrepressed emotions.”⁸² A lord’s display of anger in medieval texts, White continues, is not a proof that leaders possess poor affect control, but it is rather a testament to the fact that rulers used emotions to communicate their politics to the community: anger was neither arbitrary nor individual, but it followed “conventions about what forms it could take and how and when it should be displayed.”⁸³ The historian Barbara Rosenwein has also been a prominent proponent of this sociocultural argument, which she put forth in her essays, her edited volume *Anger’s Past* as well as in her monograph *Emotional Communities in the Early Middle Ages*.⁸⁴

This sociocultural approach to emotions thus links extreme displays of medieval emotions to social and cultural norms rather than uncontrollable affects that overpower the

⁸⁰ Gerd Althoff, “Ira Regis: Prolegomena to a History of Royal Anger,” *Anger’s Past. The Social Uses of an Emotion in the Middle Ages*, ed. Barbara H. Rosenwein. (Cornell University Press: Ithaca and London, 1998), 59-75.

⁸¹ Stephen D. White. “The Politics of Anger.” *Anger’s Past. The Social Uses of an Emotion in the Middle Ages*. Ed. Barbara Rosenwein. (Cornell University Press: Ithaca, 1998).

⁸² White, 150.

⁸³ White, 150.

⁸⁴ See: Rosenwein, Barbara. *Emotional Communities in the Early Middle Ages*. (Ithaca, New York: Cornell University Press, 2006.); “Worrying About Emotions in History.” *American Historical Review*, 107. (821—45).

individual's senses. Lordly emotions, White writes require to the lord think first, for only then can he manipulate displays of emotions to his political advantage.

This historical perspective of thinking of medieval emotions as cultural signs has been picked up by literary scholars, such as Ingrid Kasten, whose research group "Cluster of Emotions" has produced several publications, including works by Jutta Eming and Elke Koch.⁸⁵ These studies focus almost exclusively on the poetic representation of grief as communal performance. This approach neglects, however, to consider passages that present the listener with the lords' personal experience of grief, an experience that he does not share with the group. Even Elke Koch, who agrees that medieval works from around 1200 contain subjective moments of grief, concludes her study by stating that grief is always performed in verbal and gestural communication between members of the textinternal community:

Diese Schlussfolgerung lässt sich mit dem Ergebnis zusammenführen, dass literarische Trauer in Texten um 1200 gerade nicht durch den Topos der Unsagbarkeit strukturiert wird, der literaturwissenschaftlich ab dem 18. Jahrhundert an Bedeutung gewinnt. In den untersuchten Texten lassen sich keine Indizien dafür finden, dass die Vorstellung eines nicht mitteilbaren Kerns subjektiver, individueller Emotionalität eine Rolle spielt. Vielmehr ist Trauer als Kommunikation entworfen, die textintern lesbar und identifizierend ist. Trauer funktioniert als Performanz von Zugehörigkeit weil den Darstellungen der Emotion eine Auffassung zugrunde liegt, nach der Trauer 'sich mitteilt.' (287)

⁸⁵ See: Kasten, Ingrid and Stephen C. Jaeger (eds.) *Codierungen von Emotionen im Mittelalter*. (De Gruyter: Berlin and New York, 2003.); also: Rosenwein Barbara . *Anger's Past: the Social Uses of an Emotion in the Middle Ages*. (Cornell University Press: Ithaca, New York, 1998); Jutta Eming, *Emotion und Expression. Untersuchungen zu deutschen und französischen Liebes-und Abenteuerromanen im 12.-16. Jahrhundert* (De Gruyter: Berlin and New York, 2003); Elke Koch, *Trauer und Identität. Inszenierungen von Emotionen in der deutschen Literatur des Mittelalters* (De Gruyter: Berlin, 2006).

[This conclusion corresponds with the finding that literary grief around 1200 is not based on the topos of unspeakability, which gains currency in literary studies from the eighteenth century onward. The discussed texts offer no clue that emotionality was imagined as a non-communicable, subjective, individual interior. Grief is rather conceived of as communication, which can be read and decoded text-internally. Grief functions as communal performance because the representation of emotion is informed by the notion that grief equals communication.]

My close readings, however, demonstrates that in the *Klage* and other heroic epics and romances from around 1200, the grieving lord suffers feelings of despair that are subjective, that this subjective grief is both non-communicable and unspoken, and that this form of grief leads to communal tension when it threatens to destabilize lordly power relations. This concern with subjective expression of emotion constitutes a new narrative discourse in which the poets participate.⁸⁶

Previous scholarship has not yet paid sufficient attention to the fact that the lord's grief in the heroic narrative was represented both as a performative, communal display on the one hand, and as a personal, subjective feeling on the other. The traditional model of lordly emotion described by the historian Johan Huizinga and others⁸⁷ defined the lords' emotions as

⁸⁶ I suggest that the external tensions that military conflict creates between opposing armies is now mirrored in the hero's internal emotional struggles. These internal struggles were as emotionally devastating as their external counterparts had been physically destructive, including for those on the homefront (women and children).

⁸⁷ Johan Huizinga in his 1919 monograph *The Autumn of the Middle Ages* has called the violent outburst of uncontrollable passions. Huizinga's argument argued that medieval people were more 'emotional' than modern people, that medieval people were characterized by their "passionate intensity of life." In his now infamous first paragraph, Huizinga proposed that medieval people did not only feel more intensely than modern people but that their outbursts of emotions were also more violent and unstable: "When the world was half a thousand years younger all events had much sharper outlines than now. The distance between sadness and joy, between good and bad fortune, seemed to be much greater than for us; every experience had that degree of directness and absoluteness that joy and sadness still have in the mind of a child," 2. Huizinga's argument about the childlike nature of medieval emotions has drawn much criticism. While we may agree that in the past "there was less relief available for misfortune and for sickness" many scholars did not agree with Huizinga's conclusion that in the Middle Ages "daily life received the kind of impulses and passionate suggestions that is revealed in the vacillating moods of unrefined exuberance, sudden cruelty and tender emotions between which the life of the medieval city was suspended."⁸⁷ While some scholars continued to discuss medieval emotions in terms that very much resembled Huizinga's—such as

overpowering affects. If lords burst out in anger and tears before the group, this was interpreted as an individual's loss of control over his internal feelings. This view has been challenged by proponents of a performative model. A new generation of medieval historians and literary scholars suggested that the lords' emotions should be read as social performative displays. Either of these opposing models, however, cannot fully explain the often ambiguous portrayal of the ruler's suffering *between* overpowering affect and rehearsed ritual in German literature from around 1200.⁸⁸ The literature from around 1200 follows, after all, a larger trend in a medieval culture that became interested more than the preceding generations in the interiority of the human psyche and the personal feelings of the individual.⁸⁹ The poets experimented with new forms of portraying grief. While lordly

the French historian Marc Bloch who still declared in his 1961 work *Feudal Society* that "emotional instability" was indeed one of the primary characteristics of the medieval people, most scholars have since distanced themselves from this view⁸⁷ in the same way that they rejected Norbert Elias's perspective that treated the passing of time between the Middle Ages and modernity as a continuous progress, where the people only gradually learned how to control their affects through the process of cultural maturation.

⁸⁸ This was the time, after all, when poets such as Heinrich translated *Eneasroman* (1170—1187) from the Anglo-Norman epic Roman d' Eneas (ca. 1160), Wolfram adapted the Middle High German *Willehalm* from the French epic Aliscans (late 1100s), and the anonymous author created the *Nibelungenlied* (1180-1210) from Old Norse legends. The epic material was so popular that in 1220 a "Meister Konrad" created "Die Chlage," a narrative that pick ups where the plot of the *Nibelungenlied* ends, and therefore represents what we would call an early example of a literary sequel. I suggest the ongoing popularity of the heroic material among the German poets from the High Middle has much to do with the intersection of the emotional subject matter that is already inscribes into the genre and the increasing interest of theologians and vernacular writers alike in the narration of affect and emotion both inside the individual and within the community. Scholars agree that German poets infused heroic material from predominantly Old French sources with new meanings and literary themes that were of particular interest to the German courtly audience. See for example: John Greenfield, *Vivianz: An Analysis of the Martyr Figure in Wolfram von Eschenbach's "Willehalm" and in His Old French Source Material: Erlanger Studien 95*, (Erlangen: Palm and Enke, 1991); Joachim Bumke, *Wolfram von Eschenbach: 7th Edition* (Stuttgart :Metzler, 1997); For a discussion on the influence of heroic material on the Arthurian romance see: Herbert Kolb, "Chanson-de-Geste-Stil im *Parzival*," *WSt* 3 (1975), 189—216.

⁸⁹ In his discussion on death rituals and manhood in medieval German texts, Albert Classen points out the drastic change in the interest of medieval writers toward personal feelings of grief and individual mourning and its literary rendering before and after the twelfth century. Before the twelfth century "the dominance of the Christian Church undermined the value and relevance of material objects and personal feelings as the

suffering was indeed expressed by the poets through the lords' communicable signs, gestures and speech acts, all of which aimed to move the group past their grief over loss, to this was added a subjective dimension of lordly grief; these are the moments where the lord's ability to communicate his suffering for the group is undercut by personal suffering now become a poetic concern, since personal, unspoken grief now introduces the possibility that an unchecked feeling overpowers the ruler and destabilizing his connection to the community. A closer reading of the various ways in which Karl expresses his grief in the *Rolandslied*, reveals that he is able to reconcile communal grief with personal suffering. Public enactments of grief over the loss of Karl's warriors, "di brust blower mit den hanten...uil groz wart di chlage sîn./He beat his chest with his fists...his lament was magnificent," (6968—69) are juxtaposed with descriptions of suffering that focus on Karl's subjective emotional pain: "Der Kaiser harte erblaichte.daz houbet er nadir naichte. daz gehorde uon ime floch.daz gesune im enzoch./The emperor grew very pale. He lowered his head. Sound fled from him. His vision withdrew," (2965—69). By describing how Karl loses both sight and vision, the narrator allows the audience to experience his subjective experience of grief.

The subjective expression of grief of the ruler is a poetic concern in the heroic epic around 1200. It is characterized by a lack of clear communication and direction for the community. This form of grief is particularly threatening because it bears with it the potential for a lord's incapacity to act and his subsequent destabilizing loss of power.

individual was supposed to strive for his or souls' salvation [...] Emotions such as tristitia (sadness) and acedia (sloth) were regarded as severe moral shortcomings (deadly sins) [...] Consequently, the early church struggled against communal and personal expressions both of bereavement and joy, and admonished its flock to control the affects [...]. Since the twelfth century, this situation changed quite radically as suddenly both theologians and secular poets began to explore the human psyche, to examine the impact of feelings and emotions on the individual [...], 36."

Albert Classen, "Death Rituals and Manhood," *Grief and Gender: 700—1700*, eds. Jennifer C. Vaught and Lynn Dickson Bruckner (New York: Palgrave Macmillan, 2003).

There is a tension between the communal form of grief, which is expressed through gesture, speech, and physical movement, and personal grief, which is characterized by speechlessness, blindness, and inability to move. In the case of exemplary rulers, these two forms of grief are associated with different places between which the lord must be able to move freely.

The main argument of this chapter can thus be divided into two related parts: Firstly, the courtly epic, lordly suffering is portrayed as a balance between communal demonstration of emotion on the one hand and subjective feeling on the other. The lord must negotiate between these two modes of grief, recognizing his personal grief, but not allowing it to interfere with his responsibility for the community.⁹⁰ Secondly, medieval poets place scenes of communal and personal suffering in communal and private spaces, and the lord's oscillation between these forms of emotive expression is represented through his movement between these spaces.⁹¹ The very success and failure of kingship depends on the ruler's

⁹⁰ Morgan and Averill have argued from the perspective of social psychology that "true" feelings are never "pre-social," but that what we would call subjective emotions are always informed by experiences within the group (intersubjectivity), 158-60.

Charles Morgan and James R. Averill, "True Feelings, the Self, and Authenticity: A Psychosocial Perspective," *Emotions: A Social Science Reader*, eds. Monica Greco and Paul Stenner (New York: Routledge: 2001), 158—66.

Other studies conversely point out, however, that emotions can spread among group members by way of individual "contagion," as argued by Hatfield and Lapson in their study on group suffering in the middle ages. Hatfield establishes defines emotional contagion as "the tendency to automatically mimic and synchronize expressions, vocalizations, postures, movements with those of another person and, consequently, to converge emotionally, 443." We therefore must assume that the emotions of an individual are influenced by the group, and the group can become influenced—via affect—by the feelings of individuals, such as by the figure of the king as an emotional mediator between God, himself and his subjects.

Elaine Hatfield and Richard L. Lapson, "Emotional Contagion: Religious and Ethnic Hatreds and Global Terrorism, *Emotions: A Social Science Reader*, eds. Monica Greco and Paul Stenner (New York: Routledge, 2001), 443—49.

⁹¹ Host Wenzel's work on communal versus non-communal spaces in Middle High German courtly literature has been influential. Expanding on his argument, I argue that the non-communal spaces in the heroic epics open up a narrative space of personal grief that, as we shall see with Willehalm and with Die Chluge, removes the ruler from the communal demand of expressing his emotions either through gesture or language.

ability to navigate his feelings and act appropriately in the proper place.⁹² Karl and Willehalm exemplify the model of the suffering lord. Etzel, by contrast, is unable to negotiate the two spaces of suffering, losing his power when he is so overcome by his emotions that he is unable to move his community to action.

In his study *Erzählen vom Kaiser Otto*, Otto Neudeck demonstrates the new interest of vernacular literature in fictionalizing the life of historical ruler figures, thus creating an interspace between history and narrative invention. According to Neudeck, medieval narratives about medieval rulers opened up an intertextual space that allowed poets to communicate to the audience the ambivalent nature of the ruler and the strengths and

For a discussion of the communal sphere in aristocratic literature, see: Horst Wenzel, "Öffentlichkeit und Heimlichkeit in Gottfried's Tristan," *ZdpPh* 107 (1988), 335—61; "Szene und Gebärde: Zur visuellen Imagination im Nibelungenlied," *ZfdPh* 3 (1992), 321—43; *Hören und Sehen: Schrift und Bild*, (Munich: C.H. Beck, 1995)

⁹² A number of recent studies on the French and German heroic epics seem to suggest that emotions and their tension in medieval religious and secular narrative open up narrative spaces exactly where internal feeling and external communal displays must be negotiated. In *Trauer und Identität*, a study on the performative and identity-forming nature of grief in three Middle High German texts, Elke Koch, too, concludes that grief reappears in the German narratives two forms, equally as personal affect and as communal ritual: "Trauer wird im *Willehalm* als Affektüberwältigung und auch als ritualisiertes Handeln gezeigt, wobei durch die Formalisierung und die kommunikative Funktion des Emotionsausdrucks die Authentizität der Gefühle nicht beeinträchtigt ist/grief is depicted in *Willehalm* both as overpowering affect and as ritualized action, where the formalized, communicative function does not inhibit the authenticity of the feelings."⁹² Koch asserts, for example that when the hero Willehalm grieves for his slain nephew Vivianz "Verlusttrauer und *compassio* fallen in eins./Grief of loss and Christian compassion come together." We can see how any explanation that attempt to explain lordly grief as either only affective or either only conscious does not account for the close link between the two spheres of internal and the external grief are linked in medieval narrative. Martin J. Schubert's conclusion from his comparative study of gesture as a narrative form of communication in three epic texts—*Rolandslied*, *Eneasroman* and *Tristan*. Schubert finds that "im Vergleich zu den Vorlagen fällt grundsätzlich auf, dass die deutschen Texte zwar länger sind, aber in vielen Fällen weniger Gebarensformen beschreiben," 196. This development underlines the assumption that the new interest in emotionality in the Middle High German narratives could be expressed both as personal affect and as controlled display. Walther Haug as argued, for example, that the hero Willehalm's "anger" is presented to the audience as an internal flaw that interferes with the hero's external goals and must therefore be overcome. I therefore suggest that the lord in the Middle High German epic moves—rather than remaining in one space or another—*between* two emotional spaces that continuously intersect and sometimes come into conflict with one another. The lord's grief seems neither caused by violent internal affect alone nor is it as stable and controlled a display as the debate on the ruler's emotions would have us believe.

weaknesses of the relationship between ruler and subject in noble society.⁹³ Gedeck describes the capacity of literature about medieval lord to bridge history and fiction as “Grenzüberschreitung.” At the same time, these texts cross another border. They negotiate the ruler’s ambivalent emotions between communal and personal place, a process that now becomes a primary focus of poetic interest. The underlying question in this chapter is thus not of whether the figure of the ruler grieves either as an individual person or as a communal lord, but rather how medieval lordship combines these two forms of grief—one personal and the other communal—and how they exist side by side, often in tension with one another.

Starting with the *Rolandslied*, we will see how Karl is the perfect example of a lord who knows how to translate personal grief into an exemplary display of sorrow, an example that duke *Willehalm* follows by moving between spaces of communal grief (his consoling lament over his fallen warriors on the battlefield) and spaces of personal grief (his boundless suffering over the loss of his nephew in his wife’s bedchamber and before God in the wilderness). The two rulers’ ability to negotiate between communal and personal spaces of grief stands in direct contrast to king Etzel in *Die Chluge*. Etzel is unable to keep personal grief separate from the communal domain. The lord’s negotiation of communal and personal grief in appropriate places provides the poets of these narratives the foil against which they explore the broader interest of the courtly audiences in the late twelfth and early thirteenth century. By portraying the ruler’s grief in personal and communal spaces⁹⁴, these texts are

⁹⁴ In his study *Erzählen vom Kaiser Otto*, Otto Neudeck demonstrates the new interest of vernacular literature in fictionalizing the life of historical ruler figures, thus creating an interspace between history and narrative invention. According to Neudeck, the narratives about rulers such as Karl, Otto opened up an intertextual space that allowed poets to communicate to the audience the ambivalent nature of the noble ruler and the strengths and weaknesses of the relationship between ruler and subject in noble society.⁹⁴ Gedeck argues that the noble audience is highly interested in a narrative discussion of the ruler as an ambivalent figure, for the community depends on his behavior: “Dass in der Volkssprache widerholt von dieser ambivalenten Herrscherfigur erzählt wird, erscheint insbesondere im Blick auf das vordringliche Interesse des adeligen

able to represent emotional suffering as a communal act, but they also begin to explore the interior space of that ruling subject.⁹⁵

2. Karl Weeps—Grief in Perfect Balance in the *Rolandslied*

The German heroic epic *Rolandslied* (ca. 1175) presents the audience with Karl's most grievous military campaign—the disastrous battle of the emperor's armies against the heathen forces in Spain. One of the narrative's central themes is Karl's emotional disposition. Stricken by grief over the loss of his warriors and his nephew Roland, the emperor's grief, like his body, is presented as a stabilizing force that appropriately mediates between personal feelings of suffering and communal display of grief. I assert that in the *Rolandslied*, Karl's success as a ruler lies not so much in his personal physical strength or the military prowess of

Primärpublikums der Dichtungen ist plausibel. Denn gerade anhand einer problematischen Erinnerungsfigur wie dem Kaiser Otto lassen sich die systembedingten Verwerfungen der feudalen Hierarchie eindringlich vorführen—Verwerfungen, die sich aus dem labilen Gefüge zwischen Herrscher und Beherrschten ergeben,” 301—2.

Otto Gedeck, *Erzählen vom Kaiser Otto. Zur Fiktionalisierung von Geschichte in mittelhochdeutscher Literatur* (Cologne and Weimar: Böhlau, 2003).

What Gedeck describes as “Grenzüberschreitung,” vernacular literature's capacity to bridge history and fiction, moves the ruler's ambivalent emotions in the focus of the narrative. This new interest in the negotiation of the emerging sense of the royal subject—the ruler's emotional struggles—materializes in the narrative as the struggle to fit it into its social group as well as to set it apart is expressed in the violent affects of grief that threaten to destabilize the stable displays of compassion that are expected from the officeholder of lordship.

⁹⁵ Like Haidu, Elias argues that the development of the individual subject is linked to the self-understanding of the noble class. While Haidu sees the beginning of this process taking place as early as in the twelfth century, Elias argues that by the fifteenth century the European courts had started to undergo a process of “psychologization” of formerly violent passions. While I reject Elias' interpretation of a linear, progressive history of emotions, his insight that the noble classes had the need and the leisure to become interested in matters of interior emotionality is highly useful.

See: Norbert Elias, “On Changes in Agressiveness,” *Emotions. A Social Science Reader* (Routledge: New York, 2008).

his troops, but rather in his emotional intelligence, a character trait that aids him time and again by keeping his personal, affective grief over his fallen men distinct from his measured communal demonstration of grief and compassion.

Karl's emotional balance becomes evident very early in the narrative. Reminding their lord to perform his duty as the leader of the Frankish empire and as the promulgator of the Christian faith, Karl's followers advise him early in the narrative to give orders for a military campaign against the heathen forces that have taken possession of Spain: "wir schôlen in daz ire lant. wir geurûmen blutigen rant. wir schûlen uolherten mit den unseren gûten swerten./we should attack their lands; dip our swords in their blood and carry our mighty swords to the bitter end," 1031—1034. Surrounded by a large group of his advisors and with all eyes and ears upon him, the narrative contrasts how the emperor feels personally about the campaign with the reaction that he shows to his warrior community:

Der keiser geswigete uile stille.
er marchte ir iegelihes willen.
getrûbet was sin gemûte.
iedoch uertrugenz sine michile gûte,
daz er sich is nicht irzeigete.
daz houbit er nadir neigete,
daz sin niman innen wart. (1047—1053)

[For a while the emperor remained silent. He listened to everything they had to say. His heart was saddened. He knew very well, however, to conceal the fact so that it did not show outwardly. He lowered his head so that no one would discover how he felt inside.]

The emperor's reaction to the prospect of sending his men into battle is two-fold. On the inside, Karl is instantly overcome with sadness over the prospect of sending a great number of his loyal men into a violent battle from which many a worthy warrior will not return. Karl, however, reflects consciously on his personal feelings before he expresses them to the community. Averting his face in silence allows Karl to gain composure and find an

appropriate expression of his sorrow. We detect a certain amount of praise in the narrator's detailed description of Karl's masterful ability to mediate between his personal feelings and his public expression of emotions. Karl's exceptional ability to keep the two emotional contexts separate—on the one hand, the natural context in which he is overcome by personal grief over the loss of his warriors and kin, and on the other, the context of Christian lordship in which he is expected to guide his people even in face of disaster by making reasonable decisions and displaying his emotions through appropriate acts of comfort and compassion—is praised throughout the narrative.

An emblematic example that illustrates Karl's unwillingness to give up his exceptional emotional composure is his reaction to his nephew Genelun's plea not to be sent as a messenger into the camp of the heathen leaders. Attempting to make the emperor reconsider, Genelun appeals to Karl's personal feelings over their family ties. Genelun reminds Karl: "din muter is min wib. min sun Baldewin scholde din brüder sin. Uergezzen hast du der truwen./your mother is my wife. You should love my son Baldwin as your brother. Have you forgotten about the love for your family?" 1393—1396. Karl's response puts matters in perspective. Karl reassures his nephew that, as a close relative, Genelun can count on Karl's compassion, but he also reminds Genelun that he is Karl's vassal and that his request is both inappropriate and unreasonable:

Karl der riche
der manete in gezogenliche:
'Genelun, geswige min,
la dise unrede sin.
du bist ein wise herre.
nune zurne nicht so sere.
genc here naher,
mine botscafh zenphahen.
uare uolichen hinnen.
handele iz mit sinnen.

erwiruest du deme riche dehein ere,
al din chunne urôwit sichs iemmir mere...
uone groezeme rechte bist du mir lieb...
diu boteschaft ist min.
nu la din ungebaren sin.' (1404—1429)

[The mighty Karl politely reminded him: "Genelun, my brother-in-law, do not talk such unwise words. You are a wise man. Do not show your distress this way. Step closer and receive your mission from me. Go forth with confidence and act with reason. If you succeed in bringing honor to the Empire your family will always look upon you with pride... you are very close to my heart...this is my command. Now stop acting inappropriately.]

Karl's response is meant to correct Genelun's inappropriate confusion of the personal with the political. Karl points out that he orders Genelun not as his relative but as the emperor, and that he cannot let personal feelings over their family ties stand in the way of making decisions that are appropriate for the wellbeing of his empire and the Christian community. Karl expects his vasall to similarly keep his personal feelings separate from his self-representation in the community. By reprimanding Genelun publicly, the emperor thus assures his followers that the Carolingian leader is equally emotionally attached to his family, as he is to his loyal warriors and to the cause of the Christian empire.⁹⁶

Karl also reminds Genelun that, although they are to be kept separate, personal and communal emotions are linked. If Genelun can bring honor to himself by fulfilling his role as the emperor's messenger then he will simultaneously fill Genelun's family with joy and pride, a prospect that outweighs Genelun's fear over the dangerous nature of the mission.

When Karl's reminder has no effect on Genelun's inappropriate behavior, the emperor knows how to strike a somewhat harsher tone, showing his growing anger: "ich warne uch da bi, also lieb u mine hulde si, so ne sumet uns nicht mere unde ne irret des richis ere/I am warning you. If you want to keep my favor you would not hesitate any longer and

⁹⁶ It is well known that the Carolingian kings were able to establish their powerbase through their loyalty to the family and to the *comitatus*, their loyal band of warriors.

refrain from damaging the honorable imperial office”’, 1493—1495). We see how effortlessly Karl moves between the space of the family man and that of the emperor: he communicates effectively from the position of the compassionate relative without sacrificing his position as the ruler, which he reinforces with his display of royal anger.

At a later point in the narrative, Karl’s exceptional control over his emotions is put to the ultimate test. Now collaborating with the heathen army in secret, the traitor Genelun publicly suggests that Karl should command his beloved nephew Roland and his army to remain in the country to oversee the alleged retreat of the enemy. When faced with the possibility of losing his beloved Roland, Karl’s regal composure threatens to break down. The emperor reacts with a violent outburst of sorrow, which takes hold of his body and mind:

Der Kaiser harte erblaichte.
daz houbet er nadir naichte.
daz gehorde uon ime floch.
daz gesune im enzoch.
uîl trurlichen er saz.
sich verwandelote allez daz an im was.
trûbe waren siniu ougen. (2965—71)

[The emperor became very pale. He lowered his head. All sound fled from him. His vision withdrew. He just said there in grief. Everything in him transformed completely. His eyes became dull.]

Karl’s incapacitating sadness (*uîl trurlichen er gesaz*) stands in direct contrast to the his emotional balance from before. Karl undergoes a second such violent outburst of personal grief when he hears Roland blowing his horn at the very moment of the warrior’s death. Karl’s reaction to this unsettling sound threatens to dislocate the emperor from his position of emotional (and political) stability.⁹⁷

⁹⁷ In her 2005 study on early French literature, Brigitte Cazelles introduces the idea of a soundscape as a narrative marker in the heroic epic. Cazelles defines a literary soundscape as a variety of a textually-transcribed human and inhuman sounds that accompany visual and other sensual descriptions in early medieval literature, such as the shouting of warriors and the sounding of trumpets. Cazelles finds that these

der Kaiser begunde uor angesten swizen,
er chom ain tail uz sinen wizen.
er undulate harte.
daz har prach er uz der swarte. (6075—78)

[The emperor started to perspire from fear. He lost part of his reason. He suffered greatly. He tore his hair from his head.]

Even in this moment of violent fear, the narrator explains that while Karl's personal feelings incapacitate him he has not lost complete control over his lordly composure. His loss of mind is only partial ("er chom *ain tail*⁹⁸ uz sinen wizen./ He lost *part* of his reason," 6076), and he quickly resumes his role as dispassionate emperor.⁹⁹ While even the emperor is at times overcome by his emotions, therefore, he is able to quickly regain his senses and appropriately represent his office.

text-accompanying sounds generally serve the purpose to cause a perturbation of the senses and that their "perceiving often provokes strong affective reactions" on part of the listener (for example as noxious or incensing sounds). I suggest that the blowing of Roland's horn works in this fashion, for it deeply disturbs Karl's emotions as well as that of the audience. See: Brigitte Cazelles, *Soundscape in Early French Literature* (Turnhout, Belgium: Brepols, 2005), 15; also: Reinhold Hammerstein, *Diabolus in Musica: Studien zur Ikonographie der Musik im Mittelalter* (Bern: Francke, 1974). The text-internal affect of music is mirrored text-externally by the fact that the German heroic epic was likely—as most other genres in the High Middle Ages—still sung or recited in front of the audience. See: Dennis H. Green, *Medieval Listening and Reading: The Primary Reception of German Literature, 800—1300* (Cambridge: Cambridge University Press, 1982). We can imagine that accompanying instruments or the reciter's raise of voice may have replicated the hero's distressed emotional experience while hearing the blow the horn.

⁹⁸ My emphasis.

⁹⁹ In his study on gesture in the Rolandslied, Martin J. Schubert points to the fact that this moment of Karl being overcome by a violent affect of fear is not found in Konrad's French source text. Schubert remarks that Karl's momentary loss of composure might be interpreted as a loss of honor, but adds how Karl, in the end, regains his composure by compensating his fear with an appropriate ritualized display of royal anger (the tearing of the beard: "Auch eine weitere Darstellung der Angst hat kein Vorbild in der Vorlage. Sie widerspricht dem Bild des christlichen Ritters, den dismal wird Karl...beschrieben, als er den Olifant hört. Die starke Bindung an Roland führt dazu, dass Karl...an Haltung und damit auch an Ansehen in der Forschung einbüsst. Dem Forscher, der das positive Bild Karls retten wollte, blieb nichts anderes übrig, als diese Belege zu unterschlagen [Klinnert]... Dieses Verhalten, das übrigens wider kein Vorbild in der Chanson de Roland hat, ist eindeutig unwürdig. Allerdings wird es zum Schluss leicht modifiziert: das Haareraufen ist eher eine Gebärde der Klage oder des Zorns als der Angst. Man könnte dies so verstehen, dass der Kaiser die Versuchung der Angst überwindet und sie im Zorn kompensiert," 99—100. Martin J. Schubert, *Zur Theorie des Gebarens im Mittelalter: Analyse von nichtsprachlicher Äußerung in mittelhochdeutscher Epik* Rolandslied, Eneasroman, Tristan (Cologne and Vienna: Böhlau, 1991).

In spite of his personal grief over Roland, Karl quickly comes to his senses, but the traitor Genelun publicly chastises him for his loss of imperial composure:

do rafste in harte
Genelun der uerratere.
er sprach: ‘dise ungebare
gezimet nicht dem riche.
du gebarest ungezogenliche.
waz hastu dir selben gewizzen?
Rôlanten hat lichte ain prem gepizzen,
da er slief an dem grase,
oder iaget lichte ain hasen.
daz du durch ain hornplast
aller diner wizze uergezzen hast. (6079—6089)

[Suddenly, the traitor Genelun reprimanded him harshly. He spoke: “This inappropriate behavior is dishonorable to the office of the empire. You act without manner. Why are you feeling guilty? Roland might have easily been bitten by a horsefly while he was sleeping in the grass, or when he chased after a rabbit. Why should the simple sound of a horn cause you to lose every single bit of your reason?”]

Genelun thus attempts to exploit Karl’s momentary emotional weakness to shame him in front of the community. Genelun also suggests that Karl has allowed himself to be overpowered by emotion and that this made him unfit for reasoned decision-making.

Genelun’s insult, however, brings the emperor to his senses: his words remind the emperor of his responsibility to the greater cause and allows Karl to put his personal response aside. Karl punishes Genelun’s traitorous behavior swiftly and efficiently.

How well Karl is able to control his personal feeling in the face of personal heartache is later evident in the scene where the emperor’s war band discovers the slain Roland and his men:

Der Kaiser unt sine helde
uon perge ze uelde
do chomen si ze Runzeual.
si uunden an dem wal
so uil der toten,
daz fuz niemen nemachte gebieten

an di bar der erde.
ich wane ouch imer mere werde
chlage also fraissam.
wer machte sich des enthaben?
uon den rossen si uilen.
uf den toten si giengen.
ir ieglich suchte den sinen.
di not nemachte niemen gescriben,
diu unter in wart. (6950—6964)

[The emperor and his warriors travelled across the hills until they came to where Roland was. They found so many dead bodies on the battlefield that they were not able to set foot on bare earth. Never again will such a horrible lament be heard. Who would be able to refrain from it? They fell off their horses. They walked on top of the dead. Everyone searched for his own relatives. No one is able to describe the despair that spread among them.]

After the initial shock of seeing their kin and family dead—which is such a shock to Karl’s warriors that they withdraw into an space of intensive interior grief beyond description (*di not nemachte niemen gescriben, diu unter in wart*), Karl is able to perform his lordly duty and find the words to express a grief for which no one has any words, in a highly ritualized, physical display of lordly lament:

der Kaiser brach uz sin bart.
er uil zu der erde.
er sprach: ‘waz scol min nu werde?’
di brust bluwer mit den hanten...
uil groz wart di chlage sîn:
‘scolt ich nu den lip mîn
hi ze stunde fur iuh geben,
ia scolt ir uon grozem rehte leben.
kint des riches,
uwer gelichen
newurden nie uf der erde geborn.
scult ich iwer iugent han uerlorn,
uorderistez chunne!
harte iamert mich des.’ (6965—80)

[The emperor tore out his beard. He spoke: “What will become of me now?” He beat on his chest with his fists... His lament was very intense: “If only I would be able to offer my life for you in this hour, so that you may live your worthy lives. Children of the empire, never was anyone born who compares to you. Alas if I was to blame for the loss of your young lives. This grieves me intensely.]

This lament—the ritualized tearing of the beard, beating of the chest and his lauding of the dead warriors—is less an expression of Karl’s personal grief, than it is a public demonstration of empathy (*misericordia*). This kind of public lamentation is a common motif in medieval literature, but this particular example of it is remarkable because it follows the description of intense personal grief. The juxtaposition of these two forms of grieving is thus thematized by the narrator who presents them as diverse models that are untied in the figure of Karl.

Karl’s duty as lord to negotiate between different emotional spaces is underlined by the angel’s response to his prayer that follows his public lament. After providing emotional comfort to his troops, Karl seeks the comfort of God by prostrating himself on the ground:

Der Kaiser uil zu der erde.
er sprach: ‘wol du hîmîlîscher herre,
der tâc derne gewert uns nicht.
nu sende uns, herre, ain liecht,
daz wir dir ache da genemen.
du scolt uns sigenunft geben. (6990—6995)

[The emperor fell to the ground. He spoke: “Oh, heavenly father, daylight is ceasing. Now send us, Lord, a light so that we may take revenge. You ought to give us victory.]

While he pleads with God, Karl leaves the communal place and moves to a personal place before God. While in the communal place Karl fulfilled the role of compassionate lord to his subjects’ suffering, he now becomes the subject of his compassionate Lord. Weakened by his personal grief, Karl seeks out the compassion of the heavenly Father who has invested him with the grace to pass on that compassion to the Christian people. The appearance of an angel and his reassuring response strengthens Karl emotionally:

Der Engel uon himele gestarcht in dô.
Er sprach: “,nine chlage du so,
iz wider dinem schephare.

do du in diner muter beslozen ware,
do erwelt er dich im ze ainem chnete.
din baitent alle rechte
da ze dem oberisten trone.
dine du nach disem lone.
unt alle di hi belegen sînt,
dine haizent nicht der werlte kînt
sunter sune des oberisten herren.
dir nemac niht gewerren.
uolrite du dine raise,
nefurhte nichaine fraise.
nim du uolleclichen gerich. (7000—14)

[An angel from heaven strengthened him. He spoke: “Do not lament like this before your creator. He chose you as his servant on the day when you were still enclosed in your mother’s womb. The righteous are waiting for you to take your place beside them by the throne of the Father. Earn this reward. All those who have fallen here are no longer the children of the world but the children of heaven. No adverse thing will happen to you. Finish your journey, fear nothing and make your revenge absolute.]

The angel strengthens Karl’s faith, but he also chastises him for displaying his personal grief so excessively before God.¹⁰⁰ The heavenly messenger points to Karl’s role as a ruler in the providential history of Christian victory over nonbelievers. Karl’s personal feelings of grief and fear are without reason since he has already been chosen by providence to remain victorious and his dead warriors are also no longer under his responsibility for they rest for a moment not with Karl but doubt and personal suffering, he is unable to translate his personal grief into communal action and to move his troops past their grief and in the direction of anger, revenge on the enemy.¹⁰¹ Karl’s personal grieving place before God thus

¹⁰⁰ Compare in Schubert, 120.

¹⁰¹ I suggest that personal lordly grief is primarily marked by the inability to transform “grief” into “anger,” to focus on the self rather than on the benefit of the group, the land, or the Christian mission. In “Spielregeln für den Untergang,” Jan-Dirk Müller has described the close relationship between these two emotions, where passive “grief” is the catalyst that turns into active “anger:” “Zorn und truren sind angemessene Reaktionen auf leit, aktiv die eine, passiv die andere, wobei der passive Zustand in den aktiven umschlagen kann.” Jan-Dirk Müller, *Spielregeln für den Untergang: Die Welt des Nibelungenliedes* (Tübingen: Niemeyer, 1998), 208.

functions as a regenerative space. Heeding the angel's words, Karl returns to the communal space with new emotional strength. In the communal place, he applies his personal grief to the benefit of the entire Christian community.

Karl's emotional display of grief is so remarkable and moving that the narrator asks the audience:

wer enthielt sich dar under,
der ie gesach diu grozen wunder,
iz en muse in erbarmen,
do der Kaiser uf sinin armen
chlagete Rôlanten.
er begonde in wantelen
al hin unt her...
fursten die herren
rouften sich selben harte.
bi hare unt bi barte
liden si groz ungemach. (7503—25)

[Who would have been able to withstand when they had seen great terror. Everyone became affected with empathy when they witnessed how the emperor lamented Roland in his arms. He began rock him back and forth...the lords tore out their hair. They caused themselves great suffering by tearing their hair and beards.]

The image of Karl holding Roland in his arms is a powerful moment in the narrative, since it presents Karl both as a grieving uncle and as a compassionate lord. This image signifies beyond the text, as it invokes a familiar iconographic image of the Lamentation of Christ. Like the heavenly father, Karl provides comfort and guidance to those who remain behind in the world and who must find a way to deal with their grief.

Karl's compassionate embrace of Roland and his public lamentation is not without danger. Upon witnessing their lord's grief many of the warriors become overwhelmed with emotion ("ane maze si chlageten/they lamented without measure," 7502 and "si heten

A good lord, such as Karl, is therefore a ruler who switches—in the face of suffering—from his personal, passive, self-centered mode of grief to the more communal, active, communal-oriented mode of vengeful anger and compassion.

manege ungebere/they behaved in many inappropriate manners,” 7528”). Karl’s retainers become worried that Karl’s lament might lead his men to become so frightened that “in gote si in beswôren, daz er mazlichen chlagete, daz im daz uolc da uon iht erzagete/ they pleaded with him in the name of God to lament with measure so that he would not affect the people with panic,” 7574—75. At this moment, the narrative illustrates the emperor’s excellent control over his emotional disposition. Reminded of his God-given role, Karl immediately realizes that he must control his suffering and channel it into actions that will be of benefit to the community.¹⁰² He immediately ceases his lament, orders the fallen formally buried and prepares his warriors to avenge their suffered losses.

3. *Willehalm*: Karl as a Model of Perfect Suffering

Emperor Karl’s exceptional emotional composure in the face of death and grief on the battlefield is cited by the hero of another Middle High German heroic epic. Wolfram’s *Willehalm* presents the title hero as a lord who successfully moves between spaces of communal emotions and personal feeling. Like Karl, the lord Willehalm guides his warriors through their grief over losses on the battlefield. At other moments in the narrative, however, the hero withdraws into personal spaces, such the wilderness or his wife’s bedchamber where he seeks comfort for his personal suffering.

Early in Wolfram’s poem, in the heat of a disastrous battle against the heathen forces at Alischanz, the hero compares his own emotional disposition to that of Karl. Overcome

¹⁰² Compare in Schubert: “Wenn Karl sich der Klage um seinen Neffen hingibt, besteht die Gefahr, dass das Heer darüber ganz verzagt, so dass seine Fürsten ihn beschwören. [...] Vom vorbildlichen Auftreten des Kaisers wird also auch eine Beherrschung der Affekte und die Einhaltung des richtigen Maßes in der Klage erwartet,” 120.

with an overpowering sensation of grief over his fallen warriors, Willehalm laments his personal loss by comparing the intensity of his misery to that of the emperor Karl in Spain:

der ie vor schanden was behuot,
sprach: “vreude unde hôher muot,
ir beidiu sîget mir ze tal.
wie wênenec ist min an der zal!
sint mîne mage tât belegen,
mit wem sol ich nû vreude pflegen,
dar zuo mîn ellenthafte man?
sô grôzen schaden nie gewan
dehein vürste mîn genôz.
nû stên ich vreude und helfe blôz.
ein dinc ich wol sprechen wil:
dem keiser Karel waere ze vil
dirre vlüste z’ einem male.
die er tet ze Runzevâle
und in anderen stürmen sînen,
diene möhten gein den mînen
ame schaden niht gewegen.
des muoz ich immer jâmers pflegen (51.1—18)

[The one who had always steered clear of dishonor spoke: “Joy and confidence, both of you have descended into the valley. How small the number of my men is! If my friends lie here dead who shall I share my joy with? No lord has ever suffered such damage as I have. Now I stand without joy and support. Let one thing be known: These losses would even be too much to bear for the emperor Karl. The losses that he suffered in Roncesvals and in other military campaigns were not as ruinous as mine today. This I will always have to lament.]

By invoking Karl’s grievous losses, Willehalm communicates three things: that Karl is the role model for his own conduct on the battlefield; that he not only fights but also feels as intensely as the emperor; and that he justifies his emotional breakdown by acknowledging that not even the emperor—a master of emotional composure—would be able to keep his feelings in check if he were in Willehalm’s situation. The reason for Willehalm’s intense grief in the face of human loss on the battlefield is—as is that of the emperor Karl¹⁰³—two-fold. On the one hand, he suffers military losses which he thinks are even greater than those

¹⁰³ Elke Koch has remarked on the parallel forms of emotional expression between the hero in Willehalm and Karl in Rolandslied. See: Koch, “Trauer und Identität,” 106-10.

of Karl's infamous defeat in Spain. On the other hand, just as the emperor suffered personally for the death of his beloved nephew Roland, Willehalm suffers personally for the death of his own nephew Vivianz. The narrative presents the disastrous outcome at the battle of Alischnaz both a military and as a personal emotional loss for the hero Willehalm. This is reflected in Willehalm's situation after the battle. The hero lacks two things—manpower and joy.

4. *Willehalm* Moves—Grief and Hero in Motion

The hero in *Willehalm* moves, throughout the narrative, between the spaces in which it is appropriate to feel personal grief and proper to demonstrate communal lamentation. Wolfram uses spatial markers that map out the hero's feelings according to distinct territories through which he moves. The battlefield is a space in which Willehalm expresses grief publicly in a controlled and ritualistic manner. Gyburg's bedchamber and the wilderness, by contrast, allow Willehalm to be alone with his personal feelings of grief.

Willehalm underlines the importance of space when he describes his emotional transformation from joy to grief by comparing his joy to an army's descent into a valley.¹⁰⁴ Later in the poem, Willehalm makes his way past the heathen army and comes into close proximity to his castle. Again, the narrator likens the hero's internal emotional transformation from grief to joy to his external physical movement. Now, the hero ascends from the valley of grief into which he had previously descended:

sus reit der unverzaget,
sô daz in niemen jagete,

¹⁰⁴ The descent of joy into the valley of grief seems based on the biblical metaphor of grieving over the loss of a loved one, as found in the psalm of David 231--6, but this biblical language is fused with the narrative conventions of the heroic epic, where armies also move physically across hills and valleys.

unz er Oransch ersach,
ûf dem palas sîn lîehtes dach.
des wart sîn vreude erhoehet,
diu ê was gar gevloehet
ûz sime herzen hin zetal. (82.15—21)

[Thus, the valiant hero rode without being chased by anyone, until he made out Orange with its gleaming palace roog. When he saw this his joy took flight, for it had previously flown from his heart and into the valley.]

Both Willehalm's physical and emotional flight from the heathen army and his safe return to his embattled castle is described in terms of landscape and place.

The *Willehalm* narrative thus presents the hero's grief by analogy with physical spaces through which he moves—traversing battlefields, mountains and valleys and finally the beleaguered castle of Orange. The narrator uses this narrative strategy most poignantly to divide Willehalm's grief into spaces of emotional exteriority or interiority. The battlefield is a communal place that Willehalm shares with the warrior community, and where he translates his personal grief and despair into appropriate lordly displays. Yet, Willehalm also withdraws into more personal emotional spaces that are either located by the side of the battlefield, such as the hill overlooking the battlefield and the secluded spot in the forest where his fallen nephew lies.

As discussed above, Willehalm compares his own suffering to that of the emperor Karl, and thus stresses implicitly that he too is able to keep personal feeling from interfering with his duties as a military lord. The hero grieves over his fallen warriors both communally and personally in an exemplary fashion. The narrator, however, also remarks on the inherent tension between these two states when he describes Willehalm's conflicted emotions after the ruinous battle of Alischanz:

den marcgrâven von hôher art

begunde jâmern dirre vart,
 ob er sich solte scheiden
 von mâgen und von mannen beiden,
 die dâ tût wâren belegen.
 bî liehter sunne gâben regen
 und âne wolkenlîchen wint
 sîniu ougen, als ob sîniu kint
 waeren al die getouften,
 die sîn herze in jammer souften.
 waere im niht wan Vîvîanz
 ûf dem velde Alischanz
 beliben, er möhte dô wol klagen. (53.1—13.)

[The count of noble birth suffered greatly over having to leave kin and followers, who lay there dead. Rain fell from his eyes while the sun was shining and with no wind or clouds in sight. It was as if all the Christians who drowned his heart in grief were his very own children. He would have had reason enough to lament even if he had lost no one but Vivianz on the battlefield of Alischanz.]

Willehalm's grief is double-coded, for he cries both over the personal loss of his beloved nephew Vivianz and also over the Christian community's loss of many brave men. Not only does Willehalm suffer personally over his Vivianz' death but he also must display compassion for the deaths of all other followers.

Like Karl, however, Willehalm then withdraws to a personal grieving place. He leads his horse into the depth of a shrub-covered wilderness, a representation of an interior space:

der marcrâve zôch zehant
 gein dem wazzer Larkant
 daz ôrs an sîner hende
 bî maneger steinwende
 unz an des wazzers ahganc.
 einen kurzen wec, niht ze lanc,
 reit er durh daz stûdach,
 unz er vor im ligen sach
 des werden Vîvîansens schilt.

[After that, the hero pulled the horse by hand in the direction of the river Larkant, passing many rocks until he reached the riverbank. He rode a short distance, not too long, through the wild shrubbery until he saw before him the noble shield of Vivianz lying in the grass.]

The peak of Willehalm's interiority in this scene is reached when he is confronted with the death of Vivianz:

von jammer liez in al sîn kraft:
unversunnen underz ors er seic,
sîner klage er gar gesweic.
bî einer wîle er sich versan.
dô huop sich niuwer jammer an.
über Vîvîanzen kniet er dô.
ich geloube des, daz er unvrô
der angesihte waere
und aller vreuden laere. (61.18—26)

[On the account of grief all of his strength left him: losing consciousness, he sank off his horse, his lament ceasing. After a while, he came back to his senses. He began a new lament. He knelt over Vivianz's body. I truly believe that what he saw made him very sad und devoid of all joy.]

Willehalm's grief over the loss of his nephew is so intense that he temporarily loses his reason and his ability to find words for the intensity of his grief ("bî einer wîle er sich versan. dô huop sich niuwer jammer an," 61.21—22). Even the narrator assures the listener that Willehalm's grief is so personal that words will not be able to express it: "waz hilfet, ob ich'z lange sage? der marcrâve was mit klage ob sîner swester kinde./What good would it do if I wasted time with words? The count was in grief over his nephew," 69.16—18. The narrator's loss of appropriate words is an indication that neither poet nor listener is able follow Willehalm any deeper into his interior space of grief. Willehalm's grief by the river is so focused on the moment of the hero's self dealing with its loss that Willehalm temporarily loses any sense of his surroundings. The narrator comments that only after the violent outburst of grief subsides is Willehalm able to move out of his interior space:

nû hêten ouch ûz verwallen,
sîniu ougen safes bar.
er moht sich dô wol umbe sehen,
die strâze gein Oransche spehen,
dar in doch sîn herze treip.

unlange er dô beleip.
er dâht an schaden, des er pflac,
und an den vlütebaeren tac,
wie jâmerlich im der ergienc. (69.24—70.5)

[Now he had cried so much that no tear was left in his eyes. He was now able to look around, and he found the road that let to Orange, a place toward which his heart drove him. He did not remain here much longer. He became conscious of the misery that he had lived through, and of a day full of losses, and how much suffering fate had caused him.]

In addition to the secluded location of Vivanz's death in the wilderness, Willehalm's castle is another personal emotional space to which the hero withdraws to focus on his personal grief over the loss of his nephew. In the same way as Willehalm shares the wilderness with no one but God from whom he receives comfort, he shares this personal space only with his wife Gyburg. The narrator specifically remarks on the hero's emotional need to withdraw to a personal space where he may receive the comfort from his wife. The hero's heart helps him to fight his way past the heathen armies towards Orange: "er wolde et ze Oransche hin, dâ Gîburc, diu kûnegin, sîn herze nâhen bî ir truoc./He was drawn toward Orange, where Gyburg the queen carried his heart close to herself," 77.77.9—11.

Willehalm's castle represents a narrative space where the hero receives comfort for his personal grief rather than having himself to comfort the community.¹⁰⁵ Standing before his

¹⁰⁵ Lieselotte Saurma-Jeltsch has argued that the story points to Willehalm's grief as a feeling of Christian compassion for his wife Gyburg who is de facto imprisoned inside the castle of Oransch. She writes: "Nicht allein die Sehnsucht nach der Geliebten ist Grund für Willehalms Trauerhaltung, sondern [...] das Eingesperrtsein in Orange löst in Willehalm diesen Schmerz des Mitleidens, der Compassio aus," 636; Saurma-Lieselotte Jeltsch, "'Compassio' als Heldentugend am Beispiel des 'Willehalm'-Fragments. Zur Darstellbarkeit von Gefühlen in der Epenillustration," *Wiener Jahrbuch für Kunstgeschichte* 46/47 (1993/94), 629—40; Kathryn Starkey, on the other hand, points to the fact that "the narrator declares Gyburg to be his most beloved possession" and that this is reflected in a manuscript illustration where "a representation of Willehalm's castle at Oransche is drawn with Gyburg visible inside. This image thus presents the castle and Gyburg as Willehalm's only two possessions," 200. Kathryn Starkey, *Reading the Medieval Book: Word, Image, and Performance in Wolfram von Eschenbach's Willehalm* (University of Notre Dame Press: Notre Dame, 2004). I suggest that the two observations are related. Precisely because Willehalm understands his wife and his castle to be his property, he is free to draw on either to create a personal space of comfort, where the building and the spouse offer him a retreat from the communal place.

castle, Willehalm is highly conscious that he is about to enter a space in which Gyburc will soothe his grief:

der marcrâve zer künegîn
sprach: “süeziu Gîburc, lâ mich in
und gip mir trôst, den dû wol kanst:
nâch schaden dû mich vreuden manst...” (90.1—4)

[The count spoke to the queen: “Sweet Gyburc, let me in and offer me comfort, which I know you can. After suffering you remind me what joy feels like...]

˘ In the scene inside their bedchamber—a scene that Wolfram added to his source material—Willehalm further points out that he has arrived in a space that the anger of the battlefield cannot penetrate.¹⁰⁶ This is followed by the spouses grieving together over Vivianz’s death and working through their personal loss by showing each other personal affection:

“Gîburc, süeze amîe,
wis vor mir gar diu vrîe,
swaz ich hazes ie gewan,
wan ich gein dir niht zürnen kan.
nû geben beide ein ander trôst:
wir sîn doch trûrens unerlôst. (92.25—30)

[Gyburc, beloved friend, whatever anger or hate I felt before I now am unable to direct against you. Now let us comfort one another. We are not yet fully released from grieving.]

It is evident that Willehalm has left the communal space behind and entered a personal space in which he receives comfort and compassion himself. Emotions of anger are only appropriate in the battle field where they may be transformed into military vengeance.

¹⁰⁶ In his study on narrative perspective in *Willehalm*, Christopher Young points out that Wolfram’s additional scene of Willehalm’s and Gyburc’s love in her bedchamber serves as a vehicle that transforms the hero’s sorrow into joy: “auf quasi-mythische Weise verwandelt physische Liebe, wenn auch nur momentan, die Verluste und Gefahren des Kampfes in Sicherheit,” 154—55. Young places this scene in the context of the narrator’s greater discussion of joy versus grief. He suggests that the narrator illustrates that the protagonists’ lives are—like everyone’s life—full of both of emotional suffering and joy, and reminds the reader that “das gerade das Thema ‘Leid des Lebens’ zu den beliebtesten Diskusstopi der höfischen Ara gehörte,” 157. Christopher Young, *Narrative Perspectives in Wolfram’s ‘Willehalm’: Figures, Erzähler, Sinngebungsprozess* (Tübingen: Niemeyer, 2000).

At home, on the other hand, the hero and his wife may focus on their personal grief and heal each others emotional wounds. The internal space of the couple's grief in their bedchamber and of Gyburc's comfort is in stark contrast to the external world of anger and war:

Gîburc den marcrâven dan
vuorte, den strîtes mueden man,
dô daz ûzer her verzabelt was
und daz inner wol genas,
sô daz in niemen stürmen bôt
und daz gestillet was diu nôt.

[Gyburc then led the hero—who was tired from fighting—as the external army had calmed down and the internal one also recovered so that no one attacked them and their suffering calmed somewhat.]

Inside Gyburc's bedchamber, Willehalm's personal grief is healed through physical love ("mit Terramêres kinde wart lihte ein schimpfen da bezalt, swie zronic er und Tîbalt dort ûz ietweder waere/Terramer's child knew well how to pay for any argument, no matter how much anger he and Tibalt felt for one another outside," 100.14—17) and through Gyburc's spiritual comfort ("si dâhte an sîne arbeit und an sîn siuftebarez leit und an sîn ungevuoge vlust/ she thought about his pain and his miserable suffering and his terrible loss," 100.21—23). The image of Willehalm holding Vivianz's body is invoked here when Gyburc holds Willehalm to comfort him: "daz houbet sîn û fir winster brust leite: ûf ir herzen er entslief/ He laid his head on her left breast and fell asleep upon her heart," 100.24—25.

In contrast to the battlefield, where Willehalm expresses communal forms of grief with appropriate gestures and measured lament, the interior space of the bedchamber is both marked by the very absence of overly expressive gesture and also by the absence of language. Gyburc remarks that the depth of her internal grief for Vivianz in this interior space resists external displays of sorrow and explanation, for "zwô un sibenzec sprâche, der man al der diete giht, die enmöhten gar volsprechen niht mîne vlüstenbaeren sere, ich enhab

der vlüste dannoch mere./Seventy-two languages—which they say are spoken among men—would not be able to express the extent of my grief, for my grief runs unspeakably deeper,” 101.22—26. Gyburc is fully conscious that the conventional language of lament is not able to express the depth of an individual person’s feeling of loss. Any attempt to translate her personal feeling into words must fall short, which we may also interpret as a metatextual commentary on the limits of poetry’s ability to express feeling. In contrast to the communal space where the military leader’s words and gesture must heal the wounds of the community, the couple in the bedchamber needs neither gesture nor language to comfort their grief. The couple’s silent, affectionate embrace is sufficient to comfort their sorrow.¹⁰⁷

5. Transgressions: Personal Grief in the Communal Place

We see how throughout the narrative *Willehalm*’s hero switches, like Karl, between two emotional registers. In the communal space of the battlefield, he expresses his sorrow over the death of his warriors by way of appropriate gesture and in elaborate laments. Off the battlefield, however, Willehalm withdraws into interior spaces where he may grieve personally and without restraint over his personal losses. This is most evident in the contrast between how Willehalm expresses grief in communal spaces versus personal spaces, such as the bedchamber. There are moments in the narrative, to be sure, where personal grief transgresses into communal territory. When Willehalm’s communal lament over the loss of

¹⁰⁷ Gyburc’s co-suffering with Willehalm over Vivianz’s death in close embrace might be reflective of Mary’s act of compassion with Christ’s death on the cross. This possible parallel between the figures of the suffering ladies highlight once more Gyburc’s noble sacrifice after converting to the Christian faith. Mary’s co-suffering for Christ is a well established theme in medieval poetry, art and theological writings. For an overview, see: Amy Neff, “The Pain of Campassio: Mary’s Labor at the Foot of the Cross,” *Art Bulletin* 80 (1998), 254—73.

Rennewart, one of his closest kinsmen, threatens to overpower the hero's senses, a friend immediately corrects this potentially dangerous behavior:

dô der vluz sîner ougen regen
het der zeher sô vil gepflegen,
daz ir zal was umbekant,
dô kom Bernart von Brûbant.
der strâfte in und nam in abe
von sîner grôzen ungehabe...
“dû bist niht Heimrîchens sun,
wiltû nâch wibes siten tuon.
Grôz schade bedarf genendekeit.
über al diz her wirt ze breit
der jammer durch dich einen,
wiltû hie selbe weinen
reht als ein kint nâch der brust. (456.25—457.9)

[When the stream of his eyes has shed so many tears that their number became uncertain Bernard von Brubant stepped in. He chastised him and tore him away from his inappropriate behavior... You would not be Heinrich's son if you wanted to act like a woman. Great misery must be faced with composure. Because of you alone, excessive grief will spread across the whole army if you yourself are crying like a child for the mother's breast.]

Willehalm is reminded that the battlefield is not the place for the lord to seek comfort for himself in excessive tears. Willehalm's personal grief that was permissible in Gyburc's bedchamber—a place where he is allowed to heal his internal wounds by crying himself to sleep on his wife's breast like a child—does not belong in the communal sphere for here it will injure the army's morale and endanger the success of the military mission.

Willehalm consciously reminds himself of the emotional tension that divides his lordly life into a natural and a political space of feeling:

iedoch stet ez mir also:
ich muoz gebâren, als ich vrô
sî, des ich leider niht enbin.
ez ist des houbetmannes sin,
daz er gedendecliche lebe,
und sîme volke troesten gebe. (416.15—20)

[This is my state of affairs: I must act as if I am cheerful, which I am not at all. It is the purpose of the commander to live as an example of bravery and to give comfort to his warriors.]

Following in the footsteps of the Frankish emperor, Willehalm reminds himself—and the external audience—of the Christian lord's duty to show compassion for his community.¹⁰⁸ To do this, the Christian lord must always mediate his personal feelings before he expresses them before the community.¹⁰⁹ Like Karl, Willehalm is a ruler who keeps a perfect balance between modes of personal and communal grief. An exemplarily lord, Willehalm is able to maneuver—physically and emotionally through two spaces that must remain separate from one another. In private places, such as the wilderness before God and in his bedchamber with Gyburc, he seeks comfort for coping with personal loss; in the communal space, as before his warriors, he directs his sorrow toward rebuilding confidence in the group.

My close reading of instances of lordly suffering in the two heroic narratives *Rolandslied* and *Willehalm* has demonstrated that the literary representation of a ruler's grief does not limit itself to ritualized communal displays of sorrow on the one hand nor to violent outbursts of uncontrollable affect on the other. In all narratives, the heroes feel their grief in a personal space of interiority and express their sorrow in communicable displays to the outside world. We have seen that the measure of a good lord greatly depends on how well he

¹⁰⁸ Barthel remarks on Willehalm's ability to suffer like Christ (*compassio*) and also to feel Christian empathy for his subjects, even the heathen enemy: "[Willehalm's Leid] erscheint als compassion mit Christus, als höchste, da auf Gott gerichtete Form des Mitleidens überhaupt. Im zwischenmenschlichen Bereich zeigt Willehalm Mitleid stets im Sinne der *Misericordia*, also als Barmherzigkeit, denn er versucht stets, dem Leid der anderen Abhilfe zu verschaffen," 285.

¹⁰⁹ Althoff comments on the important function of the rulers' communal rituals to present negative events in the best possible light: "Die rangbewusste Adelsgesellschaft verfügte über elaborierte Techniken, das Gesicht der an öffentlicher Kommunikation beteiligten zu wahren. Dieses führte dazu, nicht nur, aber auch auf dem Felde ritueller Kommunikation Unangenehmes zu verschleiern [...], 189."

can keep his personal grief separate from its communal expression. Keeping the borders between personal and communal spaces of grief intact preserves both the king's status and protects the longterm emotional wellbeing of his followers. The emperor Karl is highly lauded for his ability to find a perfect balance between his role of the grieving family man and the compassionate lord throughout and beyond the narrative of the *Rolandslied*. Even in the face of personal loss and guilt, Karl reminds himself that his representative function as communal lord must not be compromised by excessive personal outbursts of sorrow. In *Willehalm*, the hero remarks on the emperor's exceptional composure when his personal grief threatens to destabilize his emotional balance. In those brief moments where Karl and Willehalm are overpowered by personal grief in front of their warriors or the enemy, they are immediately reminded about inappropriateness of their behavior.

The *Rolandslied* and *Willehalm* address the dangers that result when communal lord grieve out of place: if the ruler's personal affect transgresses excessively those spaces where interiority is permissible (when the ruler is by himself, with close relatives at home or in conversation with God) this will lead to the demoralization of the army, sends a message of weakness to the enemy and, most importantly, takes away from the credibility of the lord's office. This danger is nowhere presented in more detail than in *Die Chluge*. As we will see below, over the course of the narrative, Etzel loses control over his emotional balance as a personal person and as a king. Even though he is constantly reminded of the destructive power of excessive personal affect unmediated by reason, the king can no longer—unlike Karl and Willehalm—differentiate between personal feeling and communal emotion. We will also see that king Etzel's inability to keep his personal grief from crossing into the communal sphere has disastrous consequences. It leads to Etzel's renouncement of his kingship and

concludes with the narrator's confessed inability to find an appropriate narrative place for his protagonist's emotions.

Chapter 2:

Dislocation of Lordly Grief: Etzel's Unspeakable Suffering Place

1. Disintegration of Grief in *Die Klage*

Die Chlage is arguably one of the most emotionally charged heroic epics composed around 1200. The text presents the audience with a detailed psychological portrayal of a noble lord's suffering and his struggle with his emotional response that results in disastrous personal and communal loss. The narrative plot picks up where the *Nibelungenlied* ends: Etzel's wife Kriemhilt has caused the death of the king's immediate family, friends and guests and destroyed most of the king's court. In direct contrast to Karl and Willehalm, who display the exemplary ability to keep personal grief and communal sorrow in their separate spheres, king Etzel in *Die Chlage* is unable to keep his personal grief from interfering with the communal space; overpowered by emotional suffering over his personal loss, he is unable to return his focus from his self-centered suffering to the emotional needs of the group. In this chapter, I will first illustrate how Etzel's personal suffering changes his subjective perception of his place in the world. Then, I will argue that Etzel's gradual dissociation from his community is caused by his prioritizing the expression of his own personal grief over the public demonstration of grief that would unify his people and help them to reestablish order. We will also see that his renouncement of God restricts his access to personal spaces in which he is reminded of his duty to return his focus of suffering from the self to the community. Finally, I will illustrate that the poem ends with the displacement of Etzel's body and the non-communicability of his unspoken, self-centered grief. Etzel becomes so lost in his personal grief that he disappears from the narrative, which is predominantly concerned with

social stability and establishing a new center of power. By discussing his inability to locate Etzel and his suffering, however, the poet presents a poetic predicament to his audience that scholars have not yet identified in literature from around 1200: Etzel is a character whose suffering withdraws into a subjective space that remains inaccessible to the text-internal community and to the narrator, and thus grief resists its own narratability.

2. Personal Suffering Before the Group: The Conflation of Communal and Personal Grieving Space

From the very beginning, *Die Klage* parallels Etzel's internal emotional collapse with the collapse of his external world. In contrast to Willhehalm, who returns from the horrors of the battlefield to personal spaces of comfort, Etzel's personal space *is* the battlefield. I argue that the destruction of Etzel's palace is symbolic for the dissolution of the borders between Etzel's personal and the communal grieving spaces. The violent extent of Etzel's suffering in the face of loss is consistently linked with his realization of the disintegration of the communal place.

Etzel's inspection of the destruction of his palace puts in motion the intensification of his personal grief and the decline of his faculties of reason. The longer king Etzel wanders around the dead bodies of friends and family inside his ruined court, the more unstable his emotional disposition becomes:

Daz hûs lac da gevallen
ob den recken allen,
die durch strîten kômen drin.
dem wirte gie sîn zît hin
mit leide und ouch mit sere.
sîn hôhez lop und êre
wâren beide nider komen.
mit siuften veste het genomen

in des fürsten herzen
 vil jamerlîchez smerzen.
 an dem ie vil êren lac,
 getrüebet wart sîn liechter tac.
 vreude im was zerunnen.
 ich waene im sîne sunnen
 niht mere schînen wolden.
 die vreude die dâ solden
 im in sînem herzen wesen,
 der muos er âne nu genesen;
 wand er anders niht ensach
 wan manegen bluotegen bach
 vliezen ûz starken wunden,
 die im in kurzen stunden
 vreude hêten benomen. (587—609)

[The palace had fallen on top of all the heroes who had entered there to fight. The host's time was filled with pain and suffering. This was the downfall both of his high praise and honor. Accompanied by sighs, pitiable pain had taken possession of the lord's heart. The one who had been invested with high honor experienced the darkening of his bright days. His joy had melted away. I think that his sun would no longer shine for him. He now had to live without the joy that should have lived inside his heart. This happened because he saw nothing else but many bloody streams flowing from deep wounds; that sight had taken away his joy in no time at all.¹¹⁰]

Wherever Etzel turns, his court is filled with the horror of death and destruction.

Etzel's grief is an overpowering affective response to the horrible sights inside his palace.¹¹¹

The narrator points out to the listener that grief first enters the king's heart through the eyes and ears. The sights (streams of blood) and sounds (sighs) that now fill the environment of

¹¹⁰ All translations of *Diu Chlage* are mine.

¹¹¹ In her interpretation of Etzel's practices of grief and lament, Angelika Günzburger points to the ruler's heart as the seat of his emotional disposition: "Im Zusammenhang mit Klagesituationen hat auch das 'herze' Bedeutung. Es ist nicht nur physisches Zentrum, sondern wird als Sitz der Seele, der Gemütsbewegungen, der Sinnesart eines Menschen gedacht [...] Das Herz ist der Angriffspunkt für Schmerz und Trauer [...]," 146. Angelika Günzburger, *Studien zur Nibelungenklage: Forschungsbericht—Bauform der Klage—Personendarstellung*, (Frankfurt am Main and New York: Lang, 1983).

Etzel's court fill Etzel's heart. These external sensations aid emotional suffering to move *into* Etzel's heart, while joy moves *out of* his heart.¹¹²

What is exceptionally shocking to Etzel and certainly to the audience is thus the displacement of the violence itself. The order of the king's court, normally a place of physical and emotional security, has been breached, and so has the emotional order of the king's disposition, which is closely tied to that place. Since the court is traditionally an extension of the king's communal self, the destruction of the harmony of the place is tantamount to the destruction of the ruler's person.

Initially, the king's responds with traditional gestures (violent hand gestures and wailing) to the dissolution of the borders between communal and personal space:

| -er begunde houbet unde hant
winden also sere,
daze z küenege nie mêre
weder sît noch ê geschach.
er hete leit und ungemach:
des moht man wunder von im sehen.
man muose Etzeln des jehen
daz also sere gekleit
würde mit der wârheit
nie mê von deheinem man.
wie lute er wüefen began! (614—24)

[He began to wring his head and hands more violently than any king before and after. He experienced suffering and misery. Therefore one could witness that he behaved more than strange. But one must admit that, truthfully, no man would ever grieve again with such intensity. How loudly he began to wail!]

The intensity of Etzel's suffering exceeds by far that of Karl and Willehalm. The narrator tells us not only that Etzel's expressions of grief are more visceral than the

¹¹² The directionality of grief moves from external space to internal space: "Der Schmerz, den der König empfindet, erscheint als ein Geschehen, das von aussen her auf in einstürmt. Der seelische Zustand Etzels verdichtet sich im 'trüben Herzen,' das durch Reizeinwirkung von außen aufgestört wird," 146. Günzburger.

emotional display of any ruler before or after, or that his behavior has never been seen before, but also that Etzel's grief is as unheard of (*wunder*) as it is sincere (*mit der wahrheit*).

Etzel's loud wail threatens to further destabilize the architecture of the king's palace: "diu stimme ûz sînem munde erdôz in der stunde, do er sô sere klagete daz dâ von erwagete beide türne und palas./ Then his voice from his mouth reverberated, for he wailed so intensely that towers and palace shook" (627—31). We note how the horrible sights of his palace's destruction that entered Etzel's heart through his eyes now leave his body and affect the stability of the external world. This reciprocal relationship between external and internal space underlines the close relationship between the king's internal space of grief and the power of its external expression.

We have seen how even an exemplary ruler like Karl lives under the constant threat of being overpowered by personal grief, so that his exercise of reasonable communal conduct becomes compromised. In contrast to Karl, who only loses part of his reason, Etzel loses complete control of his mind when he is faced with personal grief. The narrator tells the audience that the intensity of Etzel's grief prevents the king from acting with good judgment:

swie lützel vreuden ê dâ was,
ir was nu verre deste min.
er hete verwandelt den sin,
daz er bi der stunde
wizzen niht enkunde
ob ez im laster waere.

[Whatever little joy there had been before, now there was even less. His mind had completely turned so that at that point he was unable to know anymore whether his behavior would cause him dishonor.]

Personal grief incapacitates the king's ability to judge whether his behavior is appropriate or whether it adds to the dishonor which his office has already undergone. This is in direct contrast to Karl and Willehalm, who restore their good judgment by leaving the

scene of horror and finding comfort with their relatives or with God. The grieving Willehalm, for example, is always conscious of his lordly duty to translate his personal grief into an appropriate display that provides his followers with comfort and compassion. Etzel, however, is unable to provide his followers with this comfort. He loses sight of joy, of his subjects and of his own royal position.

3. Overpowering *Unmaht*: Political Repercussions of Etzel's Personal Grief

We have seen that it is a convention in the heroic epic that the ruler's personal grief must be mediated—and translated into appropriate measured gestures—before it is presented to the warrior community, as not to interfere with the communal sphere. Both in the *Rolandslied* and in *Willehalm*, the lordly heroes are immediately reprimanded by a close friend or advisor if they lose control over their personal affect before the group. This is not any different in *Die Chlage*. When Etzel is so overpowered by grief that he sinks to the ground as if unconscious—an obvious sign of the ruler's powerlessness, his friend Dietrich of Bern reminds the king that such an excessive display of emotional weakness does not befit the position of the king, for it endangers his communal reputation:

nâh der klage er nider seic,
als ob er waere entslâfen.
Dar umb begunde in strâfen
von Berne her Dietrîch.
er sprach “ir tuot dem ungelîch
daz ir sît ein wise man.
daz iuch niht vervâhen kan,
daz lât: daz ist mîn lêre.” (850—57)

[After he had lamented in this fashion, he sank to the floor as if he had fallen asleep. This behavior caused Dietrich of Bern to reprimand him. He said: “You don't act like you are a wise man. Do not conduct yourself in a manner that is of no benefit to you: that is my advice.]

Dietrich's reprimand is to remind Etzel that lordly grief should be expressed for political and social gain rather than for personal gain.

Dietrich's greatest concern is the endangerment of his lord's reputation. Dietrich clearly reminds Etzel that his role of the king includes the measuring out of compassion and consoling encouragement to his friends, vassals and subjects. Dietrich asks the ruler to perform the duty that his followers expect of him: "nu solt ir, edel künec guot, troesten friuntlîche mich armen Dietrîche./now is the time, noble king, to give soothing comfort to me, pitiable Dietrich," 1026—28). The fact that Dietrich must request to receive the king's compassion casts a highly troubling light on Etzel's ability to perform his royal office honorably.

Dietrich's greatest concern is not only of personal nature, however, but also has in mind the political repercussions of Etzel's emotional and physical powerlessness. Dietrich fears that the king's subjects throughout the realm will interpret Etzel's intensive grief as a signal not only of personal but also of political weakness:

als er den Etzeln gesach,
dem gelîch er dô sprach
sam im niht arges waere.
"ach wê dirre maere,
gevreiscet man diu in daz lant,
daz ir mit wintender hant
stêt als ein bloede wîp,
diu ir zuht und ir lîp
nâch friunden sere hât gesent.
des sîn wir von iu ungewent,
daz ir unmanlîche tuot. (1015-25)

[When he looked at Etzel he spoke as if he had never seen anything worse: "Alas, if the entire land should see you standing there wringing your hands like a woman who longs, by way of her conduct and her body, for her friends. We are not used to the fact that you act in such an unmanly manner."]

Dietrich predicts that Etzel's womanly behavior is out of place and will have political repercussions. According to Dietrich's reasoning, excessive grief is appropriate in personal, female spaces, while the king must maintain a masculine communal display of strength, especially in the face of sorrow.¹¹³ Dietrich is thus very conscious of Etzel's increasing inability to distinguish between personal and communal spaces of grief.

Etzel is unable to meet Dietrich's request for compassion and comfort: "er sprach, "wie solde ich geben tröst? Jâ bin ich alles dez belôst daz zur welde ie gewan, niwan daz ich den lîp noh hân âne guote sinne./How could I offer comfort? Indeed, I have lost everything that I have ever owned in this world, all that's left is my bare life and even that has been abandoned by reason," 1029—33. Immediately, Dietrich reminds Etzel that his position requires him to put his personal grief aside and—even though he might not feel like it on the inside—to act as if he were still able to provide comfort others who have also lost their loved ones and loyal warriors: "her kûnec, lât iuwer swaere, und tuot dem gelîche ob ir Dietrîche wellet helfen von der nôt./Noble king, hide your sadness and act as if you were able to provide comfort to the suffering Dietrich," 1041—45. Dietrich's asks Etzel to remember that which both Karl and Willehalm never forgot inspite of their personal grief: that a good king must control that which he feels on the inside. Dietrich requests that king at least acts as if he still were able to show compassion for his subject's suffering. But Etzel's inability to play the role of the compassionate ruler—even to playact it if necessary—confirms that the

¹¹³ This is underlined by Schmidt's assumption of the general powerlessness of Brünhild's and Kriemhild's female lamenting characters, already in the *Nibelungenlied* but more so in *Die Klage*. See: Siegfried Schmidt, "...so sere klagete diu kônigin"—Brunhild vom Nibelungenlied zur Klage," *The Nibelungenlied: Genesis, Interpretation, Reception, Kalamazoo Papers 1997—2005*, ed. Sibylle Jefferis (Göppingen: Kümmerle, 2006); as discussed in the previous chapter, Willehalm may also grieve for personal reasons in his bedchamber, which is dominated by the female presence of Gyburc.

king's grief has robbed him of his ability to distinguish between communal and personal matters of emotion.

Gerd Althoff has discussed in great detail how important a medieval ruler's physical gestures were to affect the emotions of his subjects and to maintain his power.¹¹⁴ In *Die Chluge*, Etzel's loss of reason and self-control, however, prevents him precisely from communicating grief and thus maintaining his emotional connection with his community. A passage that illustrates Etzel's inability to deal with his subject's grief details Etzel's frustrated attempt to command his distressed subjects to honor the dead by disarming them. When Etzel's men, who are struggling with their own personal grief themselves, fail to open the clasps on the armor quickly enough, Etzel bursts into a passionate fit of anger: "der künec het niht zornes rât: von ie gie er sâ zehant da er aber Dietrîchen vant/the king displayed anger without reason. From there he quickly went to where he found Dietrich," 1628—30. The narrator's description suggests that Etzel's outburst of anger is unlikely informed by reason but that Etzel's *zorn* is rather a violent outburst, which is uncontrolled and misses its objective. Etzel's anger has no reason or direction, nor does it accomplish its intended goal, to move his subjects to prepare the bodies of the dead for their funeral. Instead of completing the task of preparing the bodies of the dead for a proper burial, Etzel flees the scene in despair and the king leaves his subjects alone with their grief. The longer that the narrative

¹¹⁴ Etzel's grief is thus taking no more part in the ritualistic, communal act or a role, which Althoff describes is so expected to be played by the ruler: "Suggeriert wurde von allen Teilnehmern vielmehr die Spontaneität der Handlungen einschliesslich der gezeigten Emotionen. Deshalb sind...Begriffe aus der Theatersprache, metaphorisch verwendet, hilfreich, weil sie eine realistische Vorstellung vom Kontext ermöglichen in dem sich rituelles Geschehen vollzog [...] Die Akteure des Rituals spielten gewissermassen ‚Rollen,‘" *Macht der Rituale*, 192. Etzel grieves so intensively that he cannot play this role that the community expects him to play. The emotions that he shows are not an act nor are they preceded by rational planning. Gerd Althoff, *Die Macht der Rituale: Symbolik und Herrschaft im Mittelalter* (Primus: Darmstadt, 2003); also: *Inszenierte Herrschaft: Geschichtsschreibung und politisches Handeln im Mittelalter* (Wissenschaftliche Buchgesellschaft, Darmstadt: 2003).

follows Etzel's increasingly erratic movement about his ruined palace among the fallen dead, the more Etzel's personal grief prevents him from dealing out compassion to his subjects.

There are certainly brief moments when Etzel manages to collect whatever reason he has left. These passages point to the fashion in which Etzel should act, but cannot. When Dietrich is so overcome with personal grief over the death of the warrior Wolfhart, Etzel's display of compassion is exemplary: "dô weinten aber beide in angstlichen sorgen. die helfe unverborgen man dô an Etzelen vant./ Both of them cried in fearful sorrow. There you could witness Etzel's communal display of comfort," 1674—77. The narrator stresses the importance that Etzel can openly display empathy for his friend. The king's display of compassion is such an honorable gesture that Etzel is immediately lauded by the narrator. Likewise, the narrator also praises Etzel's behavior as befitting his royal position, when he responds to Hildebrand who is weakened by his injuries and sinks to the floor:

der künec Etzel dô dernider
zuo zim kniete in daz pluot:
do vergôz er den helt guot.
sich erscamte Hildebrant:
sîn houbet ûf des küniges hant
vil harte sweiziges lac.
dem er dâ diene manegen tac,
der diene im nu von schulden.
er hete nâh sînen hulden
vil harte wol gerîten:
ez waere übele vermiten,
daz Etzel hête getân. (2114—2125)

[Etzel knelt down by [Hildebrand's] side in the blood. He served the hero water as he should. Hildebrand felt ashamed. His clammy head rested heavily in the king's hand. The one who he had served many times now served him out of duty. He had ridden after his favor many times and with all his effort. It would have been unjust had Etzel not performed this duty for him.]

In this brief moment, Etzel puts his personal grief aside and dutifully comforts one of his most loyal vassals who has always served him dutifully. The narrator's explains that

Etzel's display of lordly comfort is the only just thing to do, since the lord-vassal relationship demands it.¹¹⁵ The narrative thus leaves the possibility open that the ruler may yet be able control his personal affect and provide his subjects with empathy, compassion and emotional comfort.

Etzel's capacity to perform his political duty of providing comfort and emotional guidance to the community, however, is short-lived. When the horrible sight of his dead wife and child enter his heart, Etzel is once more overcome with a violent outburst of grief

der künec gie sâ zehant
da er sîn wîp ligen vant
und sîn kint an dem rê.
vor jammer wart im also wê,
daz er viel in unmaht.
in het der jammer dar zuo brâht
daz im zuo der stunde ûz ôren und ûz munde
begunde bresten daz pluot. (2310—13)

[The king went there where he found his wife and his child propped up. His intense misery pained him so much that he lost command over his powers. Misery drove him into a state where blood immediately gushed from his ears and mouth.]

The narrator plays on the word 'unmaht' in describing the king's suffering: in Middle High German, the word means both lack of political power and unconsciousness. We thus may interpret Etzel's falling into state of emotional 'unhmaht' as both an internal and an external process: Etzel loses both control over his emotions and his bodily functions as well as over his political power and communal influence. The ruler's 'unmaht' thus applies to the two spaces that the ruler occupies—one that is personal and the other communal. Excessive grief leads to a physiological state of 'unconsciousness' of the man but at the same time also to 'powerlessness' or the losing of control of the ruler's political power.

¹¹⁵ On the political importance of the relationship between the king and his friends and vassals see: Gerd Althoff, *Verwandte, Freunde und Getreue. Zum politischen Stellenwert der Gruppenbildung im frühen Mittelalter* (Wissenschaftliche Buchgesellschaft: Darmstadt, 1990); "Verwandtschaft, Freundschaft, Klientel: Der schwierige Weg zum Ohr des Herrschers," *Spielregeln der Politik*. Ed. Gerd Althoff. 185—98.

4. Leader Without External Sense(s): Etzel's Grief as Focus on the Self

Etzel's excessive personal grief in the communal place renders it senseless. The more intensive this grief becomes, the more Etzel is equally unable to use his senses. Like Karl, at one point the king's eyes and ears become blocked by the stream of blood that rushes from them. Etzel loses the command over two of the king's crucial senses—the ear with which a king listens to reason and the mouth with which he commands with wisdom. Etzel's court becomes alarmed at their lord's inability to listen to any reason or to speak any words of comfort:

ritter unde vrouwen
in jammer klagelîche
bâten den künec rîche
daz er den lîp niht sô verlûr
unt daz er bezzern trôst kûr:
daz waere in beidenthalben guot. (2320—2325)

[Knights and ladies pleaded with the mighty king under great lamentation that he should not lose his life in such a manner and asked him to choose to console himself better: that would be advantageous both for him and for them.]

The plea of the courtly community for their king not to lose his 'lip' is motivated by the communal need of their lord's support in the midst of catastrophe. Etzel's emotional functioning is literally no personal matter at all, but the ruler's ability to make sense of suffering affects the future of the entire community. Dietrich reminds Etzel that a king has not only a responsibility to those who are dead but also to those who still alive: "her Dietrich sprach: "ja sult it lân iuwer grôz ungehaben. sine sint niht alle noch begraben, diu iu ze dienste sint gewant./Indeed, you should set aside your great turmoil and distress. -Not everyone who is in your service is dead yet," 2444—2446." I interpret Dietrich's accusation of Etzel's 'ungehabe' not only as 'inappropriate behavior,' but also as 'taking no action at

all.’ These two translations describe well where Etzel’s increasing grief takes him: his senses are so blocked by their focus on longing for the lost ones that their disfunctionality prevents Etzel from tending to the living.

In a great lament, Etzel announces that he wishes to be absolved of the responsibility for external, communal matters:

waz sol mir nu mîn golt rô
oder deheiner slahte rîchtuom?
gewalt, werltlîcher ruom,
daz ist an mir verdorben.
mîne man sint erstorben,
dar zuo kint unde wîp.
war zuo sol mir der lîp,
zepter oder krône,
diu mir ê vil schône
stuont in allen mînen tagen?
dine will ich nimmer mêr getragen:
vreude, êre und werdez leben
daz wil ih allez ûf geben,
und wilz allez nider legen,
des ich zer werlde solde pflegen,
sît ez mir allez missezimt.
ine ruoch wenn mich der tôt nimt. (2462—2478)

[Of what use is my red gold to me now or any riches at all? Power and worldly honor have turned foul on me. My kin has perished, and so have my child and wife. Of what use is my life, my crown or my scepter which always fitted me so handsomely? Never again will I carry them: joy, honor and a noble life I will forsake, will lay down all those things that I should care for in the world, for it no longer befits me.]

Etzel’s lament signals to the audience that the king’s mind is disassociating itself from its communal attachment. His threat of renouncing the crown (*nider legen*, 2475), speaks to his inability to seeing to his responsibilities in the world (*des ich zur werlde solde pflegen*, 2476).

The lament of a good lord has a stabilizing function: Willehalm laments appropriately—for he provides comfort to his group through proper commemoration of the

dead. Etzel's lament, in contrast, is destabilizing because it is uncontrolled. Etzel's threat of renouncing the crown has a disastrous effect on the emotional morale of his friends. Seeing his lord's weakness, Dietrich's control over his feelings threatens to leave him as well:

der künec weinen began
sam do ers aller êrste pflac.
ein teil ouch nidere gelac
hern Dietrîches vester muot.
vor müede der helt guot
sich in ein venster leinte nider. (2488—93)

[The king began to cry in the same manner as he did before. There, Dietrich's strength of mind also fell. Fighting exhaustion, the noble hero lied down in a window.]

Dietrich's reaction to the withdrawal from Etzel's comfort shows how important the king's display of appropriate grief is. Excessive displays of personal affect by a ruler will endanger the physical and emotional well-being of the whole community. We may interpret Dietrich's sudden suggestion for all of Etzel's vassals and friends to leave Etzel's court immediately as emotional damage control. Dietrich recommends: "daz dunket mich nu raetlîch, dâ mit rûme wir daz lant./I think it prudent for us to leave this land," 2502—3). This withdrawal of Dietrich and the other men from Etzel is a retreat from a selfish king's feelings that injure rather than heal, destroy rather than comfort, and aggravate everyone's grief without purpose. Before departing from the court, Hildebrandt reminds Dietrich (which is certainly also intended as a stinging reminder of Etzel's emotional neglect) that—no matter how strong one's personal feelings of grief—one must not forget to pay tribute to the loyalty to one's friends and vassals: "wir suln durch unser leide der triuwen niht vergezzen./We must not forget our loyalty on account of our [personal] grief," 2508—9) to which he adds that "swie nîder sî gesezzen iuwer freude unt ouch diu mîn, doch suln wir immer die sîn die staeter triuwe kûnnen pflegen/However bereft of joy we were, we must vow to always

remain loyal to each other,” 2510—13. Dietrich reminds Etzel that excessive grief for personal reasons is a threat to the stability of the lord-vassal relationship. Dietrich suggests a proper course of action that might yet save Etzel’s political reputation:

“wir suln”, sprach dô Hildebrant,
“der guoten recken gewant
heizen waschen ûz dem pluot
unt diu zieren wâfen guot
heizen wol behalten.
wil Etzel witze walten,
ez mac im lithe noch gefrumen
und ze grôzen staten komen.” (2531—38)

[“We ought to give orders,” spoke Hildebrand, “for the noble warriors’ garments to be cleaned from the blood and for the precious weapons to be preserved. If Etzel will act like a wise man now he might yet return to his great estate.”]

Dietrich, too, advises Etzel that it would be more useful to send his vassals home to their own courts instead of keeping them in this place of great suffering:

her Dietrich sprach: ich wil iu sagen,
vile del künec rîche,
welt ir nu lobelîche
tuon nâch grôzem leide,
sô râten wir iu beide,
ich und meister Hildebrant,
sult wider den weisen senden
(des enlât iuch niemen wenden)
swaz von ir lande her sî komen,
die der tôt hie hât genomen.
des gewinnet ir noch êre:
die jungen mugen iu mere
gefrumen den diu sarwât
die hie der tôt erloeset hât.” (2546—2560)

[Dietrich spoke: “Let me tell you, most noble and mighty king: if you will now act honorably after having suffered so much pain, both I and master Hildebrand advise you to send everyone back home to the lands of the orphans from where the dead have come—and let no one talk out of it. Through this act you will yet come to honor: The young men will be of more use to you than the armor that death has unclasped from these bodies.]

The plea of Dietrich and Hildebrand is underlined by their prediction that not all is lost if Etzel will communicate his willingness to act as the country's lord and to take appropriate measures that provide comfort to the communities that have lost so many relatives and friends.

In a desperate attempt to secure Dietrich's and Hildebrand's company, Etzel attempts to appeal to his vasals' sense of loyalty:

er mant si triuwen beide,
Hildebrande unt Dietrichen:
"welt ir mir nu entwîchen,
sît ich mîn volc verloren hân?
wie sol ich eine nu bestân?" (4122—4126)

[He reminded Hildebrand and Dietrich of their duty of loyalty. "Will you leave me now that I have lost my warriors? How I am to survive all by myself?"]

Etzel's reminder of loyalty, in turn, is immediately reprimanded as a personal, selfish act, rather than based on reason that would benefit the community, for Etzel's reason to keep Dietrich and Hildebrand close to him is motivated by personal reasons. Etzel's friends are to comfort the personal loss of one individual grieving person (*wie sol ich eine nu bestân*):

Dô sprach der Bernaere
"wie wolt ir daz ich waere
ân helfe und ân die mîne?
ein ieslîch man die sîne
bî im vil pillîchen hât.
ir sehet wol wie mîn dinc stat:
ich unt diu triutinne mîn
suln niht mêr ellende sîn." (4127—34)

[The man from Bern spoke: How can you demand for me to remain away from my support and kin? It is right that every man should be surrounded by his own people. You can clearly see how my things stand. I and my trusted men shall no longer live in suffering.¹¹⁶"]

¹¹⁶ In MHG, 'Ellende' has the meaning of either 'misery' or 'exile/banishment.' The double meaning underlines the close connection between Etzel's external and internal position in a place on the fringe and in a miserable emotional state of mind.

Dietrich reprimands Etzel not only for placing his personal grief before the wellbeing of his vassals' own kin and lands, but he also seeks to cloathe a selfish request as a lordly command. Etzel's intense grief does not allow him to appreciate any emotional or political matter other than his own (*wie mîn dinc stat*). When Etzel's tactic leaves his vassals unimpressed he resorts to a highly embarrassing communal display of supplication: "swaz Etzel vlêgen kund oder pitten zuo der stunde, dar umbe wolden siz niht lân, er muose âne sie bestân./ However hard he pleaded or begged they would not refrain from leaving, and he had to get along without them," 4135—38. The price that Etzel has to pay for forgetting about one of his most essential communal duties—to lead the community in working through and moving past their grief—is that his subjects turn away from him and ultimately forget him.¹¹⁷ This severance between the ruler and the community leads to the loss of the little reason that Etzel has left at the moment when his friends finally leave his court: "Etzel wandelte den sin von disen starken leiden./ Etzel lost his mind due to this overwhelming grief," 4142—43. The narrator describes the very moment when Etzel loses his mind completely in great detail and with great psychological interest:

Dô si zem wirte urloup genâmen

¹¹⁷ Etzel suffers the fate that Katharina Philipkowski describes as a narrative marker of incomplete or damaged noble legitimacy of power in her discussion of the character Rennewart in Willehalm: "Sein Vergessen verweist damit auf das, was alles Vergessen in der höfischen Dichtung miteinander verbindet: Der fehlende legitime Herrschaftsanspruch. 'Vergesslichkeit' scheint das paradigmatische Merkmal aller beschädigten oder unvollständigen Identitäten der mittelalterlichen Epik zu sein.. Das richtige Mass der Erinnerung ist existenziell für denjenigen, der Herrschaft ausüben muss—Herrschaft über andere, aber eben auch über sich selbst. Er darf dem Sog der Gegenwärtigkeit nicht erlegen, sondern muss in der Lage sein, Realität abstrakt zu vermitteln, zu relativieren, zu vergegenständlichen, sich also dem, was als konkret erfahren wird, nicht auszuliefern, sondern es zu unterwerfen und zu bändigen. Nur wo diese Bändigung gelingt, kann gesicherte Identität entstehen, wo sie misslingt, ist sie stets gefährdet oder schon verloren," 157. Etzel is exactly unable to translate his moment of affective grief into a measured display of communal grief and loses —when he moves into an interior space of self-centered grief his identity as a king and as a traceable epic character. See: Philipkowski, Katharina. "Erinnerte Körper, Körper der Erinnerung." *Kunst und Erinnerung. Memoriale Konzepte in der Erzählliteratur des Mittelalters*. Eds. Ulrich Ernst and Klaus Ridder. (Cologne, Weimar, and Vienna: Böhlau, 2003). 139—159.

und ê si ûz dem hove quâmen,
 der kûnec viel nider für tôt.
 im gab der jammer sôhle nôt,
 daz er der sinne niht behielt
 und sô kranker witze wielt
 daze r unversunnen lac.
 lebt er sît deheinen tac,
 des het er doch vil kleinen frumen;
 wande im was an sîn herze kumen
 diu riuwe also manecvalt,
 daz in daz leit mit gewalt
 lie selten sît gesprechen wort.
 ern was weder hie noh dort,
 ern was tôt noh enlebete.
 in einem twalme er swebete
 dar nâch in weiz wie manegen tac,
 swie grôzer hêrscefte er pflac,
 dar zuo was er nu gedigen,
 daz si in eine liezen ligen
 und niemen ûf in niht enahte.
 wie erz sît bedâhte,
 daz hât uns niemen noch geseit,
 dô her Dietrich dan gereit. (4183—4206)

[When they left their host and they rode out of the courtyard the king fell to the ground as if dead. Grief gave him such great pain that he could not hold on to his senses and thus he lay there with a sick mind. If he lived another day thereafter he did not make good use of them; regret had taken over his heart that he never again spoke a word. He was neither here nor there, not dead nor alive. He lived behind a veil of fog for I do not know how many days. Even if he had possessed great power before he had now been reduced to being left by the wayside where no one took notice of him. No one has ever told us how he fared since the day that Dietrich left him.]

The narrator is unmistakably awed in the face of the destructive power of grief, which causes Etzel to lose control over his mind and his kingship.¹¹⁸ Etzel's internal suffering has so overpowered his mind and his body that the king no longer has any command over his reason or his body. This is evident when the narrator prognoses that even if Etzel were to live another day it would not be of any benefit (*frumen*) to him. Etzel's speechlessness is again a

¹¹⁸ Gûnzburger comments that "die Macht des Königs ist verblichen. Keiner beachtet ihn mehr. Diese kleine Szene zeigt, wie Klage und Trauer zu physischer und psychischer Vernichtung des Menschen führen können, wenn dieser keinen Überwindungsmodus kennt und damit auch keinen psychischen Gesundungsprozess durchmacht," 144.

crucial narrative marker of the king's absent powers, for he is no longer able to command his people of how to neither work through their grief nor provide words of advice, guidance, comfort or compassion. The king's loss of his language, I would suggest, thus signifies his loss of his emotional and political command over his court, his subjects and his own body. In short, the mute, immobile king commands no longer, nor does he translate his feelings into appropriate communal signals or rulership. Etzel withdraws into an interior space of grief to which the courtly community has no access.

The narrator summarizes Etzel's state of mind by using spatial imagery: "ern was weder hie noh dort, ern was tôt noh enlebete/ he was neither here nor there, neither dead nor alive," 4196—97). In fact, Etzel has made himself so invisible that (niemen ûf in niht enahte/ no one took notice of himn any longer," 4203—3). Since he has ceased to send out any signals that outwardly express his willingness or ability to fulfill his former role of companion, ruler and friend, Etzel withdraws into a personal state.¹¹⁹ With Etzel being incapacitated by his feelings there are no more signs to be observed, no more commands to be followed and no more empathy to be felt. The person of the king no longer exists in the external world.¹²⁰ Etzel's emotional withdrawal from his office and from the external community thus has not only repercussions for the textual community but also for the telling of the narrative itself, and by association, for the external audience. The position—both emotional and physical—of the king disappears from the narrative radar at the moment when

¹¹⁹ Gûnzburger points to the fact that Etzel calls himself an 'arman' person: "Sein Rang gilt ihm nichts mehr. Der König hat Frau, Kind, Verwandte und Mannen verloren und ist so unglücklich, dass er sich von einem Besitzlosen nicht mehr unterscheidet," 103.

¹²⁰ Peter Haidu's argument on the necessity for royal power to remain visible through repetitive communal rituals helps to explain why Etzel's withdrawal from the communal display of grief is tantamount to the loss of his worldly reputation, Haidu, 74—75.

the narrator must admit to the listener that no one has yet reported what Etzel's feeling were after his friends had left him: "wie erz sît bedâhte, daz hât uns niemen noch geseit./How he felt about it since no one has told us to this day," 4204—5. We note that the narrator regrets that he is unable to finish his story, since one of his main protagonists has escaped him.¹²¹

5. No Place With God: Renouncing Christ, Renouncing Lordship

The concern of the poets of the 1200 heroic narratives with the representation of exemplarily a lordly figure who possessed the ability to make a distinction between expressing his suffering both personally and communally is also informed by the changing attitudes toward the nature of Christ. In the course of the twelfth century, medieval people had become increasingly interested in the human nature of Christ, and specifically so in his exemplary emotional faculties, which the medieval Christian lord should imitate. At the center of interest was Jesus' exemplary ability of translating his personal experience of suffering as an individual human being into empathy and emotional support for all of humankind. Just as Christ was both an individual sufferer and a Lord who could ease the Christian community's suffering, who gave his personal suffering a communal purpose, the good medieval ruler was to follow Jesus' selfless example of translating personal suffering into communal suffering. The grieving lord, who was both connected to Christ and the

¹²¹ We may say that the breakdown of Etzel's gestures and language in the text leads not only to communal silence within the text but it also leads to the early end of the heroic narrative itself. For a discussion on eyes and ears as vehicles of the medieval narrative, see: Haiko Wandhoff, "'Aventiure' als Nachricht für Augen und Ohren: Zu Hartmann von Aue's Erec und Iwein," *ZfdPh* 113 (1994), 1—22.

community,¹²² had to find the correct balance between personal and communal suffering had a role model in the figure of Christ. Beginning in the twelfth century, theologians became increasingly interested in Christ's human nature, and specifically in his feelings toward his own suffering as well as human suffering.¹²³ The Christian lord held his power over his subjects by divine grace, and was considered to be the mediator between God and the Christian community. Just like Christ the Lord was able to translate his personal suffering on the cross (*compassio*) into empathy (*misericordia*) for the whole Christian humanity, so too should the lord transform his personal grief into empathy for his subjects.

The poets of the heroic narratives not only differentiate between personal (*compassio*) and communal (*misericordia*) modes of lordly grief, nor do they make a distinction between personal and communal places of suffering. Those personal places where the heroes may suffer in private are almost always reminding the listener that the human lord suffers just as the lord Christ has suffered. In the *Rolandslied* and in *Willehalm*, when the losses of ther

¹²² I am referring to the ruler's two-bodied nature and his mediating position between God and the world as described in: Ernst Kantorowicz, *The King's Two Bodies* (Princeton: Princeton University Press, 1997).

¹²³ Boyd Taylor Coolman argues that at the beginning of the twelfth century, poets, theologians and other writers became increasingly interested in the workings of Christ's psyche, including his feelings: "The psychological dimension of Jesus' humanity drew the attention of many, prompting questions regarding his capacity to feel or experience such things as fear, joy, sadness, and anger," 528. One of those interested in the nature of Jesus' suffering was Hugh of St. Victor, who innovatively discusses Christ's human capability for compassion in *The Four Wills of Christ*. In his reflections, Hugh advocates that the ideal human behavior is to follow His model and show empathy for one's fellow human beings: "Hugh pursues a unified account of Christ's psychical experience of anticipated suffering and death, as described in the Gospels [...] Hugh strives to make Christological sense, not primarily of Jesus' apparent fear and unwillingness to suffer physical pain (a more traditional concern), but of his apparent experience of compassionate commiseration for lost human beings, for whom he weeps as he approaches Jerusalem [...] it is, in fact, Hugh's high estimation of compassion as the proper and signature feature of Jesus' humanity that prompts him not only to make Christological sense of Jesus' tears, but also to hold up Jesus as an exemplar of human affectivity," 532—33. Boyd Talor Coolman, "Hugh of St. Victor On 'Jesus Wept': Compassion as Ideal Humanitas," *Theological Studies* 69 (2008), 528—56.

lordly heroes' friends and followers threaten to overpower them they turn to Christ for emotional support and return, thus spiritually strengthened, to meet the emotional demands of their community. This focus on Christ in private spaces reminds the lord of his responsibility to promptly return his focus from the suffering self to the suffering body of the community. The heroic texts thus locate the balanced position of the Christian lord between two modes of suffering. This allows them to divide the narrative topography into appropriate locations for personal and communal grief.¹²⁴ The battlefield in *Willehalm*, for example, is a communal place where the lord must focus on the needs of the group. Willehalm's bedchamber and the wilderness are personal spaces where the lord is with his wife or with God and where he may focus on his personal grief. The spatial division of the narrative topography thus organizes lordly grief into personal and communal spheres, which allows the narrator to comment on whether the ruler's emotional behavior either respects the boundaries between group and self or whether he oversteps them inappropriately.

Etzel in the *Klage*, in contrast, has no personal relationship with Christ, and accordingly no access to a personal, Christ-focused place of grief. At one moment Etzel realizes that his personal emotional suffering interferes with his ability to tend to the needs of his community because of a lack of his personal relationship with Christ: "ich in ouch ê betrouc. miniu apgot scuofen daz ich louc sîner starken gotheit, daz ich lie die kristenheit/I betrayed him. My idols

¹²⁴ In *Die Macht der Rituale*, Gert Althoff reminds the reader that the division of rulership into public and private spaces is not a modern category, but a distinction that already reflects the organization of communication of medieval lordship: "[Man hat] sinnvollerweise zwei Bereiche zu unterscheiden: den öffentlichen und den nicht-öffentlichen, den vertraulichen. Hiermit frönt man nicht modernem Trennungsdenken, sondern vollzieht eine Differenzierung nach, die schon die mittelalterlichen Zeitgenossen vornahmen. Sie wussten sehr genau, dass in der öffentlichen Kommunikation andere Spielregeln galten, als dann, wenn man 'unter sich,' im Kreise der familiars, der Freunde und Vertrauten war. Nur hier konnte man sozusagen 'offen' agieren und reden...In der Öffentlichkeit galt es in erster Linie, den eigenen Status zu wahren, darauf zu achten, dass der eigene Rang von allen in angemessenen Formen anerkannt wurde...," 19.

caused me to renounce the mighty Godhead so that I left Christendom alone,” 981—984).

Etzel’s renouncement of the Christian God leaves Etzel without an appropriate personal space and without a higher authority that moves his focus back to the communal cause. When Etzel abandoned Christ, he becomes emotionally abandoned himself, and consequently also abandons his community. This realization of emotional abandonment on all fronts is expressed in Etzel’s lament: “der schade und mîn laster diu sint beidiu wol sô grôz...nu verdriuzet mich sô sere daz ich nimmer mere gerne gelebe deheinen tac: wande ez ist der gotes slac über mich ergangen/my damage and suffering are so great...now I am so miserable that I do not wish to live another day, for God’s sentence has come over me,” 948—55. After leaving God behind, Etzel’s great suffering is without consolation or resolution. While good Christian lords suffer with a Christian purpose¹²⁵, Etzel suffers in his own subjective space, positioning himself outside the places of God and of his communal followers.¹²⁶

¹²⁵ Verena Barthel posits that Willehalm’s most extreme forms of suffering, which may interpreted as violations of the courtly code of exercising a control of one’s emotions (maze), becomes legitimized as a just decision since it follows the demands of Christian misericordia: “Willehalm’s Verstöße gegen höfische maze und zuht erweisen sich als richtige Entscheidung zugunsten gelebter misericordia...Die Gruppe um den Königshof demonstriert exemplarisch, dass höfisches, nicht vom Glauben überformtes Verhalten falsch und feige ist,” 290. Etzel’s excessive emotional outburst, in contrast, is not informed by Christian considerations, and thus, I posit, an inappropriate behavior.

¹²⁶ Alois Haas posits that the deaths of the fallen warriors in the *Nibelungenlied* leave an empty space for those non-Christians (“das Sterben selbst ist gnadenlos, ohne Aussicht auf ein Jenseits,” 138) who are left behind, partially due to the fact that they have no hope to the access to God’s kingdom in the afterlife: “Resultat all dieser Kämpfe, denen jeder Ausblick in eine andere Welt und damit jede tiefere Begründung fehlt, ist in einem buchstäblichen Sinn Leere. Wo vorher die Helden waren, bleibt nun die Nichtigkeit des leeren Raums zurück, den sie ausfüllten, solange sie lebendig waren. Wesentlich ist die Handlung, die vom Leben zum Tode führt; sie schafft...einen Handlungsraum, dessen Räumlichkeit nicht dreidimensional in einem abstrakten modernen Sinn aufgefasst wird, sonder...die sich definiert einzig durch die Leiblichkeit und Körperlichkeit des Kämpfenden. Diese...erlischt radikal, wenn [sie] im Tode niedersinkt,” 139—4. Alois Haas, *Todesbilder im Mittelalter: Fakten und Hinweise in der deutschen Literatur* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1989).

I suggest that Etzel adopts precisely this nihilistic emotional outlook. He is without access to the divine space, and thus unable to overcome the void that his family and warriors have left behind. His bodiliness, as that of the warriors, slips away from the narrative space.

Etzel traces his unsettling state of mind back to his perceived disloyalty to God and even worries that it is too late to ask Him for forgiveness: “ob ich nu gerne wolde enpfân Kristen leben und rêhten ê, daz entwirt mir wider nimmer mê: wand ich hân mich unverdorht sô sere wider in verworht daz er mîn leider niht enwil/I believe that even if I now return to the Christian life as before, I will never be able to, for I have resisted him with such insolence that He will not have me back now,” 990—995. Etzel’s realization about his position as an emotional outcast is reflected once more in the spatial analogy that he uses to describe God’s power in all places and his own unwillingness of retaining his position as a Christian lord:

tûsent kûnege heten vil
 an mîn eines swaere.
 ich wiste wol daz er waere
 von dem aller hoehsten luft
 unz in die understen gruft
 gewaldec swes er wolde.
 dem ich dâ dienen solde,
 für den getrouwe ich nimmer komen.
 ditze leit hât mir benomen
 freude und hôhen muot.
 mih endiuhte nu niht sô guot
 sô mit den ligenden hie de tât. (996—1007)

[A thousand kings would not be able to bear my one suffering. I was well aware that he wields power from the highest heavens to the lowest grave as he pleases. I have no hope of ever standing before him who I should have served in the past. This is the suffering that has robbed me of joy and the will to move on. Nothing seems as appealing to me now than joining the dead who are spread out here.]

The spatially transcendental scope of God’s power, extending from the heavens above to the earth below, is in direct contrast with Etzel’s position, which is placed outside of God’s area of influence.¹²⁷ Etzel’s position is thus in direct contrast to the biblical figure David, who exclaims in Psalm 139 that God is with him wherever he goes: “Where can I go from your spirit? Or where can I flee from your presence? If I ascend to heaven, you are there; if I

¹²⁷ See also: Siegfried Schmidt, 61—77.

make my bed in Sheol, you are there. If I take the wings of the morning and settle at the farthest limits of the sea, even there your hand shall lead me [...].”¹²⁸ Etzel, in contrast to David, has left God’s space.

By invoking the biblical theme of running from the presence of the Lord, the narrator might imply that Etzel’s renouncement of God and the emotional model of Christ for his mode of suffering has robbed him of the access to the regenerative grieving space before God.¹²⁹ This place becomes replaced by the Etzel’s focus on the self and his personal grief. This, self, however, finds cannot provide no more comfort for its own misery than its bearer can for the misery of the community.

6. Lost in Suffering/Lost in Translation: The Lord’s Unspoken Grief and the Narrator’s Dilemma of Unspeakable Grief

Etzel’s excessive personal grief poses a major problem not only for his court and his surviving friends, but also for the narrator of his story. At the end of the *Klage*, the narrator engages in a long monologue in which he wonders about the current location of his protagonist:

Wie ez Etzeln sît ergienge

¹²⁸ Psalm 139.3, 7–11, *The Holy Bible. New Revised Standard Version* (Oxford University Press: New York and Oxford), 640.

¹²⁹ It might be useful to compare the rendition of the king’s emotional spaces by the visual artist and by the poet. Comparing the relationship between the figure of Etzel in *Die Chlage* and his poet with that of the figure of Otto from the Aachen Gospels we note that the narrator of Etzel’s person is unable to locate his king with the same certainty of the Aachen Gospel’s artist who locates the devout Christian ruler as mediator between heaven and earth. Etzel’s position, on the other hand, might be located everywhere and nowhere—in the heavens above (*ze himele ûf erhaben*), on earth, even with the devil, and it is highly uncertain whether he was able to reclaim his command on earth or whether he succeeded thereafter in regaining God’s grace.

und wier sîn dinc ane vienge,
 dô her Dietrich vom im reit,
 des enkan ich der wârheit
 iu noh niemen gesagen.
 Sûmelîche jehent er würde erslagen:
 sô sprechent sûmelîche nein.
 under disen dingen zwein
 kan ich der lûge niht gedagen
 noh di wârheit gesagen:
 want dâ hanget zwîfel bî.
 des wunders wurde ich nimmer vrî,
 weder er sich vergienge,
 oder in der luft enpfienge,
 oder lebende würde begraben,
 oder ze himele ûf erhaben,
 oder ob er ûz der hiute trûffe,
 oder sich verslûffe
 in löcher der steinwende,
 oder mit welhem ende
 er von dem lîbe quaeme,
 oder waz in zim genaeme,
 ob er füere in daz apgründe,
 oder ob in der tiufel verslûnde,
 oder ob er sus sî verschwunden,
 daz enhât niemen noh erfunden.
 uns seit der tihtaere,
 de runs tithe ditze maere,
 ez enwaer von im sus niht beliben,
 er het ez gerne gescriben,
 daz man wiste diu maere,
 wie ez im ergangen waere,
 waere iz im inder komen,
 oder het erz sus vernomen
 in der werlde von iemen.
 dâ von weiz noch niemen
 war der kûnec Etzel ie bequam
 oder wiez umbe in ende nam. (4323—4360)

[I am unable to give you a truthful account on Etzel's fate and on what happened to him after the day Dietrich left him, nor can anyone else. Some say that he got killed, but others disagree. I cannot separate truth from lie from among these two possibilities, for doubt will always be attached to one or the other. I will never stop wondering whether he disappeared or dissolved into thin air, or whether he was buried alive, or whether he went up to heaven, or whether he jumped out of his skin, or whether he slipped into a cave, or in what way he lost his life, or what force took hold of him, whether he fell down into the abyss, or whether the devil swallowed him, or whether he disappeared in a different way. No one has been able to

get to the bottom of it. The poet who has composed this story tells us that he very much would have liked to write it all down so that one may be sure how [Etzel] fared, if [the poet] had been able to hear it from anyone in the world. Nobody has yet come forward, however, who knows to what place king Etzel withdrew or how his life came to an end.]

In an essay about grief and gender in medieval literature, Albert Classen wonders about the meaning of this extraordinary monologue. He asks himself why “the narrator breaks off and concludes quite abruptly with some mysterious allusions to Etzel’s possible destiny.¹³⁰” Classen has put his finger on an important question: Why does the narrator, after he has already identified himself as the text’s author and presented the audience with the story’s title, return to the question of Etzel’s whereabouts in one extensive monologue? Why this long apologetic rumination of the narrator? Why reflecting in such detail on the fact that the story of Etzel’s grief is left unfinished because no one in the world has any certain knowledge of the king’s location? Why does the narrator present the listener in place of a definite explanation of where Etzel’s emotions led him all the narrator with extensive list of hypothetical locations of Etzel’s whereabouts? We do we get a feeling that the longer the narrator’s list of Etzel’s whereabouts grows the stronger his desire grows to present us with a definite answer?

I will suggest an answer by reading closely the narrator’s bewilderment over king Etzel’s whereabouts after the narrative ends. The narrator’s desire to trace Etzel’s location stems, as I have argued in this chapter, from a general interest of the poet not only in the communal expression of the king as political office holder but also in the personal feelings of the king as an emotionally driven human being.

The uncertainty about king Etzel’s location at the end of *Die Chluge* narrative would certainly have been disconcerting to a society whose leader must be visible at all times, and

¹³⁰ Classen. 41.

expecially so in the face of a disaster that threatens to tear the fabric of the whole community. Etzel's disappearance, however, offers the narrator a unique opportunity to explore emotional interiority. Etzel's disappearance represents his withdrawal into a space of personal grief where nobody may follow him. In his afterword to a collection of essays on the literary representation of grief between 700 and 1700, David Lee Miller states that the textual representation of a human being's emotional suffering over human loss faces the challenge of translating into meaningful words and forms the most personal feelings of an individual to the community of which he is a part¹³¹:

Loss sets in motion an essentially textual process because it opens these meanings, the forms and objects of our deepest emotional investments, to revision. Grief resists speech so intensely because silence is the only response that can preserve our absolute fidelity to the one we have lost in all his (and its) uniqueness. To put loss into words is already to symbolize it, to renegotiate its meanings, to revise it—and, with it, ourselves. (246)

Following Miller, we may say that the representation of Etzel's grief is most authentic, raw and heartwrenching since it is shrouded in the silence of the individual who is no longer king. Intense grief has consumed Etzel the king and changed him to a nameless sufferer whose location nobody knows.¹³²

In her study *Trauer und Identität*, Elke Koch posits that “um Zugehörigkeit als subjektive Identität zu kommunizieren, ist es erforderlich, die Involvierung der ganzen

¹³¹ David Lee Miller, “Afterword: Only A Rite,” *Grief and Gender: 700—1700*, eds. Jennifer C. Vaught and Lynne Dickson Bruckner (New York: Palgrave Macmillan, 2003), 243—249.

¹³² Judith Butler has remarked that grief over the loss of a loved one changes not only the being of the one who has been lost but also the very essence of the person who is left behind: “If I have lost you, that ‘I’ has gone missing as well,” 440. Etzel's “I,” his kingship has been lost along with his honor and relatives, so that he is no longer the same person. In the medieval context, where the “I” of the ruler is so closely connected to the “we” of the community, the changes of the ruler as he undergoes personal loss therefore also directly affect his subjects on the one hand, and the narrator's ability to tell the story about lordly loss and suffering.

Person zum Ausdruck zu bringen/in order to communicate communal belonging as a subjective identity it is necessary to invoke the involvement of the whole person,” 287. Koch further concludes that in the literature from around 1200, “grief” is the narrative medium which represents the subjective identities of its sufferers through performative communal acts of body and gesture. According to Koch, grief is never unspoken by the characters or unspeakable by the narrator, indeed she claims that grief does not become portrayed as an individual, subjective feeling until the literature of the eighteenth century. My reading illustrates that in the heroic epics from around 1200 lordly grief is represented as oscillating between communal outspokenness and personal unspokenness; the extent to which the ruler’s grief is communicable or personal is dependent on the stability of his position in place. When Etzel’s grief overpowers him, he withdraws into an internal space of subjective grief that becomes—in opposition to Koch’s assumption—unreadable by his subjects as well as the narrator. Grief, in *Die Klage*, is thus communicated through its very non-communicability, long before this emotion is characterized by this topos in eighteenth century literature.

All three Middle High German texts that were the focus of the present and the preceding chapter attempt to tell a story about the precarious tension inside the medieval ruler between his personal afflictions of grief and its communal display. In each narrative the lord is reprimanded if he is unable to control his personal suffering in a way that becomes meaningful and beneficial for the whole community. Willehalm’s and Karl’s personal grief is presented to the listener only in places that are appropriate for its expression, while their personal feelings destabilize their communal display of compassion only temporarily. Etzel’s personal grief, in contrast, overcomes him in a communal place and cannot be translated into

reasonable action or into a comprehensive narrative. The narrator laments this untraceability of Etzel's personal grief: the sources are silent, the witnesses cannot agree on it, the poet cannot compose about it and the listener can have no full knowledge of it. The poet's admission to his inability of writing about Etzel's personal feelings is a narrative technique that points to the idea that the nature of human grief is psychological, interior, indeed subjective. At the end of *Die Chlage*, the king feels for himself and by himself alone. The silence of the records about his whereabouts only intensifies our understanding that medieval grief around 1200 was no longer represented exclusively as an externally communicated ritual but also as an internal emotional space.

The concern with the appropriate expression of lordly grief, indeed lordly emotion, in communal and personal places is not unique to the genre of the heroic epic. In the courtly romances, too, the exemplary lord must control his form of grief when he is before the group. The most prominent example is Parzival's father Gahmuret in Wolfram's *Parzival*. Gahmuret deals with his grief over the loss of his brother (dô er vernam des bruder tât, daz was sîn ander herzenôt/ the knowledge that his brother was dead was the second reason for his heart's suffering," 92.9—10) in an exemplary fashion after his vasall advises him to grief in moderation:

dô sprach der künec Hardîz
'nu kêrt an manheit iweru flîz.
ob ir manheit kunnet tragn,
sô sult ir leit ze mâzen klagn.'
sîn kumber leider was ze grôz:
ein gûsse im von den ougen vlôz.
er schuof den rittern ir gemach,
und gienc da er sîne kamern sach,
ein kleine gezelt von samît.
die naht er dolte jammers zît. (93.1—10)

[Then King Hardiz spoke: “Now turn all your effort to manly courage. If you knew how to carry yourself like a man you ought to lament your suffering with moderation. Unfortunately, however, his grief was too great. A stream of tears flowed from his eyes. He saw to the comfort of his knights, and then went to his bedchamber inside a small tent fashioned from velvet. This night he spent his time in great suffering.]

Even though he suffers unbearable personal grief, Gahmuret selflessly tends to the emotional needs of his subjects and then withdraws to his bedchamber, a personal space.

Only after Gahmuret has fulfilled his duty to his community as its lord does he retreat where no one can see him and allow personal grief to overcome him. Gahmuret’s exemplary emotional control is a self-conscious effort that Gahmuret perceives as crucial to his status as lord:

dô kuster die getriuwen,
er sprach ‘iuch sol niht riuwen
zunmâzer wîs der bruder mîn:
ich mag iuch wol ergetzen sîn...
ich sol mîn vater wâpen tragn:
sîn lant mîn anker hât beslagn.
der anker ist ein recken zil:
den trage im dem nu swer der wil.
Ich muoz nu lebelîche
gebâren: ich bin rîche.
wan solt ich volkes here sîn?
den taete wê der jammer mîn. (99.7—20)

[Then he kissed his loyal followers. He spoke: “You shall no longer suffer much grief on account of my brother. I know well how to comfort your grief... I shall carry my father’s shield. My anchor has struck ground in his country. The anchor is the purpose of heroes. Let him carry it who so desires. I now must conduct myself like one who survived: I am powerful. How else could I be the lord to my people? My lament would only cause them painful suffering.]

In the following chapter, I address personal and communal places of feeling in the German Arthurian romances and the emotional transformation that their protagonists undergo while traversing the narrative topography of the romance.

Part II:

Entering Medieval Interiors:

Love Castles as Places of Internal Feeling

Chapter 3:

Locating Feeling: Subjective Experiences of Love in Castles

1. Castles as Allegories: Emotion and Architecture in Ancient and Medieval Narrative

In the introduction to his 1963 work *The Poetics of Space*, the French Philosopher Gaston Bachelard proposes that the poetic image of the ‘house’ in modern fiction is one of the central projection sites for emotional experience.¹³³ Bachelard reads architectural enclosures as narrative framing devices that authors construct in order to illustrate how the human mind organizes and expresses a wide range of feelings:

We shall see the imagination build “walls” of impalpable shadows, comfort itself with the illusion of protection—or, just to the contrary, tremble behind thick walls, mistrust the staunchest ramparts. (5)

The poetic association of emotion with architecture, however, is not unique to works of modern fiction, but it was already extant in the literature of the premodern era.¹³⁴ Relationships between architectural space and emotion from late Antiquity and the Middle Ages prefigure Bachelard’s figurative language: trembling “behind thick walls” and mistrusting “the staunchest ramparts” are poetic images that appear in love castle allegory

¹³³ Gaston Bachelard. *The Poetics of Space*. Transl. Maria Jolas. (Beacon Press: Boston, 1969).

¹³⁴ In a 2003 essay, the historian Barbara Rosenwein opened up the field for debate by asking the question: “Were emotions associated with space or spaces in the Middle Ages? And if so, how and why?” See: Barbara H. Rosenwein, “Emotional Space,” *Codierungen von Emotionen im Mittelalter*, eds. Stephen C. Jaeger and Ingrid Kasten (Berlin and New York: de Gruyter, 2003), 288.

across a wide range of literary genres from the classical and medieval past.¹³⁵ In her masterful study on medieval memory culture, Mary C. Carruthers, has shown that the Ancient and medieval rhetoricians relied continually on the arts of memory, as composing literary material consisted of visiting one's mental storehouse (often in the form of a building with many chambers) and responding emotionally to their visual content.¹³⁶

Chambers, rooms, cells, and other enclosures also functioned as narrative markers of subjective feeling in religious texts in the High and Late Middle Ages. In her essay "Die Suche nach dem privaten Raum im englischen Spätmittelalter,"¹³⁷ Annette Kern-Stähler asserts that: "Andachtstexte geben konkrete Anleitungen zum Rückzug in einen strukturierten, realen Räumen entsprechenden mentalen Innenraum, wobei auf verschiedene architektonische Strukturen zurückgegriffen wird/devotional narratives offer specific instructions on how to withdraw into an interior space that matches structured, real-life places, 101." She further states that: "als imaginierte mentale Räume waren vor allem Kapellen und (spätestens seit dem 13. Jahrhundert) Klostergebäude beliebt, die allegorisch verstanden wurden/ Chapels and [at least from the thirteenth century on] monastic buildings

¹³⁵ See: Christiania Whitehead, *Castles of the Mind: A Study of Medieval Architectural Allegory* (Cardiff: University of Wales Press, 2003).

Whitehead points to the development of the castle allegory in secular narrative in early French literature: "The castle of courtly love [...] enters the repertoire of French twelfth-century romance. [...] the castle is taken and entered, and evokes the metaphor of temporary defense for purely erotic reasons," 89-90.

¹³⁶ Mary C. Carruthers., *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1990).

Carruthers comments on the intricate relationship between composing texts and emotional responses to one's memory store with the example of Anselm of Canterbury: "The emotions (affectus) are the starting point, as they must be to engage memoria and cogitation. [...] So Anselm, searching his memory places for the pieces he cannot quite find to complete the design which his cogitation is constructing fears the devil, fears the intense emotion that has invaded his body as well as his thoughts [...] but the products of this non-logical, obsessive, emotional activity are closely-reasoned monuments of scholastic logic..." (202).

¹³⁷ Annette Kern-Stähler, "Die Suche nach dem privaten Raum," (Akademie Verlag: Berlin, 2005), 87—109.

were popular imagined mental spaces that were understood allegorically, 101.” The saint’s tomb, the monk’s cell and the mystic’s chamber all were places to which the individual could withdraw from the world and where he or she could focus on intense personal feelings toward God. Barbara Rosenwein emphasizes that often the role of architectural enclosures in religious narratives was to give spatial form to intense interior feelings. She cites, among other examples, the hagiographical account of the turbulent *Life of Christina*, written by an anonymous monk of St. Albans: “The....hagiographer traced a succession of spaces and emotions connected to them, moving from happiness (the monks behind the door at St. Albans) to misery ([the virgin] Christina and [her rapist] Roger in the oratory together). At that point, however, he discovered, as it were, interior space. Places fall away in importance and the inward self becomes the new focus.”¹³⁸ While a growing number of studies has focused on the link between the characters’ internal disposition and descriptions of external architectural places as we find them in religious narratives such as Christina’s, there has been little attention to the secular courtly literature. In this chapter, I will illustrate that exterior architecture and interior castle space are narrative devices that reflect on the courtly hero’s internal feelings.

The intersection of architecture and emotion in medieval literature is particularly characteristic of the genre of the courtly romance.¹³⁹ Following the upsurge in castle building

¹³⁸ Barbara Rosenwein, “Emotional Space,” 302.

¹³⁹ Ulrich Müller, “Räume der Erinnerung und der Liebe. Tristans Höhle, Lancelots Turm und das Schloss des burgundischen Adligen Roger de Bussy-Rabutin (1618-1693),” *Imaginäre Räume. Sektion B des internationalen Kongresses Virtuelle Räume. Raumwahrnehmung und Raumvorstellung im Mittelalter* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2007), 207-232. Müller cites the prison in the *Lancelot* (1160/1170) of Chretien de Troyes and Tristan’s cave of statues in Thomas of Bretagne’s *Tristan* narrative (ca. 1172-1175) as virtual spaces of feeling that spark the memory of love.

in France and Germany beginning around the turn of the millennium¹⁴⁰, the twelfth and thirteenth century courtly romances are replete with allegorical motifs of castles that house a range of feelings, among them fear, jealousy, shame and anger, and ennobling love. In French poetry, the castle is the central allegorized motif of courtly love in the *Roman de la Rose* by Guillaume de Lorris (ca. 1230) and Jean de Meun (ca. 1275): aided by the personification of Love, a male knight besieges the castle walls of his beloved, overcomes Shame, Jealousy and Rebuff, until at last he is able to enter the fortress to her heart. In German poetry, one of the most iconic examples of the allegorical love castle is the five thousand line poem *Die Minneburg* (anonymous, Würzburg, ca. 1340); but the architectural motif appears already in earlier texts, as for example in the Arthurian romance *Parzival*, where the lady Orgeluse denies her suitors access to her castle and to her heart until they have proven worthy of her feelings. Also, in *Diu Crône* by Heinrich von dem Türlin (ca. 1230), the knight Gawain becomes imprisoned by lady Love in Amurfina's castle where he exteriorizes his feelings by covering the walls of his cell in paintings.

The continual link between architectural space and courtly love in the genre of the romance warrants an approach to the narrative representation of emotion that moves beyond

¹⁴⁰ On the unprecedented social and importance of the castle for the cultural selfunderstanding of the German and French nobility between 900 and 1300 see: Benjamin Arnold, *Power and Property in Medieval Germany: Economic and Social Change, ca. 900—1300* (Oxford and New York: Oxford University Press, 2004); Charles Coulson, *Castles in Medieval Society: Fortresses in England, France, and Ireland in the Central Middle Ages* (Oxford and New York: Oxford University Press, 2003); Thomas N. Bisson, *Cultures of Power: Lordship, Status, and Process in Twelfth Century Europe* (Philadelphia: University of Pennsylvania Press, 1995); Joachim Bumke, *Courtly Culture: Literature and Society in the High Middle Ages*, transl. Thomas Dunlap (Berkeley: University of California Press, 1991).

the body as the predominant site of feeling.¹⁴¹ While recent scholarship has demonstrated how courtly feelings are expressed in a complex interplay of verbal and nonverbal physical displays of gesture, affect and performative ritual, a detailed analysis of how courtly places work as external representations of the heroes' internal feelings is still missing.¹⁴² Recent studies on individuality, time and space in the medieval romance, however, point in this direction. There is a growing consensus among scholars that narrated exterior spaces and places in the medieval romance materialize out of the individual hero's fleeting experience.¹⁴³ Others suggest that the romance genre introduced a new sense of individual autonomy and interiority to its literary characters.¹⁴⁴ Windows and doors in castle walls take on the metaphoric function. In "Zwischen Innenraum und Außenraum," Timothy R. Jackson stresses that windows are openings into narrated interiors that allow the poets' to explore their characters' feelings: "Das Fenster bietet [...] einen Ort, wo man sich allein mit seinen Gedanken oder Gefühlen aufhalten kann."¹⁴⁵ Keeping these premises in mind, we can study

¹⁴¹ For more examples of of places and spaces as markers of internal emotional processes in minne song, see: Ursula Kundert, "Gefühl und Wissen im virtuellen Raum: Dynamische Konfigurationen im Minnesang und Enzyklopädik des 13. Jahrhunderts, (Berlin: Akademie Verlag, 2005), 109—135.

¹⁴² See for example: Jutta Eming, *Emotion und Expression* (Berlin and New York De Gruyter, 2003); also: Stephen C. Jaeger and Ingrid Kasten, eds., *Emotions and Sensibilities in the Middle Ages* (Berlin and New York: De Gruyter, 2006).

¹⁴³ See: Uta Störmer-Caysa, *Grundstrukturen mittelalterlicher Erzählungen: Raum und Zeit im höfischen Roman* (Berlin and New York: De Gruyter, 2007).

¹⁴⁴ For a discussion on the individual hero in the chivalric romance see: Robert W. Hanning, *The Individual in Twelfth-Century Romance*. (New Haven and London: Yale University Press, 1977); also: Peter Haidu, *The Subject Medieval/Modern: Text and Governance in the Middle Ages* (Stanford: Stanford University Press, 2004).

¹⁴⁵ Timothy R. Jackson, "Zwischen Innenraum und Außenraum," *Innenräume in der Literatur des deutschen Mittelalters*, eds. Burkhard Hasebrink et al. (Tübingen: Niemeyer, 2008). 45—67, 57.

how visually rich descriptions of architectural romance spaces manage to give external form to the courtly heroes' internal emotional processes that are otherwise individual and fleeting.¹⁴⁶ We will find that castles and palaces become emotional sites that not only allow the reader/listener to enter the heroes' mind world and its feelings, but that they also let them reflect on their own emotional disposition.

In the following sections, I will demonstrate that German courtly poets build upon the poetic image of the love castle from the Latin and French traditions in order to explore a new poetic interest in the narrative representation of their heroes' and heroines' feelings in the physical places they occupy. The focus will be on the Middle High German romances *Eneasroman* (ca. 1170-87) by Heinrich von Veldeke—an adaptation of the Anglo-Norman *Roman d'Enéas* (ca. 1160), as well as *Iwein* (ca. 1200) and *Erec* (ca. 1180-90) by Hartmann von Aue, and *Parzival* (ca. 1200-10) by Wolfram von Eschenbach—all adaptations of Chrétien de Troyes' French romances *Yvain, le Chevalier au Lion* by (ca. 1170), *Erec et Enide* (ca. 1170) and *Perceval or Le Contes del Graal* (ca. 1160-72). Each of these German romances expands the emotionally charged episodes to depict romance castles as emotional spaces that reflect upon the protagonists' internal feelings of love, shame and grief. In *Eneasroman*, the lady is tricked into opening her castle to a male lover, which leads to her fall from power. In *Iwein*, the chivalric hero becomes a physical and emotional prisoner to Love in the castle of his beloved lady Laudine. In *Parzival*, two ladies—Orgeluse and

¹⁴⁶ Kathryn Starkey and Horst Wenzel argue that "medieval German literature abounds with long descriptions of visually stimulating clothing, architecture, and ceremony that were designed to delight the imagination and be memorable."¹⁴⁶ The authors read, for example, Gottfried von Straßburg's representation of the lover's cave in *Tristan* as a "rich visual image" that renders Tristan and Isolde's love as a "visually coded place."¹⁴⁶ Tristan and Isolde's emotions in the lover's cave are, in turn, spatially coded. Kathryn Starkey and Horst Wenzel, "The Visuality of German Courtly Literature," *Oxford German Studies* 37.2, (2008), 132.

Condwiramurs—refuse to let their suitors—Gawan and Parzival—into their hearts and castles until they can prove that they are worthy of their love. Finally in *Erec*, the male hero finds that he can rid himself from feelings of shame by finding comfort in a castle whose luxuries exist only in the imagination of its inhabitants.

Not only does each romance present the audience with characters who are highly conscious of their emotions. The romance heroes and heroines also make use of physical space to manipulate either their own feelings or those of others. In *Iwein*, the lady Lunete creates desire in Iwein for the love of her lady Laudine by giving Iwein access to the rooms of her castle. The knight Gawan conquers a castle with a magical pillar that has been used by the magician Clinchor to prevent love from happening inside the edifice. The lady Conwiramurs, too, transforms the interior space of her beleaguered fortress into a pleasing space to coerce the hero Parzival into remaining by her side and defending her chastity. In *Erec*, the hero learns that a nobleman may transform the wretchedness of his interior feeling (shame) as well as his wretched external circumstances (poverty) into a happy, noble space of courtly honor. By opening and closing the doors and windows to their castle, by entering personal spaces, and by imaginatively constructing courtly spaces in the face of the adversities of life, the characters manage to manipulate how they feel about potential partner and the places that these partners reside in.

2. The Love Castle in Apuleius' "Cupid and Psyche"

The episode of Psyche's imprisonment inside Cupid's love palace in the story of 'Cupid and Psyche' from Apuleius' Latin text *Metamorphoses: The Golden Ass* (160-180 AD)¹⁴⁷ prefigures the narrative use of architectural space in the expression of emotion. Recent scholarship has made a compelling case that themes and motifs from Apuleius' work have greatly influenced French romance literature in the medieval West.¹⁴⁸ For that reason, the Latin text will provide the foil for the comparative reading of the castle allegories in the Arthurian versions of Yvain/Iwein. My preliminary thesis is that Chretien's text represents Laudine's love castle as a stable, material enclosure, whereas Hartmann conceives of the edifice as an unstable, temporal enclosure that underlines the nature of love and the subjective and fleeting feelings that are associated with love.

Already in the Latin retelling of "Cupid and Psyche" by Apuleius, castle architecture is always represented in terms of emotional experience of the place. There is no static or objective architectural edifice in this text, but instead the palace where the lovers meet is described in order to provide a flexible surface on which to project emotion.

¹⁴⁷ Both Apuleius' "Cupid and Psyche," as well as Chretien's and Hartmann's *Iwein/Yvain* are coming-of-age stories. A hero/heroine sets out for adventure, enters the castle of her/ his beloved and joins the other in marriage. Since the hero/heroine's character is lacking, however, he/she loses the other's favor and must spend the remainder of the narrative as a wanderer until personal development allows her/him to reclaim the love lost.

¹⁴⁸ See: Robert H. F Carver, *The Protean Ass: The Metamorphoses of Apuleius from Antiquity to the Renaissance* (Oxford: Oxford University Press, 2007).

How exactly do castle space and emotions intersect in the Latin text “Cupid and Psyche?” Much like *Yvain/Iwein*, Apuleius’ narrative of ‘Cupid and Psyche’ is an epic tale about two young lovers who traverse great distances of physical and emotional space.¹⁴⁹ The god Cupid secretly seduces Psyche, a mortal girl from a noble family, which puts the couple and their families under much emotional duress. After Psyche betrays Cupid’s loyalty on the advice of her jealous sisters, she must wander the earth until she can reunite at last with her lover. The appeal that Apuleius’ narrative still holds today is due in part to the narrator’s great attention to the representation of his characters’ emotional development. The central motif against which the characters’ feelings are presented is Cupid’s great architectural structure—‘domus regia/a princely edifice (Adlington 1958: 201). The narrator presents the castle’s architectural features in great three-dimensional detail. It is:

[...the work not of human hands but of divine craftsmanship. You would know as soon as you entered that you were viewing the bright and attractive retreat of some god. The high ceiling, artistically paneled with citron-wood and ivory, was supported on golden pillars. The entire walls were worked in silver relief [...]. The floors too extended with different pictures formed by mosaics of precious stones; twice blessed indeed, and more than twice are those whose feet walk on gems and jewels! The other areas of the dwelling, too, in all its length and breadth, were incalculably costly. All the walls shimmered with their native gleam of solid gold, so that if the sun refused to shine, the house created its own daylight, 80.¹⁵⁰

Yet, these architectural details serve the primary function of projecting the girl Psyche’s emotional response to the palace. When Psyche enters the castle, its architecture immediately elicits a strong emotional response: “Psyche, enticed by the charming

¹⁴⁹ Mikhail Bakhtin, *The Dialogic Imagination: Four Essays* (Austin: University of Texas Press, 1981).

¹⁵⁰ Latin translation: P.G. Walsh, *The Golden Ass*, (Oxford: Clarendon Press, 1994).

appearance of these surroundings, drew nearer, and as her assurance grew she crossed the threshold. Delight at the surpassing beauty of the scene encouraged her to examine every detail,” 81. The threshold signals the girl’s entrance into a house of love, yet also the beginning of her emotional journey of self discovery. The sight of the wondrous structure confronts Psyche not with her desire to explore every detail of the external scene but also with her desire to enjoy her state of elation. The narrator’s ekphrastic description of the edifice presents the audience with a three-dimensional visual image—with the walls, floors and ceilings clearly marked out as a space that appeals to the inhabitants senses and leads Psyche to project her internal desires onto the surface of the architecture.

Confronted with her loneliness, Psyche’s feelings soon change from joy to melancholy, and so does her emotional experience of her lover’s castle: “she lamented and cried all day following, thinking that now she was past all hope of comfort in that she was [...] closed within the walls of a fine prison” (208). As Psyche’s emotions move from joy to grief, she no longer experiences the castle as a love palace but as a prison space. The solid walls of silver and gold that initially had given so much pleasure to Psyche’s emotional disposition now enclose her mind world as if they were prison walls. Psyche’s shifting emotions are reflected in the different fashion that she makes use of the castle’s chambers. In the midst of her happiness she had taken delight in her bedroom and bathroom, but now “thus she passed all the day in weeping, and went to bed at night without any refection of meat or bathing [...] (208).”

When Psyche’s sisters visit the castle (“she showed them the magnificent riches of the golden house,” 84), Psyche’s happiness returns. Psyche’s positive response to her palace is contrasted with the negative response to the same splendor by her jealous sisters. To them

the same place is a source not of happiness but of envy and grief. In comparison to Psyche's palace the sisters' own homes appear like a prison: "Whereas my life's a hell; to begin with, I have a husband older than my father [...] And he keeps our house barricaded with bars and chains," 85. The sisters then vow to turn Psyche's emotional place of happiness into a place sorrow and fear by convincing her that Cupid's love is inspired by evil intent; by suggesting that Psyche betray Cupid's love by murdering him, they want her removed from her castle and her high spirits. The poet imagines the sisters' attempt to make Psyche feel about the palace as they do as the act of entering through open gates into the maidens emotional interior:

Those female criminals had now made their way through the open gates, and had occupied the mind of their sister thus exposed. They emerged from beneath the mantlet of their battering ram, drew their swords, and advanced on the terrified thoughts of that simple girl, 91.

After the sisters have entered Psyche's interior, the girl is unable to experience anymore happiness inside the palace. Her emotional distress leads her to betray her lover in the attempt of murdering him and must leave the edifice until she can redeem herself.

My reading of Psyche's castle illustrates three related issues with the interconnectedness of architecture and feeling in Apuleius' narrative: the castle interior as symbol of interior feeling, the multiplicity of subjective experience of one architectural place by several characters, and the transformation of feeling—from within and without—within that space. Apuleius' love castle allegory presents Psyche's feelings by positioning them in the architectural trope of the palace: the visual experience of the castle space reflects upon the characters' shifting emotional experience. The castle is also responsive to emotional change; when the girl's internal feelings change from initial happiness to melancholy, to

fear, the contours of Cupid's love castle also undergo corresponding shifts: the castle is first experienced as a place of joyous love, later as a melancholic prison space, and finally as a dwelling of jealousy, betrayal and fear. When Psyche invites her sisters to share her feelings, the narrative highlights the fact that individual characters respond to the same place with different feelings: To Psyche, the castle is a space of happiness when shared with her family, while her sisters in contrast respond to that same place with jealousy and hatred. The emotional response to Psyche's castle is thus highly subjective. I will demonstrate in the next sections that these poetic concerns (architectural interiors as representative of internal disposition, castle space as an inducer of subjective emotional response, and the manipulability of these interior spaces) are picked up by the poets of the courtly romance around 1200, beginning with Chrétien de Troyes' *Yvain* and Hartmann von Aue's *Iwein*.

3. Multiplication of Feelings: Emotional Spaces in Laudine's Castle in *Yvain* and *Iwein*

Similar to Apuleius' tale "Cupid and Psyche," *Yvain/Iwein* tells the story of a noble protagonist who enters the castle of his beloved, falls in love once inside, must negotiate his conflicting feelings (love, shame and fear) and later reclaim the lost favor of his beloved. In Chrétien and Hartmann, the narrative focuses not on the emotional introspection of a young girl but on the Arthurian knight *Yvain/Iwein* who, in pursuit of adventure, enters the supernatural territory of the lord Ascalon. Meeting his opponent in a battle for life and death, the hero strikes a mortal wound to his rival. After a wild horseback pursuit of the dying man into the courtyard of Ascalon's castle, *Yvain/Iwein* narrowly escapes death himself, but he unwittingly becomes trapped inside the building when the sharpened blades of the portcullis fall shut around him. With the help of the servant girl Lunete, the hero then escapes the

revenge of Ascalon's angry household by hiding inside the castle, where, after many emotional tribulations, gains access to heart and bedchamber of lady Laudine, Ascalon's grieving widow.

Both Chretien and Hartmann go to great lengths to render Laudine's castle as an allegorical place that is illustrative of Yvain's/Iwein's feelings while he is a prisoner of love¹⁵¹: these feelings include fear of Laudine's retaliation, shame over having failed the adventure, and the joy over gazing at the beautiful lady of the castle. It is evident from the narrators' contrasting accounts of Yvain's/Iwein's prison to the audience, however, that Chretien and Hartmann have a very different understanding of the role of Laudine's castle.¹⁵² Whereas Chretien conceives of the building as a concrete, material place, Hartmann's edifice captures the fleeting and subjective nature of human feeling. A brief comparison will make the difference evident.

The account of Chretien's narrator renders Yvain's prison space by listing the luxurious decorations and materials that were used to build Laudine's castle:

Ensi fu mes sire Yvains pris.
Molt angoisseus et antrepris
remest dedanz la sale anclos,
qui tot estoit cielee a clos
dorez, et peintes le meisieres
de boene oevre et de colors chieres.

¹⁵¹ Already in 1989, Susan L. Clark commented on the enclosure/heart/mind analogy that works as a recurring leitmotif in Hartmann's *Iwein*: "Throughout Hartmann, as did Chrétien before him, employs the concept of enclosure, so that the mind (or the heart) becomes a vessel and an arena unto itself, not unlike the fields of battle that appear in the work. In *Iwein*, the concept of enclosure provides a series of settings into which foreign elements can enter and either be defeated and subsequently expelled or integrated," 168.

¹⁵² It has been noted elsewhere that Chretien and Hartmann render descriptions of space very differently; whereas Chretien's place descriptions are more elaborate and concrete, Hartmann's are shorter and less coherent. See for example: Joachim Schröder, *Zur Darstellung und Funktion der Schauplätze in den Artusromanen Hartmanns von Aue*, (Göppingen: Kümmerle, 1972).

Mes de rien si grant duel n'avoit
con de ce que il ne savoit
quel part cil an estoit alez. (Chretien: 959-967)

[So my lord Yvain was caught, remaining anxious and disconcerted, shut up in the hall with its decorated ceiling studded with gilded nails, and its walls finely painted in rich colors. But nothing caused him so much sorrow as the fact that he did not know which way the other had gone.¹⁵³]

One notes that the narrator's account of Laudine's castle in Chretien uses a technique of architectural *descriptio* that is very similar to the narrator's account of Cupid's love castle in Apuleius. Although it is truncated if compared to the Latin text, the narrator's description in the French text still provides the audience with enough information—the nature of the walls and ceilings and their spatial relations are clearly mapped out—so that one can imagine the hero's position within a clearly delineated, three-dimensional space.

Hartmann's narrator, in contrast, is much less interested in giving his audience any specific details about the material makeup of Iwein's prison space. Forgoing his source text's technique of architectural *descriptio*, Hartmann's narrator introduces Laudine's castle not by stressing the specifics of its spatial dimensions, materials and decoration but by giving a rather abstract multilayered account of how individual characters *experience* Laudine's castle:

Ich wil iu von dem hûse sagen
dâ er dâ inne was beslagen.
ez was, als der kûnec sît selbe jach,
daz er schoenerz nie gesach
weder dâ vor noch sît,
hûch veste unde wît,
gemâlt gar von golde.
swer darinne wesen solde
âne vorhtlîche swaere,

¹⁵³ Translation: Owen, 293-294.

den dûht ez vreudebaere. (Hartmann: 1135-1144)

[Now let me tell you about the castle in which he [Iwein] had become imprisoned. It was of such nature, as king Arthur himself would later confirm, that he had never seen any of greater beauty either before or after: tall, sturdy and spacious, painted even in gold. It would appear to be a place of joy to the minds of those who reside inside without carrying the burden of fear.¹⁵⁴]

Unlike Chretien's text, any reader/listener of Hartmann's *Iwein* would be hard pressed to arrive at any definite mental image of the architectural and spatial composition of Iwein's prison. The few references that could be interpreted as allusions to architectural dimensions and decorating materials—'hôch, veste unde wît, gemâlt gar von golde/ tall, sturdy and spacious, painted even in gold' (1141-1142)—remain strangely ambiguous and disjointed.

What matters to Chretien—a solid material delineation of architectural space by a single authorial voice—is presented by Hartmann as a series of individual impressions.¹⁵⁵ In *Iwein*, Laudine's castle is experienced from multiple emotional perspectives. Although the narrator claims with authority that *he* will now present his audience with an account of Laudine's castle—'ich wil iu von dem huse sagen/ now let me tell you about the castle' (1135)—his account depends on how his characters experience that space. The narrator presents the castle from Iwein's intimate perspective as *his* prison space, 'dâ er dâ inne was beslagen/ inside which he had become imprisoned' (1136) and in the following line from the perspective of the king—'als der künec sît selbe sach/ as king Arthur himself would later

¹⁵⁴ Translation is mine.

¹⁵⁵ For a discussion of Hartmann's multi-layered focal technique see: Gert Hübner, *Erzählform im höfischen Roman: Studien zur Fokalisierung im "Eneas," im "Iwein" und im "Tristan,"* (Tübingen and Basel: Francke, 2003), 134-137.

confirm' (1137)—adds a third perspective: 'daz er schoeners nie gesach / that he had neither seen one of greater beauty' (1138-1139).

The various perspectives of the castle are informed by the emotional disposition of each hero.¹⁵⁶ Paradoxically, while the king's impression of the castle confirms the narrator's account of the castle's beauty, it also contradicts Iwein's fearful feelings—'vorhtliche swaere/ a fearful burden' (1143)—of what he perceives as a prison space.¹⁵⁷ The narrator's technique of blending individual perspectives that confirm and contradict one another therefore suggests that one person alone is incapable of giving an objective account of this building. The building is instead an allegorical space that invites subjective emotional reactions of individual minds.¹⁵⁸ Hartmann's allegorical castle is—as are the feelings of its

¹⁵⁶ In *Ekphrasis*, Haiko Wandhoff observes a comparable subjective-emotional reading of architectural space in the *Prose-Lancelot*. The imprisoned hero desires to translate his biography into a series of images that he paints onto his prison walls, with the focus of his previous secret love affair with the queen Ginevra. Wandhoff interprets Lancelot's engagement with his paintings as a therapeutic intervention, "dass er überhaupt nicht den Wunsch hat, seinen Bilderraum zu verlassen und sich sogar davon überzeugt, dass die Türen verschlossen sind, damit niemand Zugang zu ihm hat," 289. Iwein's prison becomes, as I suggest does Iwein's prison, the hero's subjective imaginative space that is "colored" by his feelings.

Haiko Wandhoff, *Ekphrasis: Kunstbeschreibungen und virtuelle Räume in der Literatur des Mittelalters* (Berlin and New York: de Gruyter, 2003).

¹⁵⁷ Hartmann's account of Laudine's castle as a multilayered collage of multiple perspectives seems to have caused confusion in the transmission process of the *Iwein* narrative. 15 complete manuscripts and 17 fragments were produced between the thirteenth and sixteenth centuries. Every single *Iwein* manuscript available today except the earliest version (Manuscript B; University of Giessen) transcribes 'the king' in line 1137 as "er" ("als er sit selbe sach"). We may imagine that the transcriber/s were unsure about whether "the king" refers to King Arthur, who would indeed have been able to express his feelings towards the beauty of Laudine's castle during a later visit in the story, or whether "he" simply referred back to Iwein, who would, later when the threat of being killed by Laudine and her court, have the freedom to fully appreciate the castle's beauty.

¹⁵⁸ This reading corresponds to the different readings of the images in Lancelot's prison first by the hero and later by Arthur, especially the image of the hero's secret love affair with Arthur's wife: "Die Unterschiede in der Bildbenutzung resultieren hier aus dem jeweiligen Status der Betrachter. Die Augen des Königs sind nicht die eines liebenden Ritters, sondern die Augen des Reiches...So erfährt ein und dasselbe Bildkunstwerk zwei völlig verschiedene Lesarten...Genau diese Dichotomie von individueller und kollektiver Memoria....wird hier nun auf zwei zeitlich auseinander liegende Bildbenutzung verteilt...Weist Lancelots Produktion der Bilder...auf den Anfang des Romanes zurück, so deutet Artus' Lektüre derselben Bilder mit seiner Sorge vor den Folgen

residents— not only subject to individual experience but also to the fleetingness of feelings as narrative time progresses.

While Laudine's castle in Chretien is a timeless structure, Hartmann's poem introduces the element of time to the emotional experience of the castle. The narrator's perspective is situated at the most recent point in time, for through him the audience imagines Iwein's past imprisonment by Love in the here and now. Iwein's emotional reaction to the castle as prison space, on the other hand, is temporally the farthest removed from the audience. The king's confirmation of the castle's beauty functions as the narrative hinge— 'weder vor noch sit/neither before nor after' (1143)—connecting the narrator's present with Iwein's past. In order to form a coherent design of Laudine's castle—and of the temporal nature of feeling—the audience must not only enter the interior disposition of the narrator, king Arthur and Iwein and their moods (joy, fear, desire) but they must also travel back in time, beginning with the narrator's most recent account, to the king's testimonial, to Iwein's immediate experience. Hartmann's introduction of multiple perspectives and their temporal nature present Iwein's beautiful prison as a space that materializes out of the fleeting, emotional mind-worlds of individual heroes, rather than as a single, concrete place independent of time. Hartmann's description of Laudine's castle thus introduces the concept of a "subjective" experience of a place across time.¹⁵⁹

ihrer Veröffentlichung auf den finale Untergang des Artusreiches hinaus. In beiden Fällen sind es die Blicke der Protagonisten, eingefärbt mit ihren Emotionen, die die Blicke der Hörer und Leser auf Anfang und Ende des Romans lenken," Wandhoff, 294—94.

¹⁵⁹ In her study *Die Signifikanz der Zeit im höfischen Roman*, Barbara Nitsche has commented on Hartmann's employment of 'subjective' time in the narratives Iwein and Erec. Nitsche argues that two separate discourses of narrative time exist—sometimes in conflict, but mostly intersecting one another—in these narratives, one that she calls the official-normative time of the community and the other which she terms 'subjective' time by which she means the time as it is experienced by the individual hero. She cites, for example, Iwein's experience of time as a fast-forwarded progression of adventures, or 'eiliges Agieren': "Der offiziell-

In Hartmann's version, Laudine's castle is a site of emotion that makes visible to the audience not only the heroes' internal feelings, but also their own. The narrator confirms this idea in the last two lines of his account of the love castle: 'swer darinne wesen solde ane vorhtliche swaere, den duht ez vreudebaere./ whoever should reside within the castle without carrying the burden of fear would think of it as a source of joy' (1143-1144). The narrator reminds the audience that *anyone* who enters a place will experience it differently according to one's feelings. A fearful knight who enters his beloved's castle as her husband's murderer experiences the building differently from King Arthur, who later beholds the edifice with joy. Emotions, however, change; once joy displaces fear in Iwein's mind world, the hero, too, can experience the enclosure as a space of happiness.

4. Beyond the Body: Castle Space and Interior Space

In Apuleius' "Cupid and Psyche" and in the Yvain/Iwein romances the noble castle functions as an allegorical enclosure that reflects how individual characters feel about the relationship between two lovers. Cupid's castle represents Psyche's happiness, fear and grief as well as her sisters' jealousy and Cupid's hurtful anger over the betrayal by his beloved. The residents of Laudine's castle also react with a range of emotions to Iwein's involuntary residence at their court. In Chretien and Hartmann, the edifice represents of love as an enclosed three-dimensional space that the characters enter and inside which they must come to terms with their divergent feelings.

normativen Zeit ist im "Iwein" ein Geschwindigkeitsdiskurs angelagert, der sich vor allem als Thematisierung eines 'subjektiven' Zeitempfindens bemerkbar macht [...] Von Iweins Aufbruch vom Artushof bis zu seinem Abschied von Laudine wird Geschwindigkeit geradezu programmatisch in den Text eingeschrieben," 89. Barbara Nitsche, *Die Signifikanz der Zeit im höfischen Roman: Kulturanthropologische Zugänge zur mittelalterlichen Literatur* (Frankfurt am Main: Lang, 2006).

Hartmann' Iwein, much like Psyche, enters an emotional space when he is caught by lady Love. Laudine's castle is not only a backdrop to Iwein's feeling, but it *constitutes* Iwein's joy and fear at the same time:

die porte wurden zuo getân,
dâ si durch was gegangen:
unde er was also gevangen [...]
daz was ime also maere:
wan ob ietweder porte waere
ledeclîchen ûf getân,
unde wearer ledic dâzuo lân
aller sîner schulde
also daz er mit hulde
vuere swar in dûhte guot,
sô ne stuont doch anders nîht sin muot
niuwan ze beliben dâ.
waerer gewesen anderswâ,
so wolder doch wider dar.
sîn herze stuont niender anderswar
niuwan dâ er si weste:
diu stat was im diu beste.

[The doors through which she had walked were closed once more, and he was thus confined. [...] This was quite fine with him, for even if every single door had been opened for him so that he may have gone wherever he pleased as a man free of guilt he wanted nothing else but to remain right where he was now. Had he been anywhere else, he would always want to return there. His heart was nowhere else but in that place where she was. That place seemed the best to him.]

Iwein's place by the window inside lady's castle is rendered as the very seat of his heart and its emotions.¹⁶⁰

Already in Apuleius' "Cupid and Psyche," the palace is divided into two intersecting, yet separate places. On the one hand, Psyche's emotional space, which is reflected in the

¹⁶⁰ Compare in Timothy Jackson: "Als Subjekt schaut der ungesehene, ja unsichtbare, Iwein durch ein Fenster [...] bei aller physischen Einengung Iweins eröffnen sich ihm durch den Blick vom Fenster und seine sofort aufflammende Liebe neue psychische grenzenlose Wunschträume," Jackson, 64—65.

physical place of her castle and in her emotional interaction with her sisters, and on the other the disembodied space in which the invisible household resides. The disembodiment of the household puts into focus for the reader Psyche's emotions: the heroine's physically present body is contrasted with an invisible court which, I suggest, positions her character in a space of her own. This interior space the listener of the story has access (and later also her deceitful sisters) so that he/she may move about with her and experience her subjective emotional states. The motif of disembodiment of the protagonist inside the love castle recurs in the French and German Arthurian romances. Here, too, the lover protagonist moves independently from the other inhabitants of Laudine's castle in his own emotional space which is closely tied to the physical place of the castle. And yet he is separate from the household for he is invisible.

Fearing for his life, Yvain/Iwein is given a magical ring by the servant girl Laudine, which holds the power to turn its wearer invisible. Wearing this magical object not only allows Iwein to remain concealed inside the castle and to escape the revenge of Laudine and her retinue; by turning him invisible to the other characters, the story also removes the protagonist from the physical place that he normally shares with the other text-internal characters. Iwein's ability to move through the castle with impunity allows the narrator to present the audience with a detailed account of Iwein's emotional transformation. The narrator masks Yvain's/Iwein's external responses to love:

Der herre Iwein saz verborgen
in vreuden unde in sorgen:
im schuof daz fenster guot gemach,
des er genôz daz er si sach:
dâ wider vorht er den tôt.
sus heter wunne unde nôt.
er saz dâ unde sach si an

unz an die wile das si dan
wider durch den palas gie.

[The lord Iwein sat concealed in happiness and sorrow. The window afforded him great pleasure, for he enjoyed seeing her there. However, he also feared death. Thus he felt both joy and pain. He sat there and looked at her until she went back into the palace.]

The window affords the audience an entry point simulatenously into the grief of the lady and Iwein's emotional reaction to that which he sees¹⁶¹. While Psyche is thus the only visible character in the love castle and Yvain/Iwein the only invisible characters in the romance the function of their invisible bodies is similar: this narrative technique differentiates between the castle as an emotional space and a physical place.

This emotional space of the castle in Hartmann's Iwein is unique to each hero's emotional experience—Iwein and Laudine may move inside the same place, yet Iwein feels love and empathy and Laudine experiences grief. The audience experiences the castle from the perspective of the hero, but through the spatial intervention by the narrator also has access to other characters' emotional spaces.¹⁶²

¹⁶¹ Timothy R. Jackson points to the metaphoric function of the window in courtly literature as an opening into the human body. The window is primarily a negotiator of visual sense perception: it connects external affective images to the spectator's heart, and in turn receives the heart's internal emotional response: "Bilder und Geräusche dringen...gleichsam durch Öffnungen in der Mauer des Körpers hinein. Zu bemerken ist, dass das Auge, nicht aber das Ohr, dem Fenster darin ähnlich ist, dass es Informationen in beiden Richtungen vermittelt. Der Minnediskurs kennt ja das Motiv des Herzens des liebenden Mannes, das durch sein Auge zum Auge der Geliebten und dann durch dieses zu deren Herzen spricht—und umgekehrt," 47. Timothy R. Jackson, *Zwischen Innenraum und Aussenraum: Das Motiv des Fensters in der Literatur des deutschen Mittelalters*, *Innenräume in der Literatur des deutschen Mittelalters*, eds. Burkhard Hasebrink et al. (Tübingen: Niemeyer, 2008). 45—67.

¹⁶² By rendering Gawain invisible and by opening doors and windows to Laudine's bedchamber and to the courtyard of Ascalon's burial, the character of Launete actively manipulates Gawain's access to otherwise inaccessible partitions of Laudine's castle, but she also manipulates the gaze of the audience. Instead of presenting physical descriptions of Yvain's/Iwein's body to make visible his emotions, his internal reaction to the opening and closing of Laudine's window illustrates his feelings of joy and love pain for the audience, which they may then re-experience. Launete's ring is thus a narrative strategy not only to give Gawain access to his beloved lady, but it also gives the audience access to Gawain's feelings for the lady.

Laudine's household, for example, has an entirely different emotional experience of the castle. Intent on finding their lord's murderer, Laudine's warriors begin to search the entire castle for Iwein. The impossibility of locating the enemy leads the men to first erupt into blind anger and then into despair:

dô begunden si vor zorne toben
unde got noch den tiuvel loben.
si sprâchen: 'war ist der man komen,
ode we hât uns benomen
diu ougen unde die sinne?
er ist benamen hinne.
wir sîn mit gesehnden ougen blint.
ez sehent wol alle die hinne sint:
ezn waere danne cleine als ein mûs,
unz daz beslozen waere diz hûs,
sône môhte niht lebendez drûz komen.
[...]
suochet, guote liute,
in winkeln unde undern benken.
ern mac des niht entwenken
ern mueze her vuer.' (1271-1289)

[Then they began to rage with anger and cursed both the Lord and the Devil. They said:
"Where has that man gone, or who has befuddled our eyes and senses? He must be inside.
We see, yet we are blind. Everybody that is inside here can clearly see: As long as this castle
is closed off no one smaller than a mouse might escape with his life [...] Search, good

In *Der Epische Blick*, Haiko Wandhoff remarks that magical items in the courtly epic work as narrative media that allow the narrative to give its audience access to spaces that otherwise remain hidden from the public gaze. Iwein's ring, the magical pillar in *Parzival*, and the cloak in *Die Crône*, all are items "die ihre Benutzer entweder unsichtbar machen oder aber Verborgenes an ihnen sichtbar machen [...]," 252. Wandhoff argues that these items mediate between the need of older epic forms to make hidden meanings visible and the newer audio-scriptorial form of epic storytelling. He writes that "gerade im Zusammenspiel des neuen Mediums Schrift mit diesen 'alten' Medien der Un/Sichtbarkeit gelingt es nämlich, das ständige Umschalten des epischen Blicks zwischen dem Sichtbaren und dem Unsichtbaren zu operationalisieren und so Interaktionsgrenzen sichtbar zu machen," 255. This need of the epic text—to make visible that which is invisible—includes, of course, emotions. Magical items like the ring and the pillar able to allow the audience to see what is going on in the hero's emotional disposition, while the other textinternal characters cannot. See: Haiko Wandhoff, *Der epische Blick: Eine mediengeschichtliche Studie zur höfischen Literatur* (Berlin: Schmidt, 1996).

people, in nooks and under benches. He cannot prevent it—he must be brought out of hiding.”]

The warrior’s despair, Iwein’s feelings of love, and Laudine’s grief underline the conflict between the parallel emotional spaces in the castle.¹⁶³

I thus suggest that Laudine’s castle is a narrative space that is indicative of the Hartmann’s interest of emotions as interior, subjective processes. Only the listener has access to the various, often conflicting emotional spaces, and part of the enjoyment of the audience is to witness how these spaces exist side by side without ever intersecting.

I have demonstrated that Laudine’s castle foregrounds its inhabitants’ emotions not only as colored by individual perspective and dependent on the transitoriness of narrative time, but that Iwein’s emotional space is encoded as an invisible space within the castle.¹⁶⁴

The readings of the love castle episodes in Apuleius, Chretien de Troyes and Hartmann von Aue in this chapter have revealed that emotion and architectural space in classical and medieval literature intersect in various ways. In Apuleius’ story of “Cupid and Psyche” the narrator foregrounds his heroine’s shifting feelings against the foil of a concrete edifice that reflects the characters’ emotions in visually rich, material description of

¹⁶³ The artist of the famous Iwein wall frieze cycle at the castle of Rodenegg in Northern Italy has solved the difficulty of representing the two separate spaces by contrasting the blind anger of the warriors and their exaggerated body gestures with Iwein’s motionless position on the bed. Facing each other directly in the same wall space, what prevents the warriors from locating Iwein’s position is their pictorial ‘blindness:’ “Fünf Männer schlagen mit Schwertern und Lanzen aufgeregt, aber vergeblich um sich, einer deutet mit der Hand auf ihre scheinbare Blindheit hin. Yvain...liegt oder sitzt auf dem Bett,” 31. Helmut Stampfer, *Schloss Rodenegg: Geschichte und Kunst*. (Bozen: Pluristamp, 2008).

¹⁶⁴ We have to adjust Clark’s interpretation of the separation of the enclosure in Iwein’s work: “The enclosure may be physical (such as the castle, or it may be the vessel of the heart, or even the body that contains the heart. The breaching of the enclosure occurs through the senses if the enclosure is a vessel of the mind/heart and by way of gates, doors, and windows if a physical edifice,” Clark, 168. I suggest that the physical enclosures do not exist separately from the mental/emotional enclosures, but both exist side by side, illustrating that emotions are both communicable and subjective.

architectural space. Chretien's *Yvain* adapts Apuleius' motif of the love castle as a stable, concrete place. Hartmann's architectural allegory of courtly love, in contrast, does without the stable, static descriptive features of its predecessors. Rather than being a concrete place, Laudine's castle in *Iwein* is divided into individual emotional spaces that are subject to the fleeting experience of the characters' emotional mind worlds. Hartmann's conception of emotional experience of architecture also invites audience to enter a three-dimensional narrative space inside which they themselves may re-experience Iwein's feelings while imprisoned by Love. The enclosure of love becomes reflective of the reader's/listener's own individual joys and fears.

Chapter 4: Transforming Place: Constructing Emotional Spaces and Emotional Response

1. The Production of Courtly Space

In *The Production of Space*, Henry LeFebvre states that space is always constructed.¹⁶⁵ Space is socially produced and reflects the values of any given culture, group, or class, thus bearing testimony to power relationships within the social group and cultural values of that group.

In this chapter I will argue that the poets of the medieval romances are interested in making visible the cultural production of emotional space within castle interiors. I will focus on episodes where a transformation of castle space takes place in order to elicit an emotional response both from the text-internal hero and from the text-external audience who “enter” castle places. The manipulation of castle space in the courtly romance to elicit emotional response always involves the presentation of beautiful clothing and furnishings. In her study *Courtly Love Undressed*, Jane Burns has argued that “the lavish silks used to fashion elite garments [...] and the equally ornate silks used to make bed coverlets, bed curtains, banners, and tents” were used both “materially or metaphorically to mark partners in love,” 1.¹⁶⁶

According to Burns, the production and display of female clothing in fictional romance narrative becomes part of a narrative discourse on gender relationships, female desire, and the trials and tribulations of two lovers.¹⁶⁷

¹⁶⁵ Henri Lefebvre, *The Production of Space* (Oxford and Cambridge: Blackwell, 1991).

¹⁶⁶ Jane Burns, *Courtly Love Undressed: Reading Through Clothes in Medieval French Culture* (Philadelphia: University of Pennsylvania Press, 2002)

¹⁶⁷ Burns, 3.

In the following episodes, the transformation of castle space aims at transforming the emotions of the inhabitants of those places and those who listen to or read their description.

This chapter focuses on constructed spaces within three castles: Dido's fortress Carthage in Heinrich von Veldeke's *Eneasroman*, Condwiramurs fortress Pelrapeire in Wolfram's *Parzival*, and the house of Enite's father in Hartmann's *Erec*. In the *Eneasroman*, a fortress which affords her dominance over male intruders is transformed by lady Love and with the help of the hero Eneas into a space of a lady's self-destructive desire for erotic love. At the same time, this transformed space of desire is presented as a constructed space when the narrator likens Dido's internal immolation to Eneas' account of the fall of the city of Troy. I will then show that the ladies Condwiramurs and Enite in *Parzival* and in *Erec* transform their unappealing castles into spaces of desire and courtliness by means of their self-representations. By transforming their building sites and the sites of their female bodies into spaces of desire, they are able to elicit emotional responses from their male guests Parzival and Erec, but also from their audiences.

2. Dido's Fortress in the *Eneasroman*: A Constructed Place of Love

One of the early German courtly epics explores the manipulability of an individual characters' emotions by another character in the allegorical place of the love castle is Heinrich von Veldeke's *Eneasroman*.¹⁶⁸ Heinrich's epic is an adaptation of the Anglo-Norman *Roman d'Eneas*, which is, in turn, a retelling of Vergil's *Aeneis*. Heinrich's version of the Ancient material spends a great deal of time on relating how the hero Eneas, after

¹⁶⁸ I have suggested earlier that courtly poets like Chretien and Hartmann had turned to narratives from Antiquity, such as Apuleius' "Psyche and Cupid," for literary models that represent the process of falling in love as the entering and modification of a castle space. The interior space of the structure paralleled also the lovers' emotional space.

being forced from the conquered city of Troy, enters the fortified city of Carthage; once inside the fortress, the powerful queen Dido falls in burning love with the hero and commits suicide after Eneas leaves her house on his way to Rome.

In the *Eneasroman*, Heinrich establishes an analogy between the fall of Troy and the physical and emotional destruction of Dido. He shows that, just as the Greeks are able to enter the fortified city of Troy and destroy it from within, so too does Eneas enter Dido's castle, and her heart, and destroy the powerful queen from within. The narrator associates Dido's physical fortifications with her internal emotional fortifications that guard her heart from entry. Eneas breaches both, transforming her safe and comfortable haven into an unbearable place that Dido is able to escape only by killing herself. The *Eneasroman* thus depicts the manipulation and transformation of space and reveals the relevance of this transformation as a reflection of the subjective experience, here of love space, of literary characters.

From the outset, the narrator of the *Eneasroman* establishes that Dido's castle is her personal space as well as the center of her political and communal power. This is evident in the narrator's introduction of Dido's character. He first relates the story how the lady planned and constructed the city of Carthage:

[si] fûr mit schiffen uber mere
und quam ze Libiâ in daz lant
zû dem hêren den si dâ vant,
der des lands dâ gewielt
unde die hêrschaft hielt.
Listichlîchen sie in bat,
daze r ir verkoufte an einer stat
eine wênege rîcheit:
sînes lands also breit,
dâ ez ir ze nemenne tohte,
als vil sô si belegen mohte

mit einer wêneges rindes hût.
 in den zîten was daz lût
 ein teil alwâre [...]
 Dô hiez si einen ir trût
 nemen eine rindes hût,
 sine woldez niht vermîden,
 si hiez die hût snîden
 zeinem smalen riemen
 und nam dô einen priemen
 und hiezen stechen in daz lant.
 den riemen si dar ane bant,
 sin am in an dem ende
 selbe mit ir hende,
 dâ mite si dô umbe gienk;
 mit deme riemen sie bevienk
 einen kreiz wîten.
 in den selben zîten
 stihte frouwe Dîdô
 veste torne unde hô,
 eine schône mûre. (25.9—26.9)

[She arrived in Lybia and met with the man who ruled over all the land. Using her smarts, she asked him to sell him at that place a small parcel of his land where she pleased of such size that she was able to cover with a small piece of cow hide. In those times, people were easy to take advantage of... She then ordered a servant to take a cow hide and had it cut into a long, narrow strip. She then took a stick and drove that into the ground. She tied the strip to it, took the other end and began to walk. The rope allowed her to draw a wide circle. That is how Dido laid the foundation for strong, tall towers and a handsome wall.]

The poem describes Dido's founding of Carthage as a cunning and individual act. From the center of Carthage Dido can rule with cleverness and wisdom. The fact that she is introduced in the same passage in which the founding of her castle is described, and the description of the founding of the castle as an achievement of personal wit suggest that she and her castle are linked particularly closely, indeed, that the place is an extension of her selfhood.

The narrator stresses that both the castle and the lady hold an enormous amount of power over men:

si hete siben porten,
bî der ieglicher
saz ein grêve richer,
ob ez nôt ware,
der di borch mare
mit drin hundert rittern solde weren,
ob si ieman wolde heren. (26.22—29)

[She had seven gates each of which was protected by a powerful count who, in an emergency, would defend the famous fortress with an army of three hundred knights.]

The use of the female German pronoun ‘si’ might be read as a descriptor either for the lady or her castle, but I suggest that the poet confuses the two on purpose to point out to the listener the interconnectedness between the lady and her castle. The narrative makes a simple equation: the lady is her castle.

Before the hero arrives, Carthage is as unbreachable as is the road to Dido’s heart. When the hero Eneas sails into Carthage’s harbor, the narrator comments on the fact that no man would be able to take Dido’s city by any external force:

Dô her zû der borch quam,
dô duhte si in vil lussam
ûzen unde innen.
si mohte niht gewinnen
dehein here mit gewalt.
...
die strâze vander vile breit
und sach beidenthalben stân
manich hûs wol getân
und manich rîche palas,
daz von marmore was,
dâ her vor solde rîten,
und gesach en beiden sîten
magede unde frouwen,

die in wolden schouwen,
gezieret unde gebunden,
so si allerbeste kunden.

[When he arrived at the fortified city, it seemed very beautiful to him inside and out. No army could take her by force... He found the passageway very wide and saw on either side many well-made houses and many glorious palaces made from marble, he rode past them and saw on either side maidens and ladies who gazes at him, they were dressed as well as they possibly could.]

The approaching hero will not win Dido's fortress by military might but by the power of emotion. Eneas is immediately attracted to the exceptional internal and external beauty of Carthage's architectural design and also to its female inhabitants. The hero Eneas enters a space that represents both female and architectural beauty. The ladies of Carthage, in turn, notice the presence of an exceptional male warrior who has entered their fortress.

Eneas' entrance into Carthage foreshadows the erotic encounter between two powerful people who will soon turn into lovers. Even before Dido has seen Eneas with her own eyes she promises his friends that "ich wil im bieten âne nôt daz ich nie manne erbôt in der werlde noch nie/I intend to offer him something that I have never offered to any man in the whole world," 30.37—39. The queen's offer includes not only the care for Eneas' physical and financial wellbeing but also entrance to her heart: "ich wil in wol beholden in mîner kemenâten. ich wil in wol berâten gelîch mîn selber lîbe./I will care for him well inside my bedchamber. I will care for him like I do for my very own body," 31.24—27. Dido's willingness to open Carthage's gates to Eneas holds the ultimate promise of allowing the hero to enter the innermost space of her palace, her bedchamber.

Eneas' entrance into Dido's castle and her heart is made possible by the manipulation of an external force—lady Love. The narrator reveals to the listener that Lady Love and

Cupid use the hero's entering of Carthage as an opportunity to make Dido fall in love with the hero:

Dô here Enêas
in die borch komen was
frowen Dîdônen ze hûs,
do geschûf sîn mûder Vênûs
und sîn brûder Cupidô,
daz in diu frouwve Dîdô
starke minnen began,
daz nie wîb einen man
harder mohte geminnden,
des brahte sie in innen,
daz sis uebele genôz.
ir minne diu was ze grôz,
wand si drumbe mûste geben
ze aller jungest ir leben
und jâmerlîche ir ende nam.

[When the lord had entered the city, which was Dido fortress, his mother Venus and his brother Cupid made it so that the lady Dido began to fall deeply in love with him, so that no woman has ever loved a man with more passion. She would pay dearly for inviting him in. Her love was so intense that she would have had to give up her young life and meet an early demise.]

Once Eneas is seated next to the lady Dido “si also brinnen began/she thus caught fire, 38.19,” the queen can do nothing but to succumb to the rule of lady Love.

Lady love besieges Dido's fortress by enlisting the hero Eneas to take the lady's fortress by way of her heart. Once Eneas has entered Dido's fortress, his weapon is that of storytelling. Ironically, Eneas himself, who is the object of Dido's burning love, tells the ruler of the palace how lady Love also led to the Trojan war and to the destruction of his own home: “die in dem rosse lâgen, daz si die stade gewunnen, daz ross si engunnen...si machete tore wîte, dar uz si balde giengen./those who lay inside the horse that they had managed to enter the city they opened the horse wide and came out,” 46.38—47.3 Then “die borch si al

beviengen, ir willen si do tâten...do wart âne were diu meiste borch gewonnen./they occupied the whole city and did with it as they pleased... most of the city was taken,” 47.4--11). As Eneas tells Dido about the cunningness of the attack on Troy, and the city’s destruction from within she falls more and more in love with him. Lady love strikes at Dido’s heart the precise moment when Eneas’ story relates how the city of Troy goes up in flames (“si brâchen diu borch und branden, daz fiur si ûz sanden/they destroyed the city and burned it. They let the flames wash over the place,” 47.15—16), Venus and Cupid also begin to assault Dido’s body and set aflame her mind:

sint ir Vênûs di strâle
in daz herze geschôz.
si leit ungemach grôz,
diu mare frouwe Dîdô.
do quam der here Cupidô
mit sîner vakelen dar zû
und habet ir spate unde frû
daz fûre an die wunden.

[The noble lady Dido suffered great discomfort since Venus had shot her heart with her arrow. Then Lord Cupid joined her with his torch and held it to her wound early and late.]

At this point in the narrative, both the city of Troy and the lady Dido in the city of Carthage have become conquered from within. The longer that the lady listens to Eneas’ tale about the Trojan’s futile attempts to defend their city when the Greeks are already inside, the more futile her own attempt to fight the overpowering emotion for Eneas become.¹⁶⁹

Dido’s internal emotional torment is accompanied by external symptoms that afflict her body and by internal symptoms that change her perception of her palace space.

¹⁶⁹ On the popularity of the motif see: Malcom Hebron, “Troy—Treason and Tragedy,” *The Medieval Siege: Theme and Image in the Middle English Romance*: (Clarendon Press: Oxford, 1997). 91—112.

Externally, the lady's physical transformation consists of an unhealthy change of complexion and body temperature:

si wart in korzen stunden
vil mislîchen gevar [...]
si leit vil michile nôt.
in korzer stunde wart si rôet,
darn ach schiere varlôs:
ir was heiz und si frôs. (39.6—12)

[Her complexion changed for the worse in no time at all...She suffered greatly. Now she turned red, now she lost almost all color. Now she was hot, now cold.]

The transformation of Dido's body is paralleled by the transformation of how she perceives the space of her bedchamber that very night. Dido's emotional suffering over Eneas' absence from her bedchamber turns the lady's personal space into a place of discomfort:

diu minne was ir alze nâ,
diu si ze unsanft ane quam,
und ir den slâf gar benam.
dô si denkende wart,
ir bette dûhte si vil hart
und was doch senfte genûch.
ir was allez widerfûch,
daz si gerûrde unde gesach.

[Love, which had conquered her with such great force, had struck too close to home. It robbed her off her sleep. When she began to ponder it, she felt that her bed was very hard, even though it was suitably soft. Everything that she touched or saw seemed to cause her great discomfort.]

The invasion of Dido's heart affects her perception of her physical place. The beautiful colors and comfortable textures inside her chamber transform into such an uncomfortable place that she is unable to rest her mind or body there any longer:

do si eine wile dâ gelach

und sich diu mûde mêrde.
ir houbet si umbe kêrde
nider zû den fûzen.
...
si rihte sich ûf unde saz,
mislîche si ez ane vîenk,
von dem bette si dô gienk
nider an die erden. (51.4—15)

[She lay there for a while as her exhaustion increased. She turned her head where her feet had been... She propped herself up and sat for a while, did this, did that, until she finally sank down from the bed onto the floor.]

Dido's space no longer offers her any emotional or physical comfort. After the lady's body, feelings and her bedchamber become occupied by Eneas, Cupid and Venus, Dido surrenders her city, her political independence and her female reputation to her feelings for Eneas. When Eneas leaves Dido after a short while, Dido laments that the fall of the city of Troy was the ultimate cause of her own undoing:

ouwê der vart,
daz Pâris Elenam nam
und daz her ie zû ir quam,
dar umbe Troie wart zebrochen.
daz wirt an mir gerochen
unsanfte unde sere.
ouwê, war sal mîn êre
und mîn rât und mîn sin,
daz ich her zû komen bin? (52.10—18)

[Cursed be the voyage where Paris took Elena and that he ever went to her, which led to the destruction of Troy. I greatly have to pay for this in great discomfort. Alas, where has my honor gone, my wisdom and my reason that have led me to this position?]

Dido's lament underlines once more how the poem imagines love as a destructive power that is linked to the taking of castles and fortified cities. Male heroes set out for love,

enter female spaces with their armies—led by Venus and Cupid—and destroy the female defenses from within their cities and from within their hearts.

The love episode between Dido and Eneas ends as tragically as did the fate of Troy in Eneas' narrative. After Eneas has left Carthage to sail for Italy, the heartbroken Dido commits suicide. Feeling that she has lost everything worth living for, Dido sets aflame everything that reminds her of her feelings to Eneas:

dô hiez si holz dare tragen
und machtez fûre drunder.
si frumde michel wunder...
si sprach, sin wolde niht leben,
sine hetez allez verbrant,
und ouch daz bettegewant,
dâ si ûffe lâgen
und ir minne pflâgen,
si und der hêre Êneas. (75.16—27)

[She ordered wood to be carried to her chamber and lit a fire underneath. She did many strange things...She said that did not want to live unless she had burned everything, including the bedding on which she and the lord Eneas had lain and enjoyed each other's love.]

Dido's destruction of the personal objects and her bedchamber mirrors Troy's consummation by flames through the Greeks. After a last lament the lady destroys her own body by plunging a dagger into her heart and falling into the flames. The narrator conflates her feelings of love from within with the fire that consumes her body from without:

“ouwê dirre minnen,
sie is ungehûre,
diu mich mit ir fûre,
brennet also sêre...
ich mûz dorchstechen
daz herze, daz mich verriet...”
al ware sie ein wîse wîb,
sie was dô vil sinne lôs.

daz si den tôt also kôs,
daz quam von unsinne.
ez was unrehtiu minne,
diu sie dar zû dwanc,
mit dem stiche sie spranc
unde viel in die glut.
dô dorrete daz blût,
daz ir ûz der wunden flôz,
wande daz fûr was grôz.
deste schierre was verbrant
ir gebende und ir gewant.
ir fleisch mûste smelzen
unde ir herze swelzen. (77.14—78.14)

[Cursed be this overpowering love that burns me so badly with its fire...I must stab the heart that betrayed me...She had been such a wise woman, but now she had lost all senses.

The destruction of the city of Troy is an narrative foil against which Heinrich's narrative presents the emotional and political destruction of a powerful queen by a queen who, at the end, is more powerful—lady Love. Love's deceitful takeover of the lady's heart through the gates of her palace ultimately leads to her fall; the demise of Troy and Dido are caused because internal feelings of individuals are susceptible to manipulation by both external forces that enter physical places doubling as extensions of interior emotional space. From Heinrich onward, the manipulability of internal emotion through the manipulation of external place is of recurrent poetic interest in the German romances

3. Condwiramurs' Fortress: Constructing a Place of Chastity and Desire in *Parzival*

Much like in Eneas in Heinrich *Eneasroman*, Wolfram's *Parzival* enters a lady's fortress of and wins her heart. In Wolfram's romance, Condwiramurs—the lady of the castle and Parzival's future wife—stages a pleasurable space inside her castle: she invites the hero into

her fortress, which is besieged by a male enemy, and she then transforms a place that lacks the resources of a courtly lifestyle into place that is fit for a lord. By turning a desolate, hostile place into a courtly space and by presenting her own emaciated body as a courtly body, the lady is able to elicit an emotional response from Parzival. The hero's immersion in a place that surrounds him with the pleasures of courtliness—furnished with a luxurious bedstead, food, and the beautiful female body—incite both his desire and empathy to stay and defend both the integrity of the place and the body of the lady against her enemy.

When Parzival first approaches Condwiramur's city of Pelarpeirein the kingdom of Brobarz, it is presented as a place that is ready to defend itself against any external intruder:

der was kein wer beraten.
türn oben kemenaten,
wichus, perfrit, ärker,
der stuont da sicherlichen mer
denn er da vor gesaehe ie. (183,23-27)

[The city did not lack defenses. Defense towers above the living quarters, battlements, keep and bay were there in larger numbers than he had ever seen before.]

Wolfram's hyperbolic enumeration of the defensive works that shield the interior of the fortress from external attack is reminiscent of the description of Dido's fortress in Heinrich's *Eneasroman*. In both narratives, the architectural features signal to the audience that the place is ready to defend itself against external threats. The townspeople will tell Parzival that this defense is against the king Clamide, who has given his seneschal Kingrun and his troops orders to enter Condwiramur's house, so that he may force her hand in marriage. The military tension surrounding the fortress is once more linked to sexual tension: male attackers threaten to enter both Conwiramur's fortress and her chaste body ("des twanc si ein werder man, der stolze küneec von Brandigân: si arnden Clâmidês bete/all that was forced upon them by a noble man, the proud King of Brandigan: they denied him his

request,” 184.19—21). The lady Condwiramurs refuses to open both the gates of her place and also those of her heart to intruders.¹⁷⁰ Without a worthy knight who can defend her from Clamide’s and Kingrun’s advances, however, her defenses will not hold much longer: “der [Kingrun] kumt morgen dâ her widr, und waenet daz ter here sîn süle ligen an dem arme mîn/[Kingrun] will return here tomorrow and thinks that I will soon end up in his lord’s arms,” 195.18—20).

Condwiramur’s virtuous steadfastness causes her population to suffer great physical and emotional agony. The narrator describes in great detail the physical and emotional distress of the townspeople who are starving: “da stuont ouch manec koufman mit haschen und mit gabilot...die truogen alle slachen balg”/ “even many a merchant stood there with axes and spears...all carrying a flattened belly,” 183.16-19). As Parzival walks through the streets he is presented with images of emaciated bodies, “die wambe ir nider sunken: ir hüffe hoch und mager, gerumphen als ein Ungers zager was in die hut zuo den riben: der hunger hat inz fleisch vertriben” / “their bellies sunken in: their hipbones protruding and thin, with their skin over their ribs shrunken like Hungarian leather: hunger had driven out their flesh,” 184, 13-16). Even the knights live below their noble status: “die riten und unde giengen: ouch was diu jaemerliche schar elliu nâch aschen var, oder else valwer leim/ those who rode and went on foot were a pitiful group, many grey like ashes or yellow like clay,” 183.30—184.3). Initially, Condwiramur’s place thus presents itself to Parzival as an undesirable site of lack and want, bereft of courtly luxuries.

The stark contrast between the well-dressed Parzival and the wretched appearance of Pelrapeire’s inhabitants lead Conwiramur’s followers to feel great shame:

Si empfiengen schämliche

¹⁷⁰ The episode thus draws on the allegorical motif on the lady as the closed gate.

ir gast ellens riche.
der duhtes anders wol so wert,
daze r niht dörfte han gegert
ir herberge als ez in stount:
ir groziu not was im unkunt. (185.21-26)

[They welcomed their lordly guest with shame. They realized that due to his great nobility he could have easily done without their kind of boarding, as it now stood.]

The townspeople recognize the disparity between their state and the noble appearance of their guest. Conwiramur's followers therefore begin to transform Parzival's immediate surroundings into a courtly space. Before they lead the hero to their queen, her attendants lead away from the miserable sights to a separate, enclosed space in the city's courtyard, where he can change out of his knightly armor:

man leit ein teppech ufez gras,
da vermuret und geleitet was
durch den schaten ein linde.
do entwapnent inz gesinde.

[They placed a carpet on the grass, where a linden tree threw its shadow, enclosed by stone wall in gazebo-like fashion].

The contrast between the description of Pelrapeire as an unappealing place filled with sights of misery and Parzival's cordoned-off space of courtliness creates a stark contrast. In the midst of Pelrapeire's fear and starvation, Parzival is surrounded by a space reminiscent of a *locus amoenus* that transforms his emotional experience of the castle. I assert that the motif of the carpet specifically works as a symbol of the transformation of space: the fabric temporarily covers up the misery of the place, and suggests the material abundance of courtliness. This courtly layer elicits a positive emotional response from the young hero. This staging of Pelrapeire as courtly space continues through the night. Even though the inhabitants of the city lack the luxury of courtly life themselves, they find a way to provide

their guest with noble food, dress, and bedding: Parzival is made comfortable in his surroundings at the expense of everyone else:

dem gaste man do betten hiez
sanfte, des ich waenen wil.
waern die burgaer federspil,
sine waren überkrüpfet niht;
des noch ir tischgerichte giht...
der [Parzival] nam slafes urloub.
ob sine kerzen waeren schoup?
nein, sie waren bezzer gar.
do gienc der junge wol gevar
an ein bette riche
gehert künecliche,
niht nach armüete kür:
ein teppich was geleit dafür. (186.7—191.14)

[They ordered to have a bed made for the guest, comfortable, as I believe. Were the people of the court hawks they would not be full enough to be content; their kind of food is proof for this...He retreated for a good night's sleep. Whether his candles were made from straw, you ask? No, they were of much better nature! Truly, the young man went to a luxurious bedstead, made for a king, not all in a poor man's fashion; a carpet was spread in front of it.]

The narrator juxtaposes the material comfort offered to Parzival with the environment imposed on the rest of the court. By emphasizing the carpet, the linens, the candles, and the kingly bedstead, the narrator draws attention to the artifice and the constructed nature of this courtly space, which does not represent the current reality of the situation in Pelrapeire.

I suggest that the reason for constructing this courtly space is an attempt by the court to create a pleasurable association with Pelrapeire in the hero's mind. The lady Condwiramurs must convince a noble male hero to defend her place and her chastity. The careful staging of the first meeting between Parzival and Condwiramurs points in the same direction, for it is meant to create the appearance of a pleasurable, courtly environment: after Parzival has been washed ('er was in ungeliche var, do er den ram von im so gar getwouc mit

einem brunnen / his complexion was completely unlike theirs after the rust stains had been washed off from him at a well,” 186, 1—3) and given lordly clothes (man bot im einen mantel san, gelich also der roc getan, der e des an dem helde lac / they offered him a coat that was similar to the one that he had worn before”¹⁷¹), he is led into the palace to meet Condwiramurs. The court’s efforts to make Parzival comfortable prepare him to feel desire for the courtly body of the lady.

As in Heinrich’s *Eneasroman*, the appearance of the fortress and the appearance of the lady are directly linked with one another. The lady is therefore anxious to present both her place and her body as a site of pleasure and desire to the male hero, and she is ashamed of her appearance:

Diu küneginne dahte san:
‘ich waen, mich smaehet dirre man
durch daz min lip vertwalet ist.

[“The queen thought to herself: ‘I almost think that this man despises me on account of my wretchedly emaciated appearance.]

Condwiramur’s shame over the state of her body mirrors her court’s shame over the state of their place. The narrative suggests that the future of both the lady’s chastity and the integrity of her place depend on Parzival’s emotional interest and investment in her. Only if Condwiramurs can create the desire to protect her body and her place will there be a chance that he decides to defend her against the external aggressors.

The parallel between the lady's body and place are reinforced by their external appearance. The defense works of the lady's body and those of her place are virtually exchangeable:

an ir was werlîchiu wât,
ein hemde wîz sîdin:
waz möhte kampflîcher sîn,
dan gein dem man sus komende ein wîp?
ouch swanc diu frouwe umb ir lîp
von samet einen mantel lanc.
si gienc als si der kumber twanc. (192.14—20)

[She wore clothes like defensive armor, a shirt made from white silk. Who could be more ready for a fight than a woman who approaches a man in that way? The lady also covered her body in a cloak made from velvet. Thus she went forced by her sorrow.]

Conwiramur's task is to signal to Parzival that she is a chaste lady who opens the gates of her fortress only to a worthy, noble suitor.¹⁷² The silken white dress that now covers her body mirrors the fine carpet and luxurious bedding of her place: these clothes gloss over the wretched external appearance of her body, while at the same time highlighting the reason for her misery: her superior virtue. Read together, the site of the female body and the courtly space within which she operates become inseparable.

That the fate of Conwiramur's body is linked to the fate of Pelrapeire becomes evident when the lady tells the hero that she would rather destroy her own body than have it violated by an external aggressor:

ir sâht wol mînen palas,
der ninder sô gehoehet was,
ine viel ê nider in den grabn,
ê Clâmidê solde habn,

¹⁷² Indeed, Parzival and Conwiramurs forgo sexual intercourse during the night.

mit gewalt mîn magetoum.
sus wolt ich wenden sînen ruom. (195.21—26)

[You have seen my palace without doubt: the building is at no place so high that it would prevent me from plunging myself into the moat before Clamide should take my virginity by force. This is how I would turn his honorable reputation around.]

Condwiramur's threat to commit suicide rather than opening the gates of her place to the male aggressor reverses the spatial relationship between inside and outside.¹⁷³ Tossing her own body outside of her castle separates the female body from the place and prevents the male aggressor from meeting her within.

At the same time, Condwiramur's threat of committing suicide signals both to Parzival and to the text-external audience the contrast between the male besiegers and the hero Parzival: while Clamide attempts to force his desire upon an unwilling lady as if she were a possession, Parzival, with his heart still untainted by a 'false' love of property, may yet prove that he is willing to serve the lady out of love.¹⁷⁴ This difference is marked by the spatial

¹⁷³ Condwiramur's intended method of suicide—flinging herself off from a tower and shattering her body—can be traced back to Ancient Greek narratives. Female protagonists in Greek drama who face the threat of rape tend to escape their fate by either killing themselves by hanging or jumping off from high tableaux, or by having men spill blood on their behalf. Nicole Loraux cites for example Aeschylus' drama *Suppliques*. The narrative details the escape of the Danaids, the daughters of Danaus, from the prospect of being married to and deflowered by the sons of Aegyptus. The girls consider that shattering their own bodies is preferable to having their bodies torn against their will: "As a last resort in their headlong flight from the sons of Aegyptus, the deadly rope would protect the Danaids against the violent desire of the male, just as hurling themselves from the top of a steep rock (something they dreamed for a moment of doing) would have kept them safe from marriage, that prison where only the husband is master. But it is significant that they give this master the name of daiktor, which does not mean "ravisher" ...but, very precisely, "tearer." From this tearing—which clearly refers to rape or deflowering—there are only two ways of escape: either the death of the Danaids by the rope, resulting in the defilement of the city, or their survival at the cost of war that would spill the blood of men 'on behalf of women' (*Suppliques* 476-477)," 11. The Parzival narrative follows, of course, the same trajectory. The lady explains to Parzival that she has but two choices: Either she will commit suicide to defile Clamide's honor or Parzival will fight on her behalf, resulting in knightly bloodshed. Nicole Loraux, *Tragic Ways of Killing a Woman*, transl. Anthony Forster, (Cambridge and London: Harvard University Press, 1987).

¹⁷⁴ Dirk Matejovski interprets the Clamide episode as Wolfram's exceptional criticism of any concept that connects love that does originate not in desiring the lady, but in the desire of the lady's property: "In der

division of Parzival *inside* Condwiramur's bedchamber and Clamide's men *outside* of her castle walls. By having made his way into the interior of Condwiramur's place Parzival is identified as the rightful defender of the lady's body and place.

Parzival ultimately recognizes his position as the defender by Condwiramur's side:

dô sprach er 'frouwe, ist Kingrûn
Franzoys od Bertûn,
od von welhem lande er vert,
mit mîner hant ir sît gewert
als ez mîn lîp volbringen mac.' (195.27—196.1)

[He spoke: "Lady, whether Kingrun be French or Briton, or wherever he originates from, my hand will defend your person, as long as my body is able."]

Parzival's agreement to protect lady and land is caused by a change in spatial perspective. When he first rode into Pelrapeire he was still an outsider and not emotionally invested in the place or the lady. Now, however, the hero shares the same emotional space with Condwiramurs. His position is by the lady inside her castle, while the male aggressor is an intruder who threatens their shared space from without.

Parzival's motivation to defend the lady and her place has, as I have illustrated, been carefully prepared through the staging of place. Parzival's immediate surroundings within the castle are transformed into a courtly space that creates pleasure and desire. Despite their miserable state, or *because* of it, the court lead Parzival to the linden tree, across carpets, into luxurious bedding, and past candles. At the center of this courtly space is Condwiramur's

Gestalt des...Clamide könnte Wolfram die Liebeskonzeption derjenigen höfischen Romane kritisieren, in denen der Erwerb einer Frau mit dem eines Herrschaftsbezirks verbunden wird, bzw. Das eine als Vorwand für das andere dient. Aus dieser Perspektive betrachtet stellt Wolfram's Gestaltung des Selbstmordmotivs innerhalb der höfischen Epik einen Sonderfall dar," 260.

Dirk Matejovski, "Selbstmord: Rezeptionstypen eines tabuisierten Motivs," *An den Grenzen höfischer Kultur: Anfechtungen der Lebensordnung in der deutschen Erzähldichtung des hohen Mittelalters*, ed. Gert Kaiser (Munich: Fink, 1991), 237—65.

beautiful female body to which she hero is led. Condwiramur's body becomes a site that the hero desires to defend alongside the integrity of her place. The wretched appearance of her body is covered by white silk. It is masked just like Pelrapeire. It is the manipulation of space that elicits Parzival's desire which leads him to break Pelrapeire's siege, to take Condwiramurs as his wife and acknowledge Pelrapeire as his place.

4. House of Shame, House of Honor: Transforming *Place* by Courtly Imagination

In *Erec*, the place where the young knight Erec meets his future wife plays a transformative role in the hero's emotions early in the romance. The derelict home of Enite's father provides a space where the protagonist heals from the wounds of shame and where he regains his honor. When Erec first enters the place he does so because he is seeking shelter from the external world. Initially, the building interior becomes an extension of Erec's feeling of shame over a humiliating event from his past; after he meets the beautiful Enite and her benevolent father, however, their home transforms into a courtly space that spurs the hero's emotional transformation. By night's end, Erec overcomes his shame and emerges from the place emotionally strengthened and ready to restore his honor in the external world.

The episode of Erec and Enite's first encounter inside her home is preceded by the shaming of the hero. This state of mind is caused by a disgraceful event: another knight's servant slaps Erec across the face in front of his queen Ginover. The narrator comments that Erec immediately falls into a state of deep emotional distress, which will not let go of his mind:

als im der geiselslac geschach,
mit grôzer schame er wider reit,
also klagete er sîn leit

(schamvar wart er under ougen):

...

daz mich ein sus wênic man
sô lasterlîchen hât geslagen
und ich im daz muoste vertragen,
des schame ich mich sô sere
daz ich iuch nimmer mere
vûrbaz getar schouwen. (110-124)

[When he had been slapped with the whip he rode back in great shame and lamented his sorrow with bright red cheeks...: "Since such a lowly man has slapped me so disreputably and I had to let this happen I feel such great shame that I will never be able to be in your sight again.]

Lacking armor to take revenge on the servant's lord prevents the young knight from immediately responding to the insult and restoring his honor. He is "blôz als ein wîp/ for Erec was as unprotected as a woman," 103). The hero is thus vulnerable both physically and emotionally, for he both lacks armor and thus a means to regain his honor.

To ashamed to return to Arthur's court, Erec is rendered homeless. Carrying his heavy burden of shame, Erec first removes himself from the sight of his queen and his peers and then from the communal place.¹⁷⁵ After tracking the offending knight through the woods at a safe distance, the hero observes him disappearing into a castle and then searches for a place where he can hide himself throughout the night: "nu rit er also wîselôs unz daz er verre vor im kôs ein altez gemiure/ thus he rode without aim until he saw in the distance the ruins

¹⁷⁵ The idea of the feeling of shame as an object that must be carried until it can be repaid draws on traditional motifs of the heroic epic, for example those from the Icelandic sagas. On the mechanics of shame in honor societies and its representation in epic literature see: William Ian Miller, "Emotions, Honor, and the Affective Life of the Heroic," *Humiliation* (Cornell University Press: Ithaca, 1993), 93—130.

of an old building,” 252.¹⁷⁶ The condition of the building reflects Erec’s feelings of being abandoned by fortune’s favor or by any sense of knightly honor.¹⁷⁷ The thought of having found a place as wretched as he feels provides Erec with immediate emotional comfort:

daz vreute sîne sinne.
er gedâhte: „mîn dinc daz vert nû wol,
wan ich in einem winkel sol
belîben hinne unz an den tac,
sît ich niht wesen baz enmac. (263-267)

[This filled his heart with joy. He thought: “Now I will fare alright, for I can stay in a nook inside until dawn, since I don’t find any better place at this time.”]

The shelter of the desolate building has an almost curative effect on Erec’s desolate frame of mind.¹⁷⁸ The house now works like a shell; it makes up for the lack of Erec’s armor and hides his shame from the external community.

Erec’s residence inside the old building continues a process of the hero’s emotional transformation. Contrary to Erec’s initial assumption, the derelict house is inhabited by the impoverished nobleman Coralus and his beautiful daughter Enite. At first, Erec’s

¹⁷⁶ In her study *Landscapes of Mind*, Susan L. Clark has remarked on the fact that landscape and Erec’s mind are inevitably connected. She points out that, at the beginning, Erec “is plagued by disorientation” both externally and internally,” 48—49.

Clark, Susan L. *Hartmann von Aue, Landscapes of Mind* (Houston, Rice University Press, 1989.)

¹⁷⁷ Clark describes the moment of Erec’s realization of having found an appropriate shelter as “an unusual glimpse into Erec’s consciousness—he will not have another interior monologue until nearly 8,000 lines have passed,” but she also interprets his choice as “a characteristic misconception. Just as he will later not recognize the full value of his wife..., so he here is unaware of the presence of inhabitants in what he takes as an abandoned house; in each each instance he takes control of, or occupies, a space/enclosure/woman before he has information on the nature of the person he comes to love or the house he enters,” Clark, *Landscapes of Mind*, 55.

What Clark doesn’t take into consideration is that Erec’s ‘choice’ of dwelling or of his wife as much guided by his turbulent states of emotion—impulsive shame, anger and desire— as by his reason. The shame of knightly dishonor and his affective desire for Enite’s body prevent Erec from making rational descisions.

¹⁷⁸ On the house as a protective shell for the troubled human mind see: Bachelard, *The Poetics of Space*.

dependence on his hosts' generous hospitality causes the hero to grow even more embarrassed than before ("diu bete machete in schamerot/ the need for their favor caused him to turn red from shame," 305). Coralus and Enite make no attempt at all to hide their state of poverty from their guest. Instead they are intent on providing as comfortable a space for their guest as their limited means allow:

daz ouch ir ie also gar
diu armuot oberhant gewan,
daz weste lützel ieman.
dem wirte was diu arbeit
die er von grôzer armout leit
dâ wider süeze als ein mete
dâ enegen und im diu schame tete. (421-427)

[Hardly anyone would know that poverty had taken over their lives. The toil of poverty seemed sweet as mead to the host if compared to the feeling of shame.]

Erec's stay in the ruined castle teaches him the lesson that courtly honor depends not on a knight's outer circumstances—the availability of extravagant living quarters, clothes and food—but on good intention, hard work, courtly manners, and a positive attitude towards the emotional hardship.

The exemplary behavior of Erec's hosts is reflected in the way in which they transform their house into a courtly space for their guest: "hie wart der gast beraten, als si des state haten /"they treated the guest as it befitted their noble estate," 336-338. The narrator uses the double-coded word 'state,' which might describe the host's 'place,' 'living space' or their 'noble status.' This play on words underlines the idea that the contrast between the hosts' external circumstances and their noble status can be overcome.

The narrator reveals the transformative power of the hosts' positive attitude on the perception of their space:

guote teppeche gespreit
unde dar uf gleit
also richiu bettewat,
so si diu werlt beste hat,
mit samite bezogen,
dem daz golt was unerlogen
daz daz bette ein man nie möhte erwegen
und selbe vierde müeste legen,
unde dar über gebreit
nach grozer herren werdekeit
kulter von zendale,
riche und gemale—
diu waren bi dem viure
des abends vil tiure.

[A spread of luxurious carpets which were covered by fine beddings of like quality, the best that can be found in this world, those covered in velvet and containing such an amount of gold that—truthfully—one man would never be able to lift it, but that four men would have to labor over it, and spread on top in the fashion of great lords several layers of fine cloth—all that was missing that night from their hearthside.]

Initially, the narrator presents the audience with a marvelous account of courtly luxuries, which, paradoxically, is in stark contrast to the earlier description of the impoverished home. The narrator's implausible detailed description reaches an almost hyperbolic quality: in the midst of creating the perfect courtly space, however, the narrator breaks off and returns the audience back to reality. The ideal courtly space is but a figment of the imagination. Even though the external place lacks these luxuries, however, the mere *perception* of such a stately space gives emotional comfort to Erec nonetheless. This perception of space is then passed on to the narrator's audience. The audience is invited to *perceive*—as does Erec—the transformation of Coralus' home as a result of his honorable behavior. Were it not for the imagination of the narrator there would be no description of the courtly space at all.

The narrator points to the stark contrast between the reality of the external place and the inhabitants' internal perception of that place when he explains that this home can provide Erec with little luxury whatsoever:

si geleisten wol ein reine strô:
dar über genoucte si do
eines bettez ane vliz,
daz bedahte ein lilachen wîz.
ouch was da ritters spîse:
swes ein man vîl wise
möhte in sînem muote
erdenke zuo guote,
des heten sie die überkraft
und vollecliche wirtschaft—
doch man's uf den tisch niht truoc.
in gap der reine wille genuoc,
den man da ze huse vant:
wa er ist aller güete phant. (382-395)

[They had to make do with simple straw with simple beddings on top, covered by a white sheet. They also had lordly food: whatever luxury a very wise man is able to conjure up in his mind they possessed to their fill—but they never put that on the table. Their willpower alone, which was present in that home, provided for sufficient nourishment: for willpower and goodness of heart always go together.]

At this point, the narrator presents two different versions of Coralus' home. The physical version of the place is wretched and devoid of courtly colors, foods, and textures. In the version that springs from imagination of the narrator—and the listener—the place is transformed into a comfortable place filled with luxuries. This changed perspective of place comes into being by the company's good will (*der reine wille*). An honorable response to external circumstances nourishes the inhabitants' mindset as much as tangible food.

The stark contrast between external appearance and emotional perception is mirrored in Enite's noble body. When Erec first lays eyes on the lady the narrator comments on the contrast between the exterior and the interior:

der megede lip was lobelich.
der roc was greener varwe,
gezerret begarwe,
abehaere über al.
dar under was ir hemde sal
und ouch zebrochen eteswa:
so schein diu lich da
durch wiz alsam swan.
man saget, daz nie kint gewan
einen lip so gar dem wunsche glich:
und waere si gewesen rich,
so gebraeste niht ir libe
zu loebelichem wibe. (323-335)

[The girl's body was laudable. Her dress was of green color, full of holes and torn in many places. Her shirt beneath was also torn everywhere. Therefore, her body shone through as white as that of a swan's. They say that no other maiden had ever possessed like beauty. And had she been of wealth nothing would have taken away from her body as a praiseworthy woman.]

Underneath her wretched clothes, Enite's body radiates a beauty that is much more important than external appearance: "ir lip schein durch ir salwe wat alsam diu lilie, da si stat under swarzen dornen wiz/ her body shines through her shabby clothes like a lily that grows among black thorns." This description is reminiscent of Erec's perception of Coralus' home. His first gaze at the exterior shell of home and lady gives way to a more beautiful, pleasurable inner core that lies beneath.

Erec's stay inside the host's imagined courtly space helps him to take action, to conquer his feelings of shame and to avenge his humiliation. Inspired by Enite's beauty and her father's exemplary hospitality, Erec gathers the courage to ask for Coralus' very

handsome suit of armor (“viel schoenez îsengewant/a very handsome suit of armor,” 591) so that he can avenge his humiliation on the next morning. According to Enite’s father, these three items are the only things in the castle that are of any worth (“des kunde mich diu armuot noch nie betwingen noch ûf den zwifel bringen, daz ichs würde âne/poverty could never force me or even think to sell and live without them,” 593-596).

I assert that Erec’s new armor signals his emotional transformation. The metal suit replaces the shell of Coralus’ home which Erec had initially sought out:

er bat im ez zeigen dar,
durch daz er naeme war
ob ez im reht waere,
ze enge noch ze swaere.
dô was ez behende unde guot.
des gewan er vil richen muot,
Erec fil de roi Lac. (614—620)

[He asked him to show him the armor to see whether it would fit him and be neither too tight nor too heavy. And it proved to be flexible and well-made. Because of this the man named Erec, son of king Lac, was once again in high spirits.]

The contrast between Iwein’s former lack of armor and his shame is contrasted with and his new armor and his high spirits (“vil richen muot”). Once Erec tries on the armor, the transformation of his emotional disposition is complete: the shell of the house is replaced with a flexible, well-fitting piece that allows Erec to leave Coralus’ house, to meet his opponent in the tournament, and to avenge his dishonor with confidence. In stark contrast to the shell of the house, the armor is thus exemplary of his recovery from both physical and emotional vulnerability. Indeed, the strength of Erec’s armor is matched only by his internal confidence, both of which serve him not only to defeat his humiliator (728—949) but also to take Enite as his wife (1370).

To sum up: we observe that in Hartmann's *Erec*, the hero finds pleasure and comfort by looking past external appearances—by being reminded of the importance of “inner nobility.”¹⁷⁹ Coralus' home brings about Erec's emotional transformation: the place allows both the hero and the audience to transcend the shell of external appearance. Coralus' castle is a place from which the hero emerges emotionally reborn. The hosts show by example that a knight who remains noble at heart, will ultimately move past his emotional distress and redeem his honor. Making up for the lack of servants, luxurious food and beddings, Erec's hosts are able to ease Erec's shameful feelings and also to turn his shame into pleasure and emotional discomfort into comfort. The house works first a shell that hides Erec's shame from the community and then helps the hero to regain his honor.

In the previous two chapters, I have illustrated in what ways poets from Antiquity and the Middle Ages use castles (buildings, homes) as allegories that reflect on their inhabitants' emotions; the interiors of buildings become narrative spaces that locate emotions between communal, individual, and subjective experience. In the first of the two chapters, Iwein, Laudine, and her court experience Ascalon's castle in Hartmann's *Iwein* from multiple emotional perspectives. The representation of the castle changes depending on whose perspective we are privy to.

In the second chapter, I demonstrated that castle spaces become staged in order to evoke emotional response, including pleasure and desire, from others that enter there. In Heinrich's *Eneasroman*, Dido opens her fortress and her heart to Eneas. Once she lets Eneas

¹⁷⁹ Francis G. Gentry has argues that Erec's story is—like that of the hero Parzival—about the knight finding back to his “inner nobility,” which lies beyond outer appearance: “Throuhout Erec Hartmann stresses the insufficiency of noble birth or status alone to guarantee true nobility [...] an inner nobility of purpose or virtue must be present and actively made use of. Erec, like Wolfram's Parzival, achieves his goal only after his nobility by dint of birth is brought back into harmony with his inherent nobility of attitude, or virtue,” 102. Francis G Gentry, “The Two-Fold Path: Erec and Enite on the Road to Wisdom,” *A Companion to the Works of Hartmann von Aue*, ed. Francis G. Gentry (Suffolk: Camden House, 2005), 93—105.

enter Carthage, Dido loses control over emotions. Love unleashes her destructive power similar to the destruction of Troy by the Greek army. In Wolfram's *Parzival*, Condwiramurs stages a courtly space in her besieged fortress in order to spark her male guest's desire and to secure his loyalty. By making her wanting city appear fit for a lord, the lady is able to sway Parzival into defending the lady's fortress and her beautiful, chaste body. In Hartmann's *Erec*, the house of Enite's father is also a place where its inhabitants stage a courtly space for their guest. In the beginning, the castle is a rundown dwelling that Erec seeks out in order to hide his shame from the external world. Thanks to noble behavior and the emotional goodwill of his hosts, Erec is able to appreciate the beauty that lies beneath outward appearances. Not only does his lady's beauty shine through her clothing, but Erec's quarters also transform from a derelict abode to a courtly space with comfortable food, bedding and noble company. Erec's changing perception of his dwelling initiates a transformation in his emotional disposition that allows him to restore honor and spirits, and to defeat his enemy with Enite by his side.

Despite the difference in narrative focus, all courtly romances discussed in the previous two chapters represent their characters' feelings with spatial images that extend beyond the body. The love castles tell the stories of lovers who find one another by breaking down the outer defenses to each others hearts and by opening the doors and windows to the partner's internal space. All characters are highly conscious of their feelings and of the feelings of others. By using the physical castle spaces effectively they then manipulate their own affects and emotions, as well as that of that of those around them. There are also transformative moments where the subjective experience of castle space leads to a change in emotional disposition (Iwein's prison, Dido's palace, Condwiramur's fortress and Erec's

shelter). This intersection of architectural space and emotion already points in the direction of Bachelard's literary observations: if the 'house' becomes a site for emotion in modern fiction, its predecessors were not only the cells in religious medieval literature, but also the love castles of the medieval romance.

Part III:

Feeling Out of Bounds: Emotional Healing in the Wilderness

Chapter 5:

Wild Forms of Female Grief—Agency and Emotional Healing in the Forest

1. Nature and the Individual: Wilderness as a Space of Emotional Healing

The previous part focused on emotions of courtly love and the manipulation of feeling within the space of the castle. The following part focuses on the wilderness as a place that lies beyond the borders of the courtly community. This fringe position in the narrative topography makes the wilderness a location where characters construct independent and subjective emotional spaces for themselves that often stand in juxtaposition to the emotional experiences at the court.

In the courtly epic around 1200, courtly protagonists frequently leave their home courts and seek to effect emotional changes in their disposition by moving into the wild. For the male hero, the wilderness is the space where he fights adventures until he returns home a virtuous man to be given love by his lady. The traditional scholarly focus has been on episodes that show the hero's physical and emotional distress while in that space. I, in contrast, will demonstrate in this and the following chapter that the romance wilderness is frequently a place associated with positive emotions. Indeed, those characters who are most often emotionally disenfranchised at the courtly center—including widows and forbidden lovers—seek out the wilderness as a place of emotional healing.¹⁸⁰

¹⁸⁰ In her essay *Places to Play*, Alexandra Sterling-Hellenbrandt posits that the lover's cave in the forest is the space where Isolde "is able to thwart patriarchal-feudal convention" of the court society. Sterling-Hellenbrandt interprets Isolde's move from the court into the forest as her destination rather than as a temporary refuge: "Gottfried transforms the forest of Broceliande, so familiar to his audience from the works of his predecessors Hartmann and Wolfram, where it functioned as a "limen, offering to the hero the means of embodying chivalry and of fulfilling his role as knight, justifying, indeed, the life of the court" ... As Tristan and Isolde seek to conceal their affair from those around them, the forest offers more than a threshold; it becomes a

The first chapter of this section focuses on widows who make for the wilderness in order to gain agency over the way in which they mourn their husbands' death. The second chapter traces the emotional journey of Tristan and Isolde from Mark's garden to the lovers' place. I will demonstrate that the romance poets around 1200 represented the wilderness as a place that allowed them not only to identify and criticize the emotional chaos at the center of the courtly community, but it also opened up a narrative space away from the community. The topos of the wilderness allowed the poets to experiment with their characters' subjective feelings and individual agency over feelings that were otherwise regulated by the community. I will also demonstrate that the traditionally imagined border between the court as a place of joy and the wilderness as a place of chaos is highly porous.

The main focus of traditional scholarship has been to study wilderness in the courtly romance as an adventurous space that the male knight must traverse in order to become a virtuous person and from which he ultimately returns to the safety of the court. In this context, wilderness provides a space where the hero must prove that he can overcome his fears and moral inadequacies before he may joyfully return to the comfort of the court. The episode in Hartmann's *Iwein*, in which the hero turns mad after failing his duties to his wife and blunders through the wilderness without courtly comfort has dominated the discussion of wilderness in the German romance. In Ehrhard Bahr's *Geschichte der deutschen Literatur*, the author points out that "Iwein irrt im Wald herum und besteht nun eine Reihe von

destination in itself, the place where the lovers can be together, providing "both exile and idyll, pain and delight, the ideal yet the impossible escape.... The place is of course the Cave of the Lovers, a grotto secluded in "wild solitude": As Tristan and Isolde tirelessly plan to meet and satisfy their desires for one another, they and their story constantly create space for themselves: space to be themselves, to act as they wish, to deceive, to escape," 56—62. At least part of what is in this note should appear in the text of the dissertation. Alexandra Sterling-Hellenbrandt, "Places to Play: Topographies of Gender in Gottfried von Strassburg's Tristan," *Essays in Medieval Studies: Proceedings of the Illinois Medieval Association*, Vol. 69 (1999), ed. William Fahrenbach, 53—62.

Abenteuern, die ihn stufenweise ...zum verlorenen Ziel zurückführt./Iwein gets lost in the woods and undergoes a series of adventures which lead him step by step back to his lost destination,” 152.¹⁸¹ In her study, *Topography and Gender*, Alexandra Sterling-Hellenbrand also focuses on the contrast between the comforts of the court that Iwein has traded temporarily for a life of emotional and physical hardship in the wilderness: “Iwein also experiences the forest as a limen, a place through which he passes to become a better knight, 69.” She rightly points out that Iwein’s stay in the wilderness affects both his external appearance and his emotional disposition, which results in a ‘wild’ state of habitation and mind (70—72). In his essay *Im Schatten höfischen Lichts* on the function of light and darkness in Gottfried’s *Tristan*, Werner Röske asserts that the dichotomy of court (represented by the light of joy) and wilderness (represented by the absence of light), reinforces the idea that in medieval literature a border exists that separates the court from its surrounding environment according to positive and negative qualities.¹⁸² These readings thus concentrate on those instances where wilderness functions as a liminal place, where the disorderly young male hero undergoes a separate emotional experience, which leads to a development in his moral nature and ends with his reintegration into the ordered courtly community.¹⁸³ According to this view, the court is a place of pleasure and emotional delight,

¹⁸¹Ehrhard Bahr. *Geschichte der deutschen Literatur 1: Vom Mittelalter bis zum Barock*. (Francke: Tübingen, 1987).

¹⁸² Werner Röske, “Im Schatten höfischen Lichtes: Zur Trennung von Öffentlichkeit und Privatheit im mittelalterlichen Tristanroman,” *Licht: Religiöse und literarische Gebrauchsformen*, ed. Walter Gebhard (Frankfurt am Main: Lang, 1990), 37—77. Röske argues that Gottfried reverses the light versus dark dichotomy.

¹⁸³ The idea of the liminal space off from the anthropologist Victor Turner’s studies on rituals within African tribal communities, the premise of this argument is that in the courtly narrative the courtly hero must undergo a series of tests and adventures before he can become a functioning member of courtly society. Following

while the wilderness constitutes a world that is dark, fearsome, wild, and uncontrollable. Connected to this line of argument is the idea that the courtly poets established a static dichotomy between court/nature, 'hoevisch/unhoevisch,' between emotional stability and emotional chaos.

Any interpretation of romance wilderness as a place exclusively of emotional chaos presents an incomplete picture of the complex relationship between the courtly protagonists, their emotions and the narrative space beyond the confines of the court. The wilderness is rather a space that completes the courtly hero's identity than a space that must be opposed.¹⁸⁴ In this chapter, I seek to show not only that this static dichotomy addressed above does not but also that the courtly characters seek to find in the space of the forest the very emotional stability that is lacking at court. The opposition between the liminal space and the societal center is never absolute, but the latter informs and creates the reality of the former. The examples in this chapter will help to illustrate that the wilderness becomes an escape, a

Turner's argument, the courtly hero must leave the community, live in a space that lies outside the direct influence of the court, and return to his community a transformed individual. This reading interprets natural places such as the forest and the sea in the courtly narratives as spaces of becoming, or as places that provide a temporary testing ground for a protagonist who is in limbo. In Hartmann's *Iwein*, the hero's initial inability to satisfy the demands of a courtly life—to ride out on adventure and to perform his marital duties—is only rectified after the knight undergoes a series of tests—both physical and psychological in nature—in the wilderness. The wild space outside the court is directly linked to Iwein's madness, and only once he has conquered it can he return to courtly society. Similar to *Iwein*, the wild forest also works as a liminal space in *Erec*. Erec's inability to find a balance between his love for Enite and his duties to his kingdom leads to the couple's moving about the wild until they can return to court in their proper function as the ruling couple. See: Victor Turner, *The Forest of Symbols: Aspects of the Ndembu Ritual* (New York: Cornell University Press: 1967); *The Ritual Process: Structure and Anti-Structure* (Aldine: Transaction, 1969); *Dramas, Fields, and Metaphors: Symbolic Actions in Human Society* (New York: Cornell University Press, 1974).

¹⁸⁴ William F. Wood argues that the hero of *Sir Gawain and the Green Knight* oscillates between spaces of nature and the court in search for his individual identity, which becomes evident when one studies "this poem, with its alternate settings of court and nature (the spaces), its frequent combinations of furs and silks (the surfaces), and its sustained interest in human quarry 225—26. William F Woods, "Nature and the Inner Man in "Sir Gawain and the Green Knight:" *The Chaucer Review*, Vol. 36, No. 3 (2002), 209—27.

shelter, a destination for characters whose feelings come in conflict with communal expectations. Romance wilderness protects those who need to escape from the emotional perturbations of the courtly life. In the courtly epic around the year 1200, the wilderness becomes a retreat where individual characters undergo emotional healing from the turmoil of the court.¹⁸⁵

The romance wilderness functions as a place that meets those personal needs of the feeling individual that the community-based court cannot. In her 1959 work *Der Wald. Zur Darstellung und Deutung der Natur im Mittelalter*¹⁸⁶, Marianne Stauffer identifies an increasing tendency toward the representation of subjectivity in the courtly romance that coincides with more detailed descriptions of nature. She makes the case that nature offers the hero a projection site for “den nötigen Widerhall, den er bei den Menschen nicht mehr findet, da er seine Individualität zu sehr in den Mittelpunkt stellt/the necessary echo that he no longer finds in the company of men, since he is too focused on his own individuality,” 70).¹⁸⁷ Stauffer further argues that the representation of nature in medieval literature works as a focalizer of the individual character’s mind and his or her subjective experience:

¹⁸⁵ In *Wild Men in the Looking Glass*, Roger Bartra describes the shift of the wilderness as a threatening space outside the boundaries of civilization to a place that would be sought out as a living space: “In Greco-Roman mythology, nature threatened culture with the exuberance of its fantastic wild beings, the mountains, and the islands. In contrast, the religious imagery of the Judeo-Christian tradition reflected the wildness and hostility of nature as the vast, expansive, and multivalent presence of the desert...but with time it became the birthplace of a new type of wild man, the mythological descendants of ancient Bedouin nomads who established a monotheism as dry and aggressive as the desert around them,” 43. Roger Bartra, *Wild Men in the Looking Glass: The Mythic Origins of European Otherness*, transl. Carl T. Berrisford. (Ann Arbor: The University of Michigan Press, 1994).

¹⁸⁶ Marianne Stauffer, *Der Wald: Zur Darstellung und Bedeutung der Natur im Mittelalter* (Bern: Francke, 1959).

¹⁸⁷ I argue that the poets’ focus was on narrating internal feeling becomes possible through the narrative positioning of individual characters in the space of the narrative world, where the character’s internal mood and his/her external position/movement between positions interact with and give impetus to one another.

Im Verlauf der Entwicklung macht sich vor allem eine vermehrte individualisierende Tendenz bemerkbar. Der Mensch fühlt sich immer mehr als Mittelpunkt, und das Bewusstsein seiner individuellen Bedeutung stellt sich über seine Einordnung in den allgemeinen Seinszusammenhang [...]Das Schwergewicht verlagert sich auf eine psychologisch vertiefte Schilderung innermenschlicher Vorgänge, die immer mehr direkt erfasst werden können und keiner Übertragung auf die Außenwelt, keines bildlichen Ausdrucks mehr bedürfen.

[Over time, an increasing tendency of individualization can be identified. Man increasingly 'feels' that he is the center of his world; this realization of his individuality now supersedes his submission to the greater order of things. Thus, the close relationship between man and nature is relinquished. The focus shifts toward a more extensive psychological commentary on interior human processes; processes that can now be accessed directly and do not need to be mapped onto the external world.]

I follow Stauffer in stressing that the romance poets' new interest in the subjective experience manifested itself in a narrative experimentation with wilderness places. In 1963 Ingrid Hahn pointed out that natural spaces in Gottfried's *Tristan*—including wild forests, fields, mountains, and the sea—suggest a radically innovative understanding of the courtly hero's subjective response to the natural world of which he or she was a part. Albrecht Classen also identifies the hero's crossing of the border between the court and the wilderness as the coming to terms with his self.¹⁸⁸ As I will demonstrate below, however, wilderness is not only reflective of subjective experience, but it creates a productive space of emotional agency where poets afford characters the opportunity to construct new emotional

¹⁸⁸ Albrecht Classen argues that the crossing of natural space—the stormy sea, the dark forest—is an important motif in medieval literature. According to Classen, the crossing of these natural barriers lead to a transformation in the hero's understanding of self. Utopias of love, Classen continues as he cites among others Gottfried's *Tristan*, can only be found during explorations of spaces that lie beyond the borders of the court: "The general impression of a peaceful Arthurian court, of an harmonious and non-violent courtly society, safe within its own borders, quickly proves to be erroneous. The opposite often seems to be the case. If nature in its most negative but also most positive manifestations did not collaborate... courtly love could not have blossomed either," 181.

Albrecht Classen, "Storms, Sea Crossings, the Challenges of Nature, and the Transformation of the Protagonist in Medieval and Renaissance Literature," *Neohelicon*. Vol 30 (2003)., 163—82.

experiences.¹⁸⁹ An emblematic example for this development is the contrasting portrayal of the wilderness in Eilhart's *Tristrant* and Gottfried's *Tristan*: in Eilhart's poem, the wilderness is portrayed as a frightening place of emotional discomfort to which the lovers become banned until they are allowed to return to Marke's court and to the safety of the group. Gottfried's version, in contrast, portrays the same wilderness as a highly comfortable space of emotional delight that Tristan actively seeks out and from which the lovers only reluctantly return to the discomfort at Marke's court. In Eilhart, the lovers need the group to feel emotionally comfortable, whereas in Gottfried, the lovers need only their subjective feeling of love for one another.

The discussed texts in this chapter demonstrate that the borders between the Arthurian court and the surrounding wilderness—and the emotional spaces that become attached to these places—are never absolute, but they remain in constant flux: King Arthur's court, for example, does not exist in one fixed location, but freely moves about the natural world of the romances *Erec*, *Iwein*, and *Parzival*. The narrator in *Parzival* stresses that courtliness and its feelings of joy could be established wherever the king holds court. Similarly, Gottfried's lovers Tristan and Isolde are able to transform their dwelling place in the wilderness into a joyful place after being banished from Marke's court. We may add to these examples the many descriptions of knights and ladies erecting luxurious tents in the middle of the wilderness. These examples and others show that the border between the court and the wilderness, if there is one, are at best fluid and malleable.

¹⁸⁹ Ingrid Hahn, *Raum und Landschaft in Gottfrieds Tristan: Ein Beitrag zur Werkdeutung*. (Munich: Eidos, 1963).

2. The Porous Border: The Court—A Joyful Place?

In *Ideal und Wirklichkeit*, Erich Köhler asserts that the center of the court in Arthurian literature usually represents the epitome of joy.¹⁹⁰ It is a misconception, however, that the court in the courtly epics around 1200 is uniformly presented as a place of emotional harmony. I maintain that the romance poets conceive of the courtly center as a place with porous boundaries, where joy and strife, the chaos of feeling and emotional healing must consistently be renegotiated.¹⁹¹

In the courtly epics from around 1200, King Arthur's court is frequently cited as an exemplar of emotional harmony and a paragon of courtly joy. The narrator in Hartmann's *Iwein* describes Arthur's feast as the most pleasurable event that the king ever accomplished: "Ez hete der künec Artûs ze Karidôl in sîn hûs zeinen pfingesten geleit nach alter gewonheit

¹⁹⁰ In *Ideal und Wirklichkeit*, Horst Köhler defines Arthur's court as a place, which symbolizes the epitome of courtly joy: "Der Artushof ist der Ort der 'Joie,' des höfischen Äquivalents des Glücks, einer Freude die sich durch Gefühl höchsten Wohlbefindens durch Aufhebung aller Spannungen definiert. [...] Der Hof ist das Zentrum, von dem die Aventiuren ausgehen und in das die wieder einmünden, ist der Ort des Friedens und der Gerechtigkeit, der jedem einzelnen die Anlässe zur Vollendung seiner Existenz bietet und deren Vollzug bescheinigt," 35.

Erich Köhler, *Ideal und Wirklichkeit in der höfischen Epik* (Tübingen: Niemeyer, 1956).

¹⁹¹ Will Hasty suggests that the concept of *Gewalt*—power based on the success of violent knightly combat and the acquisition of land, ladies, and personal honor by forceful means—is more important as an overarching principle of courtly literature than the moralizing didactic element of courtliness: "One must apparently consider the possibility that the moral or didactic element may not always be as significant for medieval audiences as the pleasure involved in seeing a knightly way of life, with all of its risks and rewards, represented in literature. The connection between social status and Gewalt...provides ample reason to be skeptical towards interpretations of a moralizing tone that would ignore or underestimate the value attached to successful feats...of arms," 18.

Will Hasty, "Daz priset in, und sleht er mich: Knighthood and Gewalt in the Arthurian Works of Hartmann von Aue and Wolfram von Eschenbach," *Monatshefte*, Vol. 86, No. 1 (Spring 1994), 7–21.

This idea of knightly violence, I suggest, works not only at the physical level that Hasty suggests, but also in the form of emotional violence. At the court, physical violence always leads to emotional turmoil since it often involves shaming, fear, loss of honor, and grief.

ein also schoene hôchzeit daz er vordes noch sît deheine schoener nie gewan/In his court at Karidol, King Arthur celebrated Whitsunday in such pleasurable splendor, which was his custom, that he never equaled it, neither before nor after,” 31—37. That Arthur’s court was synonymous with *the* place of joy, pleasure and emotional well-being is also attested in Gottfried’s *Tristan*, where the narrator compares the emotional delight that the couple draws from the lover’s place in the forest with that of Arthur’s court. Tristan and Isolde feel so joyful “daz der saelige Artus nie in dekeinem sinem hus so groze hohgezit gewann./That the fortunate Arthur had never managed to create such happiness in any of his courts,” 16861—63).

This feeling of courtly joy at Arthur’s court, however, is often undercut by more troubling feelings, such as sadness, grief and shame. Arthur is typically in a state of intense grief over a variety of political or emotional conflicts that rob his court of its proverbial joy.¹⁹² For example in Heinrich von dem Türlin’s *Diu Chrone*, the whole court is in deep lamentation over queen Ginover’s abduction by the knight Gasozein:

ein clâge wart sô gemein,
daz si sunder unde alein

¹⁹² Konstantin Pratelidis point out that Arthur’s court is not immune toward the feeling of sadness. He compares Arthur’s court in Chretien’s and Wolfram’s versions of *Parzival* and comes to the conclusion that in *The Conte de Graal*, the Arthurian court is temporarily bereft of joy; the hero Perceval finds the king in a state of great sadness (p. 77). In contrast, Wolfram’s version depicts Arthur’s court as a joyful space. Yet even here, the courtly joy is always in danger of being disrupted by conflict (in *Parzival* with the death of the wayward knight Ither) leading to emotional turmoil and even grief: “In Wolfram’s version findet der Protagonist keinen schweigsamen, in Gedanken versunkenen König vor. Gleichwohl wird auch im ‘Parzival’ die Vitalität des Hofes [...] eingeschränkt. Arthus empfindet Trauer wegen des ungelösten Konflikts mit seinem Verwandten und Tafelrundengenossen Ither (150,9f.). Auch bei Wolfram mischt sich...Trauer in die Welt der höfischen Hochgestimmtheit, wobei am Ende der Artushofszone insbesondere die Frauen Wehmut und Kummer empfinden (150,20—160,30),” 77-78. Later, Pratelidis concludes that “im ‘Parzival’ bleibt die arturische Hochgestimmtheit letztlich nie ungetrübt. Kummer und Leid, sei es als aktuelle Erfahrung oder als Reminiszenz, sind bei allen Zusammenkünften und Festen der Artusgesellschaft im Hintergrund gegenwärtig [...] Wolfram kommt es insbesondere darauf an, die Verknüpfung von Freude und Leid aufzuzeigen,” 191. Konstantin Pratelidis, *Tafelrunde und Gral: Die Artuswelt und ihr Verhältnis zur Gralswelt im ‘Parzival’ Wolframs von Eschenbach*, (Würzburg: Königshausen und Neumann, 1994).

was des hoves gesinde;
von dem alten und dem kinde wart s
ie dâ wol erbouwen,
von rittern und von vrouwen;
knappen unde meide
wârn mit disem leide
gar senelîche bevangen;
ir vröide war zergangen. (11492.519—28)

[The lamentation became general, spreading through the entire court Old and young, knights and ladies added their voices; squires and maidens were overcome with grief and pain. It was plain that all their joy was at an end.]¹⁹³

More often, however, the lack of joy is caused by internal conflict. The character Keie, for example, is a constant source of emotional discord at Arthur's court. Keie often berates the knights and reminds them of their flaws and failures in a most spiteful and disruptive manner. His dissatisfaction with the emotional harmony in the Arthurian community is no more evident than when he attempts to undermine the knight Kalegronant's effort to tell a tale about a failed adventure from the past by shaming him in front of his companions ("im was des mannes êre leit, und beruoft in drumbe daze und sprach im an sîn êre/He envied the man's honor, and therefore he mocked him for it greatly and insulted his honor," 110—12. The queen Ginover encourages Kalegronant to continue his tale so that Keie will not succeed in robbing the court of their joy for his personal gain ("wandez sîn vreude waere, heter uns die rede erwant./since it would be his personal delight if he prevented us from telling the story," 240—41). Keie's negative remarks are thus a constant source of emotional disturbance to everyone at the court; his spitefulness robs the other members of their courtly joy.

¹⁹³ Heinrich von dem Türlin, *The Crown. A Tale of Sir Gawain and King Arthur's Court by Heinrich von dem Türlin*, translated and with an introduction by J. W. Thomas (Lincoln and London: University of Nebraska Press, 1989), 129.

While Keie is a constant threat to the emotional harmony of the Arthurian court, other heroes may become casual offenders who jeopardize their community's emotional stability. This is true for Erec and Iwein. The two lords become so burdensome to their courts that they must leave it and enter into the wilderness in order to restore balance in their own emotions and harmony in the court as well. In *Erec*, the newly married and crowned lord Erec commits the offense of excessively indulging his love to Enite (*verligen*) while neglecting his knightly duties as the lord over his court. His inappropriate behavior causes such emotional disturbance among the members of his court that the place quickly loses its joyful reputation:

des begunde mit rehte
daz er iate knehte
dâ ze hove betrâgen.
Die vor der vreude phlâgen,
die verdrôz vil sere dâ
unde rûmten imz dâ...
sîn hof wart aller vreuden bar
unde stuont nâch schanden:
in endorfte ûz fremden landen
durch vreude niemen suochen. (2974—79; 2989—92)

[That rightfully started to trouble the knights and servants at court. Those who had been full of joy before became very unhappy and began to leave his court...His court was bereft of all joy and held in dishonor. No one from foreign countries needed to bother looking for joy there.]

The emotional upheaval of his court affects Erec's relationship with Enite who is suffering deeply over her husband's loss of public honor ("als si den itewîz vernam, des wart vil riuwic ir muot...si begunde dise swaere harte wîplîchen tragen./ When she took notice of this rebuke she became very sorrowful ...she began to bear this burden like lady," 3001—10). The abandonment of his loyal followers, the loss of joy and reputation of his court, and Enite's sorrow finally result in the hero's departure for the forest, where he roams the

wilderness together with her in order to restore his honor and his court's joy. Erec's story illustrates the mutual dependence of the emotional harmony of the individual lord, the joy of the court community, and the court's reputation. Erec's emotional imbalance thus results in the loss of joy and reputation. The emotional experience of an individual lord thus affects the emotional disposition of his community and vice versa.

The interdependence of the individual hero's feelings and the emotional harmony of the group is also evident in *Iwein*. Like Erec, Iwein undergoes an emotional transformation after his emotional imbalance is exposed to the members of his court. Whereas Erec is accused of devoting too much time to Enite, Iwein is publicly reprimanded for not caring enough for his new wife Laudine. Laudine's maidservant Lunette rides into Arthur's court not only to annul the marriage but also to warn the king that Iwein's actions have made him a liability to the entire Arthurian community:

Nû tuon ich disen herren kunt
daz sî iuch haben vür sollte stunt
vür einen triuwelôsen man...
und mac sich der künec iemer schamen,
hât er iuch mere rîters namen,
sô liep im triuwe und êre ist. (3181—89)

[Now I shall inform these lords so that from now on they will recognize in you the unfaithful man that you are... The king should forever be ashamed if he still recognizes you as a member of the knightly order, since he values honor and loyalty so highly.]

Laudine's reproof of Iwein's inappropriate behavior in matters of love communicates a direct warning to Arthur. She reminds the king that an individual hero can contaminate the reputation of the entire Arthurian community. She reasons that unless the king removes his wayward knight from his court, he makes himself guilty of Iwein's offense. After Laudine's exposure of his errors, Iwein has, like Erec, little choice but to leave Arthur's court, for his presence in this state of disgrace not only transforms his own feelings ("daz smaehen daz

vrou Lûnete den herren Iweinen tete...die benâmen sînem lîbe vil gar vreude und den sin./Laudine's reproof of the lord Iwein...robbed him both of his joy and mind," 32001—15) but also upsets the emotional harmony of the whole community ("Dô diu juncvrouwe gereit, nû was dem kûnege starke leit hern Iweines swaere./When the maiden had left, the king's heart grew heavy over Iwein's grief" 3239—43). Lunete's exposure triggers Iwein's departure for the wilderness, a place where he may heal his own emotional discord as not to contaminate the whole court:

Nâch einem dinge jâmert in,
Daz er waere etewâ
daz man noch wîp enweste wâ
und niemer gehôrte maere
war er komen waere...
daz er si weder man noch wîp,
niuwan ûf sîn selbes lîp.
Er stal sich swîgende dan
(daz ersach dâ nieman)
unz daz er kam vûr diu gezelt
ûz ir gesihte an daz velt. (3216—30)

[There was one thing he desired greatly: That he would be somewhere that neither man nor woman knew, nor could ever find out where he had gone... He paid no attention to any man or woman, but only to his own affairs. He slipped away in silence from there (no one witnessed this) until he was outside their line of tents and beyond their field of vision, on the field.]

Like Erec, Iwein detaches himself from the group physically and emotionally until he can finally return, also much like Erec and Enite, to the knightly community with his honor and his joy recovered (from ca. 7705).

The Grail society in *Parzival* provides us with a key example of a unhappy court, afflicted with the emotional dispondence of its king. The extent of the court's unhappiness so astounds Parzival during his first visit there that he later asks his uncle Trevrizent who lives as a hermit for an explanation of the excessive grief that he has witnessed:

‘nu kom ich âne zîten
geriten dâ der kûnec was,’
sprach Parzivâl. ‘des plalas
sach ich âbents des jammers vol.
wie tet in jammer dô sô wol?
Ein knappe aldâ zer tür in spranc,
dâvon der palas jammers clanc. (492.11—18.)

[‘After a while I came riding into the king’s court,’ spoke Parzival. ‘In the evening I saw that the palace was filled with grief. Why did they lament so? A servant ran inside [holding the bloody lance for everyone to see, my annotation], which caused the palace to resound in lamentation.]

Trevrizent replies in emotional agitation (“ieweder ouge im wiel, dô er an diz maere dahte/ both eyes filled with tears when he considered this story,” 472.18—19) that the court is suffering with their king Anfortas who has fallen gravely ill after being wounded by a poisoned lance. The hermit explains that Parzival witnessed the king’s suffering, which is a moral punishment (“sîn herzebaere nôt, die hôchvart im ze baze bôt./ his piteous suffering, with which pride rewarded him,” 472.25—26), a direct result of his involvement in illicit love service that was not legitimated by God. The suffering at the Grail court is the price the community must pay for the perversion of the ideal of Christian knighthood by their leader’s adultery, pride, and deficiency of religious virtue.

Significantly in the context of the present chapter, Anfortas is only able to find relief from his pain when he leaves the court and goes into the wilderness. Trevrizent explains that Anfortas travels to the lake Brumbane where the sweet air helps to momentarily lessen Anfortas’ suffering:

Er mac gerîten noch gegên,
der kûnec, noch geligen noch gestên:
er lent, âne sitzen,
mit siufzebaren wizen
gein des manes wandel ist im wê.
Brumbâne is genant ein sê:
dâ treit man in ûf süezen luft,

durch sîner sîren wunden gruft.
Daz heist er sînen weidetac:
swaz er aldâ gevâhen mac
bî sô smerzlîchem sere,
er bedarf dâ heime mere. (491.1—12.)

[The king is unable to ride or walk, lie or stand. He leans, unable to sit up, with grievous thought, tormented by the pain caused by the waxing moon. Brumbane is the name of a lake: They carry him there on account of its sweet air to relieve the pain of his grave wounds. He calls this his hunting day: Whatever he is able to capture there in such searing pain is less than he needs at home at court.]

The Grail castle is so tainted by Anfortas' immoral illness and by the grief of the court that the king's thus seeks, like the other heroes in distress, a place in the forest where he may at least temporarily alleviate his emotional and physical pain.¹⁹⁴ Wolfram's description of the castle thus reflects a wider truth: while the court and the knightly life promise a pleasurable life of joy (the epitome being Arthur's court) this emotional security is highly unstable and easily overturned. Knightly life—if one overindulges in the ever present vices of pride, violence, and adultery—may lead to emotional suffering in the court society.

The examples above demonstrate that the court is not always a place of emotional harmony and that, conversely, the wilderness is not only a place of emotional chaos. The court is often a place of emotional disturbance. In many instances, the emotional harmony that was lost can be restored when individual characters move into the wilderness.¹⁹⁵ The emotional peace that courtly characters experience in the forest sometimes even supersedes

¹⁹⁴ King Mark in *Tristan* will also relocate to alleviate his sadness over losing Tristan and Isolde through his jealousy. Much like Anfortas, he leaves his court to find temporary consolation on a hunt in the forest, where he ultimately discovers the lover's cave.

¹⁹⁵ Also note *Tristan's* knowledge in Gottfried of a place in the wilderness, which leads the couple to a location that provides a more pleasurable, harmonious existence than their old life at court. Tristan frequently wanders between the courtly world and the wilderness/lovers' place in search for love, and so does the narrator.

that of the courtly world.¹⁹⁶ The rest of this chapter will illustrate the search of the two grieving widows in *Parzival*, Herzelayde and Sigune, for emotional sustenance in the wilderness, away from the court.

3. Resisting Reintegration: Sigune's Wilderness Cell in Wolfram's *Parzival*

In the courtly romance, the conventional display of female grief by overt lamentation and physical self-inflicted suffering is often identified on by the narrator as a sign of sincere loyalty and true womanliness.¹⁹⁷ Urban Küsters has remarked on the literary function of the figure of the lamenting lady in the courtly narrative:

Die klagende Frau ist vielmehr als nur kurioses Kunststück. Sie gewinnt vielmehr eine entscheidende kulturbedeutende Funktion innerhalb der literarischen Erzählwelt. Im Mittelpunkt der kulturellen Selbstinterpretation...steht sonst das glanzvolle, gesellige Dasein mit seinen festlichen Riten und Umgangsformen; die Vereinzelung des Individuums beschreiben die Texte in der Form der ritterlichen Aventure oder aber der erotischen Separation. Hier aber öffnet sich ein Fenster zur wenig begangenen Schattenseite von höfischer

¹⁹⁶ This development is part of what Albrecht Classen argues becomes one trend in the 1200 secular narrative: the individual's search for physical and spiritual happiness in his/her life Classen posits that the idea of individual happiness—as opposed to the promise of happiness in the afterlife by the church—becomes an underlying idea in some of the courtly literature by poets such as Marie de France, Gottfried and Hartmann. Classen argues that in *Der arme Heinrich*, the hero gains individual happiness by moving away from the court and by even going against its conventions: “Hartmann has turned away from the court as the center of the universe and dedicated his attention to the well-being of the individual in concrete physical and spiritual terms. Heinrich finds earthly happiness through the help of the peasant girl, and he marries her despite the vast class difference because she has saved both his physical body and his spirit,” 270. Albrecht Classen, “Happiness in the Middle Ages? Hartmann von Aue and Marie de France,” *Neohelicon* Vol. 25, No. 1. (October, 2007), 247—74.

¹⁹⁷ According to Gottfried's narrator in *Tristan*, Blanche-flur's grief over Rivalin's death, which she expresses not in under the cloak of privacy, but in public, is a sign of her courtliness: “si bewarte der werlde wol, daz ir sîn tot zu herze gie./ She did well in letting the world know that his death greatly affected her heart,” *Tristan*, 1724—25.

Festkultur, ritterlicher Heldentaten und idyllischem
Liebesglück; hier erhalten auch die Opfer, Hinterbliebenen und
Versehrten von Rittertum, Minne und höfischem Glanz ihr
Rede- und Ausdrucksrecht.¹⁹⁸ (Küsters, 74)

[The lamenting female signifies much more than a droll artistic exercise. She rather fulfills a crucial, culturally important function within the narrative world. Generally, the focus of cultural self-interpretation is on the splendid, communal life including ritualized feasts and manners; the texts reserve the portyal of the individualization of single persons for episodes of knightly adventure or in erotic separation. Here, however, a window offers a view on a less talked about shadowy side of courtly feast culture, heroic deeds and idyllic love; here, the victims, the bereaved, and those wounded by knighthood, ennobled love and courtly splendor are afforded their right to speak up and express themselves.]

Küsters cites the conclusion of in Hartmann *Erec*, when having withstood the joie de la curt episode, Erec and Enite return to Arthur's court, bringing with them eighty grieving widows, dressed in black and lamenting grievously. These figures, posits Küsters, deeply move Arthur, since they function as a reminder for the court that communal joy would not be possible without communal suffering.¹⁹⁹ In *Erec*, the physical reintegration of the bereaved ladies into the joyful community thus primarily has the purpose of balancing suffering and happiness.²⁰⁰

¹⁹⁸ Urban Küsters, "Klagefiguren: Vom höfischen Umgang mit der Trauer," *An den Grenzen höfischer Kultur: Anfechtungen der Lebensordnung in der deutschen Erzähldichtung des hohen Mittelalters*, ed. Gert Kaiser (Munich: Fink, 1991).

¹⁹⁹ Küsters remarks that "es ist der höfische König, der einen Blick hat für die charismatische Würde ihrer stellvertretenden Trauer, ohne die eine höfische Festfreude nicht entstehen könnte," Küsters, *Klagefiguren*, 74.

²⁰⁰ Werner Röske asserts in a similar way that female courtly characters become objectified models of emotional regulation that entice male onlookers to keep their community in order: "Die Reduktion der höfischen Frau auf ein visuelles Objekt...gehört dem gesellschaftlichen Zweck höfischer "vröide," zynischer gesagt: die Frau dient zur Inszenierung und Staffage des höfischen Festes wie andere Requisiten auch. Denn allein schon durch ihren Anblick sollen ihre männlichen Betrachter zur höfischen "vröide", d. h. zur Bewahrung der höfischen Ordnung, des höfischen Friedens und des höfischen Festes angeregt werden," Röske, *Im Schatten höfischen Lichts*, 43. I propose that the female lament works in the same fashion and for the same purpose.

In Wolfram's *Parzival*, the protagonist's cousin Sigune has suffered the death of her beloved partner and chooses the wilderness as a site of grief that is preferable to a life at court. Sigune, in contrast to Hartmann's widows, refuses to become physically reintegrated into the world of the court. She goes far beyond the traditional female expression of grief by lament and the chastisement of her own body and clothes²⁰¹: Sigune's ultimate expression of grief is her claim to a space of mourning in the wilderness.²⁰²

During his search for the Grail in the forest, Parzival encounters Sigune, his cousin, three times. Each encounter reveals Sigune in a state of progressively creating for herself a grieving place in the forest. During their first encounter, Sigune demonstrates conventional forms of female lament; she tears at her hair and she weeps over her lover Schionatulander's corpse: "da brach vrou Sigune ir langen zopfe brune vor jammer uz der swarten/Her great grief caused lady Sigune to tear her long brown braids from her scalp," 138.17—19. When Parzival and Sigune meet again, the hero discovers that the girl's grief has moved her to

²⁰¹ Sigune and Herzeloide's choice to express their grief by changing place are in contrast, for example, to the conventional wisdom of Hartmann's narrator in *Erec*, who asserts in his comment on Enite's grief, that the vocal lament and chastisement of the body are the only responses of a lady to grief over their husbands' death: "darn ach sluoc si sich zen brusten und kuste in aber unde schre, ir ander wort was, 'we ouwe.' daz har si vaste uz brach, an ir libe si sich rach nach wiplichen site, wan hie rezent si sich mite. swaz in ze leide geschicht, da wider entuont di guoten niht, wan daz siz phlegent entblanden ougen unde handen mit trehenden und mit hantslegen, wan si anders niht enmegen./ Then, she beat her breasts and kissed him and lamented with every other word being: 'Alas, alas!' She tore out her hair and she chastised her body in the manner of a female, for this is what they do. For, whenever something grieves them, they express their suffering through nothing else but by tears and blows of the hands, for they can do no other," *Erec*, 5757—69.

²⁰² Arthur Groos suggests that the position of the linden tree on top of whose branches Parzival first discovers Sigune suggests the lady's moving away from the cult of love at the court and towards a spiritual love that becomes possible in the wilderness: "Here in the wilderness, far removed from the ordered nature of the locus amoenus and the courtly world in general, [the tree] seems strangely out of place. The mixing of the two kinds of landscape, paralleled by Sigune's geographic location between the jeune bois and the domain of Munsalvaesche, suggests that she is nesting as a point of transition between the Arthurian world and the grail world," 638.

Arthur B. Groos, "Sigune auf der Linde and the Turtledove in Parzivalm," *The Journal of English and Germanic Philology*, Vol. 67, No. 4 (October 1968), 631-46.

preserve Schionatulander's body by embalming it: "vor im uf einer linden saz ein magt, der
 vuogte ir triuwe not. Ein gebalsmet ritter tot lent ir zwischen armen/ In front of him on a
 linden tree sat a maiden who suffered greatly because of her faithfulness. The dead body of
 an embalmed knight lay between her arms," 249.15—17. When Sigune refuses Parzival's
 suggestion to bury Schionatulander's body, the narrator interjects and praises the girl's
 determination to preserve her beloved's memory as a sign of a faithfulness that supersedes by
 far the actions of widows at court who quickly take a new husband:

ouch was froun Lûneten rât
 ninder dâ bî ir gewesen.
 Diu riet ir frouwen 'lât genesen
 disen man, der den iweren sluoc:
 er mag ergetzen iuch genouc.'
 Sigûne gerte ergetzens niht,
 als wîp die man bî wanke siht,
 manege, de rich wil gedagn.
 Hoert mêr Sigûnen triwe sagn. (253.10—18)

[Lady Lunete's advice was not with her. She counseled her lady thus: 'Let this man, who has
 slain your husband, live. He can replace him completely. ' Sigune did not desire a
 replacement like those fickle women, of whom there are many and about whom I'd rather not
 speak. Listen to more about Sigune's faithfulness.]

The narrator contrasts Sigune's grief over Schionatulander in the wilderness, which in
 his opinion is sincere and everlasting, with the grief of many ladies at court—such as that of
 Laudine in Hartmann²⁰³— whose grief is short-lived and whose emotional loyalty to one
 partner becomes compromised by court politics. The narrator thus implicitly suggests that a

²⁰³ Wolfram's choice to make an example of the insincere grief of Hartmann's Laudine is a direct jab at his poet
 colleague, since Hartmann's narrator in *Iwein* praises Laudine's expression of grief as more sincere than that of
 any other lady alive: "vor jammer si zebrach ir har unde diu cleider wan ezn dorfte nie wibe leider ze dirre
 werlde geschehen...es enmohte niemer derhein wip gelegen an ir selber lip von clage alsehle swaere, der niht
 ernst waere./Out of sheer grief she tore at her hair and her clothes, for nothing worse ever happened to any
 woman in the world...no woman would ever lay hand on herself with such grievous intensity if she did not
 sincerely mean it," *Iwein*, 1310—20. In this sense, Wolfram's Sigune shows that her grief is even more sincere,
 since her loyalty drives her into the wilderness, while Laudine, to save her country and her place at court,
 remains where she is and quickly remarries Iwein, her husband's murderer.

lady's faithfulness to her knight is always at danger at the court.²⁰⁴ The wilderness, in contrast, is portrayed as a place in which it is possible for female characters to construct an emotional space for grieving that will be uninhibited by such social and political demands.²⁰⁵

The wilderness allows the maiden Sigune to display her sincere loyalty to the dead Schionatulander. At Parzival's third encounter with Sigune, he discovers that his cousin has chosen not to return to the world of the court. The maiden instead lives the life of an anchoress in the wilderness, enclosed by the walls of a freshly built hermitage ("ein closen niuwes buwes...da durch ein snellen brunnen gen: einhalp si drüber was geworht./a recently built cell through which a rushing stream ran: it was constructed on top of it [the stream],", 435.7—9. The narrator explains how Parzival discovers Sigune's mourning space:

Schînatulander
unt Sigûnen vander.
Der helt lac dinne begraben tôt:
ir leben leit ûf dem sarke nôt.

[He found Schionatulander and Sigune inside. The dead hero was buried inside and she was bent in deep grief over his casket.]

²⁰⁴ In *The Autumn of the Middle Ages*, the historian Johan Huizinga comes to the similar conclusion that the space of the court indeed provided opportunities for the public display of female grief, which, however, were more often merely for show than sincere. He discusses the example of the queen Isabella of Bourbon who, after the death of her husband, was to remain shut up in her bedroom, which became a space that represented female mourning to the courtly community. While the lady and the room looked the part ("The room is draped entirely in black. On the floor is a large black sheet in place of a soft carpet, and the antechamber is similar draped in black" and the queen was "all the time lying on her bed, propped up by pillows, but clothed in barbette, cap and overcoat."), the question of the sincerity of the lady's display of grief remains, which is exemplified by the snide remark by one of the ladies at Isabella's court: "When Madame was in private, she by no means always lay in bed nor confined herself to one room."

²⁰⁵ In this sense, Sigune's decision to grieve in the wilderness, a place outside the male-dominated sphere of the court, turns the wilderness into a gendered space, as described in *Raum und Bewegung* by Hallet and Neumann. Wolfram's text works precisely with the concept of a gendered space, with "Grenze und Grenzüberschreitung" where the wilderness takes on a new meaning "für die Subjektkonstitution [...] (Freiwillige) Mobilität steht dabei oft in einem engen Zusammenhang mit Selbstbestimmung, individueller Suche nach Sinnidealen, kurzum mit einer quest, die sich in Transgressionen und Grenzerfahrungen exemplarisch konkretisiert," Hallet and Neumann, *Raum und Bewegung*, 25—26)

The maiden's cell in the wilderness represents one solution to the emotional chaos that grieving females undergo at court. In the wilderness Sigune constructs a place and a space of mourning that is closed to the chaos of courtly life outside. Inside, the maiden not only manages to concentrate on her grief without being interrupted by courtly demands either to participate in communal mourning rituals or to remarry and participate in courtly joy, but the cell also works as a physical reminder of female faithfulness for the passersby. When Parzival steps up to the cell's window, Sigune allows her cousin to behold the dead body of Schionatulander but she prevents him from entering her private space of mourning: “'dâ ûzen bî der wende,' sprach si, 'hêr, dâ stet ein banc: ruocht sitzen, lêrtz iuch iuwer gedanc unt ander unmuoze/ 'Out there, next to the wall,' she spoke, 'lord, there is a bench: have a seat, make known that which is on your mind and that which troubles you,' 438.10—13. Sigune's sense of what belongs inside the cell—her faithful, never-ending grief and what must remain outside—the man who aspires to become a part of the knightly world—underline the division between the place of the court and the subjective space of grieving within the wilderness.²⁰⁶ The hero must accept Sigune's control over her grieving place.²⁰⁷

In contrast to the eighty grieving widows in *Erec*, whose grief is overcome when they get married to new husbands, Sigune does not become physically reintegrated with the courtly world. While the widows' grief over their dead husbands becomes incorporated into

²⁰⁶ The only connection that Sigune maintains to the court is through the lady Cundrie. Sigune relies on the lady to bring her food every day. In return, Sigune takes a weight of Parzival's disposition by inviting him to rest and let go of his heavy thoughts.

²⁰⁷ Timothy R. Jackson asserts the radical nature of Sigune's situation as a walled in recluse. According to Jackson, the window in her cell together with the apparent absence of any door highlights the “Kontrast zwischen der Aufgeschlossenheit des fahrenden Ritters [...] und der freiwilligen Bewegungslosigkeit der Klausnerin, der Reduzierung des Kontakts mit der Aussenwelt auf allein das, was das Fenster ermöglicht,” Jackson, 55.

the festivities at Arthur's court, Sigune resists a return to the courtly world. The spatial separation of Sigune from the court highlights the poet's interest in the individual rather than the communal component of grief. The character of Sigune is, like Herzeloyde, afforded agency in that she makes decisions over where and how to deal with her suffering. In the figures of Herzeloyde and Sigune, Wolfram seems to make a larger comment about the gendered relationship between male joy and female grief on which the courtly community is built. By removing his female characters from the center of the court and situating them in the wilderness, the poet decides against placing these characters and their emotions in the service of the courtly community.

While, as a rule, medieval literature presents the exile of a character from the courtly community as a loss of that individual's personal and social identity,²⁰⁸ Sigune's self-imposed exile leads to a different conclusion: in the poem, her personal and social identity is not only preserved after she moves into the wild, but her grief is afforded a higher degree both of autonomy and of authenticity. After Sigune's death, the character of Parzival endorses Sigune's physical and emotional independence by ensuring that her wilderness cell remains a reminder of loyal female grief. After he is crowned the new grail king, Parzival is drawn back to his cousin's space in the forest where he finds her dead on her knees in prayer. Parzival has Sigune placed in the enclosed tomb with Schionatulander:

Parzivâl durch die nifteln sîn
bat ûf wegen des sarkes stein.
Schîanatulander schein
unrefûlt schône balsemvar.

²⁰⁸ Werner Rôcke., *Im Schatten höfischen Lichts*, 54. Rôcke cites Tristan and Isolde's life at the lovers' place in Gottfried as an exceptional example of characters that live outside the boundaries of courtly society and yet they are not discriminated against by the narrator but presented instead as an example of ideal love. Sigune's example suggests that there might be a wider trend in the literature around 1200 of portraying "die Abkehr...von den Normen höfischer Ehre und Pflichten" (54) not as a process that comes with a reprimand where "der Rückzug auf eigene Wünsche aber verteufelt [wird] (54) , a trend which Rôcke overlooks.

Man leit si nâhe zuo zim dar,
diu magtuomlîche mine im gap
dô si lebte, und sluogen zuo daz grap. (804.19—805.2)

[Parzival had them raise the stone slab of the tomb for his cousin's sake, revealing Schionatulander, lambent as one embalmed, untouched by decay. Close by his side, they now laid her in, who, while she lived, had given him virginal love. They then closed the grave.]

The grail king ensures that Sigune's cell, now converted to her tomb, functions as a memorial that reminds the following generations of her eternal loyalty to her lover. By turning Sigune's cell into a mausoleum, Parzival approves her expression of grief, which is characterized by its subjectivity and its rejection of the court. Sigune's entombment invokes associations with a Saint's shrine.²⁰⁹ These shrines, like Sigune's tomb, attract pilgrims who seek to identify with the saint and experience some measure of his or her emotional suffering.²¹⁰ In Wolfram's *Parzival* Sigune's grief takes on the aura of a spiritual ideal that the narrator advocates.²¹¹

²⁰⁹ The entombment of Sigune's body outside the communal center by Parzival is reminiscent of the practice of "privatizing" the family tomb in late Roman/early Christian culture, which Peter Brown describes in *The Cult of the Saints*. Brown describes the tension between the Christian clergy and the newly emerging rich Christian families at that time over the right of patronage over the entombment of family members' and other martyrs' bodies. Brown writes that "the family grave, and a fortiori, the martyr's grave, could become a zone of conflict between the centripetal elements [...] In many ways, it was the tension between the private and the communal which led to the flaring up of debate [...] Thus, a 'privatization of the holy' by well-to-do Christian families was a very real prospect for the future development of the Christian church at the turn of the third and fourth centuries," 32—34.

Peter Brown, "A Fine and Private Place," *The Cult of the Saints: Its Rise and Function in Latin Christianity*, (Chicago: University of Chicago Press, 1981), 23—50.

²¹⁰ Brown relates the story of a noblewoman who not unlike Sigune, "who obtained the body [of the young martyr Maximilianus] from the magistrate and, after placing it in her own chamber, later brought it to Carthage," Brown, 33.

²¹¹ In early Christianity, the tombs of Saints often worked as a place of refuge in a "peripheral position." The shrines provided a place to which especially the disenfranchised members of the community, particularly women and the poor, could withdraw: "For women in the ancient world, the cemetery areas had always been a center of 'low gravity,' where their movements and choice of company were less subject to male scrutiny and the control of the family [...] In the shrine of Saint Stephen at Uzalis, we can see how the vast tranquility of the shrine could engulf and heal a woman caught in the rigidities of her urban setting," Brown, 44.

In *Parzival*, Sigune's cell thus becomes the symbol of a form of female grieving which is both spatially and formally dislodged from the ritual performance of grief at the center of the courtly community. The representation Sigune's grief is identified as a subjective and intensely personal feeling with a focus on an individual sufferer. The wilderness site to which Sigune withdraws lends authenticity of the emotion, it shifts the center of emotionality by establishing a spiritual counterpoint to grieving practices at the court, and it invites the text-internal and text-external onlooker to access a space of feeling beyond the confines of mass ritual.

4. A Place Without Grief: Herzeloide, Parzival, and the Journey From the Court to the Wilderness and Back Again

Wolfram's *Parzival* contains a second episode in which the poet experiments with wilderness as a place to which a female character withdraws in order to heal her grief incurred in the world of the court. The episode where Parzival's mother Herzeloide leaves her home for a new life in the forest illustrates the poet's interest in the subjective experience of the wilderness as a space of emotional healing outside of the courtly center. Herzeloide's decision to live in the forest is informed by her desire to overcome her grief over the loss of Parzival's father Gahmuret, and to prevent Parzival's similar fate. From Parzival's perspective, life in the forest has an opposite, detrimental effect on his emotional development: while the mother experiences the wilderness as a place of emotional healing from grief, the son must leave Soltane to seek the court and to learn that grief is a part of knightly life. Herzeloide and Parzival thus follow chiasmic paths to achieve emotional stability.

The delay in Parzival's emotional and social development becomes highlighted in the episodes at the grail castle where he must learn to show empathy for Anfortas, a display of emotion that he never learned in his mother's world.

The conflict between Parzival and his mother over their residence in the wilderness is established when the narrator first introduces Parzival. The narrator points to the lack of Parzival's experience of the courtly world due to his upbringing in a place that lies outside the realm of knighthood:

wand er ist alrêst geboren,
dem diz maere wart erkorn.
Sîns vater freude und des nôt,
bediu sîn leben und sîn tôt,
des habt ir wol ein teil vernomn.
Nu wizzet wâ von iu sî komn
diss maeres sachewalte,
und wie man den behalte.
Man barg in vor ritterschaft,
ê er koeme an sîner witze kraft.

[Only now has the one been born that this story is about. You have already heard something about the joy and suffering of his father, about his life and death. Now you will find out how he whom this story is about was raised. He was sheltered from knightly life until he developed a mind of his own.]

While Parzival's father had experienced a full range of emotions during his life in the courtly world—from great joy to great suffering—Parzival lacks this experience. The story of his upbringing remains linked to his mother's perspective on the world which, in turn is colored by her grief over her husband's death.

It is Herzeloyde's grief which motivates her to move both herself and her son into the wilderness: "frou Herzeloyd diu rîche ir drier lande wart ein gast: si truoc der freuden mangels last./ The noble lady Herzeloyde became a stranger to her three kingdoms: she carried the burden of joy's absence," 116.28—30. Not only does she want to prevent her son

Parzival from suffering the same death as his father one day, but moving into a space hidden from the world of knighthood is also meant to alleviate her grief over the death of her husband Gahmuret and to find stability away from the emotional turmoil of the court.²¹²

The narrator points out that Herzeloide's journey into the wilderness is an escape from the experience of grief:

ein nebel was ir diu sunne:
si vlôch der werlde wunne.
Ir was gelîch naht unt der tac:
ir herze niht wan jâmers phlac.
Sich zôch diu frouwe jâmers balt
ûz ir lande in einen walt,
zer waste in Soltâne... (117.3—9)

[The sun was like a cloud to her, she fled the joys of the world. Day and night were all the same to her. Her heart engaged in nothing but lament. The lady's grief soon drew her away from her kingdom into a forest, the wilderness of Soltane...]

Caught between her grief over her husband's death and her fear of a similar fate for her son Parzival, the lady foregoes the courtly life and settles in the wilderness:

...niht durch bluomen ûf die plâne.
Ir herzen jâmer was sô ganz,
sine kêrte sich an keinen kranz,
er waere rôet oder val.
Si brâhte dar durch flühtesal
des werden Gahmuretes kint. (117.10—15.)

²¹² Eleanor Kutz posits that Herzeloide's suffering over Gahmuret's death becomes aggravated by the fact that she was previously a member of the Grail society who had to become accustomed to the emotionally challenging life at court in the Arthurian world. According to Kutz, Parzival's parents are unable to integrate the emotional experience of the two worlds and leave this task up to their son Parzival who must integrate his experience in the wilderness, at Arthur's court and in the Grail castle: "For Herzeloide the gap between the two worlds is greater. She is one of the few who have been sent out from the world of the Grail to participate in the world of the Arthurian court...when she does cast of the courtly world, because, with Gahmuret's death, she has received such suffering from it, she does so completely, and she moves wholly into the isolated sphere in which we will find other grail members who have had unhappy contact with the courtly world, the life of a religious hermit.

Eleanor Kutz, "The Story of the Parents in Wolfram von Eschenbach's *Parzival*," *Monatshefte*, Vol. 70, No. 4 (Winter 1978), 364—74.

[...not on account of the flowers in the field. Her heart's sorrow was so complete that she did not care for a single wreath, regardless whether it was red or white. She brought the child of noble Gahmuret to this place in order to escape.]

Herzeloide does not concern herself any longer with beautiful *external* appearances of places. Instead, she seeks out Soltane as a place where she may hide from grief and where she may heal from her *internal* despair.

Like Sigune, Herzeloide transforms the wilderness. She commands that: "liute, daze ir da sint, müezen bûwn und riuten./ the people who were with her had to till the fields and clear the woods," 117.16—17. Herzeloide thus orders her followers to alter the landscape. Clearing the forest signifies the lady's break with her past life and the initiation of a process of emotional regeneration.

Herzeloide's efforts to transform Soltane into an emotionally restorative space also involve her son Parzival. The wilderness is designed to shelter Parzival and prevent him from entering the world of knighthood where he would bring more emotional heartache to his mother. The lady advises her followers:

‘wan friesche daz mîns herzens trût,
welch ritters leben waere,
daz wurde mir vil swaere.
Nu habt iuch an der witze kraft,
und helt in alle rîterschaft.’ (117.24—28.)

[For, if my heart's beloved ever found out about the chivalrous life it will weigh heavily on me. Now act with reason and keep anything secret from him that has to do with knighthood.]

Herzeloide's lament reveals her fear that Parzival will break her heart if he were ever to leave the wilderness and seek a life as a knight in the courtly world. The lady's plan is criticized by the narrator: 'der knappe alsus verborgen wart zer waste in Soltâne erzogn, an küneclicher fuore betrogn/thus hidden away, the boy was educated in Soltane and thus cheated out of his lordly upbringing,' 117.30—118.2. The narrator seems to point the finger

at Herzloyde for keeping Parzival in a place where he does not belong. Soltane is a place of that provides Herzloyde with emotional stability, while it is not appropriate for Parzival. The narrator implies that Parzival remains at Soltane because of his mother's emotional needs, and not for his own sake.²¹³ The boy's life is thus governed by the subjective emotional perspective of Herzloyde.

Indeed, while Herzloyde lives a life of relative emotional peace in Soltane, she is unable to keep Parzival from experiencing sorrow:²¹⁴

erne kunde niht gesorgen,
ez enwaere ob im der vogelsanc,
die süeze in sîn herze dranc:
daz erstarcte im sîniu brüstelîn.
Al weinde er lief zer künegîn. (118.14—18)

[He lived without sorrow, had it not been for the song of the birds that entered into his heart so sweetly. That filled his little chest. He ran crying to the queen.]

Wandering through the woods, Parzival is affected by the birds, which cause him to have his first subjective emotional experience, and this experience differs markedly from that of his mother. Herzloyde is unable to empathize with her son's sorrow: "so sprach si 'wer hât dir getân? Du waere hin ûz ûf den plan.'"/ She spoke: "Who harmed you? I were just in

²¹³ The females from the fairy realm in *Lanzelet* by Ulrich von Zatzikhoven inhabit a similar space away from the court. Grief from the male world of the court cannot penetrate the castle's strong walls: "die steine heten sôhle kraft, die an daz hûs wâr geleit, daz man uns dervon seit, swer dâ wonet einen tac, daz er niemer riuwe pflac und imer vroelîche warp unz an die stunt daz er erstarp," 234—40. Ulrich von Zatzikhoven, *Lanzelet*, ed. K. A. Hahn (Berlin: de Gruyter, 1965).

²¹⁴ Stephen C. Jaeger reads the Soltane episode alongside other Middle High German texts as proof that there is no such thing as the existence or interest of medieval writers in the concept of adolescence. Stephen C. Jaeger, "Medieval Adolescence: The Claims of History and the Silence of German Narrative," *Speculum*, Vol. 66, No. 3 (July 1991), 519—39. My reading of the scene suggests otherwise. A highly emotional time for both parents and children today, Parzival's and Hereloyde's story is, first and foremost, a narrative of a stage in life of conflicted feelings of a mother over the separation from her son. Even if medieval culture, as Jaeger argues did not have a concept of adolescence as a separate physiological and psychological state in the life of a child, at least similar feelings between parents and children as the latter sought new spaces were at the focus of narrative interest.

the field,” 118.19—20). From her perspective, Soltane is a place where sorrow is unable to intrude and where no emotional harm can be done to herself or her son. Parzival’s response to the birdsong thus signals his development as an individual, and his mother’s lack of empathy further suggests that he is growing away from her emotionally. This development will later lead the young hero to leave the wilderness and seek his fortune in the world of the court.

Herzeloyde’s inability to view the world from any emotional perspective other than her own leads to her strange response to Parzival’s sorrow:

si wart wol innen daz zeswal
von der stimme ir kindes brust.
Dez twang in art und sîn gelust.
Frou Herzeloyde kêrt ir haz
an di vogeles, sine wesse um waz. (118.25—30)

[She realized that her child’s heart had filled with that song. That was because of his station and his desire. The lady Herzeloyde turned her hatred toward the birds, without knowing why.]

Herzeloyde’s war against the birds is only explicable if we take into account that she believes the emotional stability of her place threatened. She perhaps foresees Parzival’s departure from Soltane, and believes that the death of the birds will prevent it.²¹⁵ Whatever the case, the narrator portrays Herzeloyde’s war against the birds as a territorial conflict;

²¹⁵ Scholarship has been divided over the conflicting representation of Herzeloyde who is lauded as a lady on the one hand yet depicted as an egocentric mother on the other. Gertrude J. Lewis suggests that it is these very inconsistencies in Herzeloyde’s behavior as she fulfills the conflicting roles of wife, queen and mother that allow Wolfram to present her as a life-like human being: “Hinter dem vom Dichter geforderten Zierat einer lobenspendenden Rhetorik, die Herzeloyde als die hohe Königin und mariengleiche Mutter zu sehen verlangt, gelingt es Wolfram von Eschenbach, un seine echte dichterische Menschengestalt mit allen Schwächen und bisweilen abstossenden, aber menschlich durchaus verständlichen Unzulänglichkeiten zu schildern,” 485.

The lifelikeness of Herzeloyde’s character, I suggest, stems in the first place from her emotional conflict between accepting her son’s courtliness and her internal grief.

Soltane, and by extension her own emotional stability is threatened by a feathered army of invaders:

si wolt ir schal verkrenken.
Ir bûliute unde baze ri
di hiez si vaste gâhen,
voegele wûrgen und vâhen.
Die voegele wâren baz geriten:
etslîches sterben wart vermiten:
der bleip dâ lebendic ein teil,
die sît mit sange wurden geil. (119.1—8)

[She wanted to silence their song. She commanded her peasants and servants to run quickly and to strangle and gather the birds. The birds, however, were the better knights: many deaths were thus prevented. A great number remained alive, and those were singing all the sweeter.²¹⁶]

It is significant in the context of this study that while Herzloyde's place is shared by Parzival, her emotional space is not. She finds peace in the wilderness; Parzival finds sadness. The breach of Herzloyde's wilderness by the birds foreshadows the arrival of three human knights in Soltane who will stir Parzival desire to leave behind his mother and to return to the world of the court. Like the birds, these knights confront Parzival with his own desires, which he has been missing while living in the forest. Parzival lack of experience with the outside world renders the sight of the knights an exceptionally affective, subjective experience of beauty:

ern hete sô liehtes niht erkant.
Ûfem touwe der wâpenroc erwant.
Mit guldîn schellen kleine
vor iewederm beine
warn die stegreife erklenget
unt ze rehter maze erlenget.
Sin zeswer arm von schellen klanc,
swar ern bôt oder swanc. (122.1—8)

²¹⁶ The narrator comments on the ineffectiveness of Herzloyde's efforts to keep the birds from causing her son discomfort, thus commenting on her inability to prevent Parzival's desire to become a knight himself later.

[He had never seen anything of greater radiance. The knightly tunic reached all the way down into the dew. The stirrups in front of each leg were fitted with small golden bells and just of the right length. The bells on his right arm chimed with every swing and turn.]

The sight and sound of the warriors now spark Parzival's desire to seek out the world of knighthood from which these men have come into the wilderness. The sight and sound of the warrior Karnahkarnanz's armor, reminiscent of the sight and sound of the birds in Soltane have entered Soltane to challenge Herzeloyde's vision of a place without grief.

Karnahkarnanz challenges the boy to open his eyes to a world of courtliness that lies beyond his sheltered space of Soltane: "du mahst hie vier ritter sehn, ob du rehte daz erspehn." / You can see four knights, if you know how to look," 123.1—2.

It has been argued elsewhere that Parzival is an exceptional hero in Middle High German literature, precisely since initially he does not know how to look. Brought up in the forest, Parzival lacks the proper judgment that a future knight is expected to possess.²¹⁷ This lack leads to a reversal in the direction of the narrative quest: whereas a typical hero of courtly literature leaves the court after receiving a proper education and enters the wilderness in expectation of tests and tribulations that will eventually turn him into a knight, Parzival must leave the wilderness in search for the courtly world that his mother has prevented him to enter ("des morgens dô der tac erschein, der knappe balde wart enein, im was gein Artûse gâch/ Toward dawn at the break of day, the boy had set his heart on his desire to search for king Arthur's court," 128.13—15).

His mother's emotional perspective on the world beyond Soltane will follow Parzival on his road to knighthood. Away from his mother's place, the hero enters a world that makes a

²¹⁷ Compared to the well educated Gawan, Parzival remains ignorant of courtly manners for the greater part of the narrative. Wolfram calls him *tumb*.

variety of emotional demands on him for which he is ill equipped.²¹⁸ First and foremost Parzival must learn to feel empathy for those who suffer. For example, the young hero's inexperience of reading other characters' emotions translates into his inability to respect intimate spaces: the hero enters the lady Jeschute's tent unasked, forces a kiss upon her and fights with her over a ring ("der knappe ein vingerlîn da vant, daz in gein dem bette twanc, da er mit der herzoginne ranc. dô dâhter an die muoter sîn: diu riet an wîbes vingerlîn./ The boy discovered a ring on her, which drew him to her bedstead like a magnet, where he wrestled with her. This was because he thought of his mother's advice, which had told him to go after a lady's ring, 130.26—30). In the grail castle ("dâ wart geweinet unt geschrît ûf dem palase wît./Everyone cried and wailed deeply through the entire hall of the castle, 231.23—24), Parzival is equally unable to decode and empathize with the suffering grail king Anfortas and his lamenting court. The young hero is only able to observe the suffering king, since his mother has not taught him any better and his uncle Gurnemanz gave him the advice not to ask any inappropriate questions. The hero's lack of any experience with grief and suffering in Soltane now prevents the hero from asking the question about the cause of the king's suffering.

I suggest that Parzival's struggle for the remainder of the narrative is a result of his emotionally sheltered upbringing in Soltane (a space where the mother kept herself and her

²¹⁸ Ruth Sassenhausen, for example, remarks that "der Austritt aus der mütterlichen Waldeinsamkeit und der Eintritt in die Welt markieren das Ende der Kindheit Parzivals und der Beginn seiner Adoleszenz...Die Voraussetzungen, die Parzival für diese Entwicklung mitbringt, sind aufgrund dessen, dass er seine Kindheit in Isolation verbracht hat, denkbar schlecht...Da ihm kein anderer Orientierungspunkt zur Verfügung steht, mit dem er die Welt 'draussen' bewältigen kann, ist es nur logisch, dass er in der gänzlich fremden Umgebung exakt das umsetzt, was Herzeloide ihm an Ratschlägen mit auf den Weg gegeben hat, "147—48. Ruth Sassenhausen, *Wolframs von Eschenbach Parzival als Entwicklungsroman* (Cologne: Böhlau, 2007).

son sheltered from all forms of grief and suffering),²¹⁹ a lack that prevents him from forming an empathetic response to other spaces that are marked by grief, including the grail castle. Parzival's dilemma in the castle is of course his inability to show empathy for the ailing Anfortas, even though he finds himself in an affective space ("der site was ze trûren quot./The situation was such that it affected a person with grief," 231.19—20) and consequently he does not ask him the question that would have absolved the Grail king from his suffering and completed the young hero's quest for the grail ("durch zuht in vrâgens doch verdrôz./His upbringing prevented him from asking any questions," 239.10).

Indeed, I argue that Parzival's inability to read emotional spaces properly derives from the place of his upbringing. It will be Parzival's task through the rest of the narrative to overcome this upbringing and to learn to decode emotional spaces. While Herzeloide dies from her grief over having lost her son to the world of knighthood ("aldâ si jammer sneit sô daz se ein sterben niht vermeit/Grief cut her so deeply that her death became unavoidable," 128.21—2)—the other place—Parzival follows his own passions by absorbing knowledge about the knightly world in each place that he stays on his quest for the grail. While Parzival—unlike other knights—starts his journey to knighthood from the opposite direction (in the wilderness rather than at the court) he shares with them that he is seeking a life that provides him with emotional comfort. This life he cannot find in Soltane, since this space is a creation of his mother's and satisfies her emotional needs. Parzival, in contrast follows a different path. The hero must free himself from Herzeloide's physical and mental wilderness, which he had shared during his childhood, but which now prevents him from

²¹⁹ Parzival's inability to empathize with others, such as with Anfortas, is already foreshadowed by the above mentioned episode in Soltane where his emotional discomfort on account of the birds is met with his mother's incredulous question of what ails him. After the son tells his mother, she overreacts by killing the birds. The young hero's association with bad things happening when one reveals the reason for one's suffering might well linger in his mind in the grail castle, which prevents him from asking Anfortas the important question.

following his own destiny.²²⁰ As with Sigune, Wolfram's portrayal of Herzeloyde comments on the idea of the court as a place of joy and wilderness as a space of chaos and misfortune. Because Herzeloyde and Parzival experience the court from opposite emotional perspectives they follow chiasmic paths. For Wolfram the wilderness is inhabited not by communities, but by individuals who construct their own subjective spaces, spaces that while not entirely cut off from court, nonetheless stand in opposition to it.

²²⁰ In *The Knowledge of Childhood*, James A. Schultz remarks that MHG narratives were highly interested in portraying the stages of attachment of young nobles to their parents and their separation. Schultz suggests that the narrative portrayal of "growing away" (138) from one's parents had its parallel in real life, where children were educated, from an early age and often away from their immediate family, to later become adult subjects who existed independently from their parents. Schultz asserts that in the MHG narratives "parents send their children off to be educated or the children themselves decide to leave home and do so with the blessing of their parents or guardians. This sort of exfoliation is regarded as thoroughly beneficial, as it seems to have been not only in literary texts but in the culture at large," 141. Schultz further asserts that today "we too believe that children have to leave home, at least emotionally," 141. In *Parzival*, the son's growing away from his mother is, of course, explicitly portrayed both as a spatial and as an emotional process, as Parzival's moving away from his mother's emotional space in Soltane. James A. Schultz, *The Knowledge of Childhood in the German Middle Ages, 1100—1350*. (Philadelphia: University of Philadelphia Press, 1995); on the spatial relations and emotional attachment between medieval children and their parents also see: Nicholas Orme, *Medieval Children*, (New Haven: Yale University Press, 2001).

Chapter 6:

Tristan and Isolde—From the *Jamergarten* to the *Lover's Place*

1. Tristan and Isolde: An Emotional Journey

In the previous chapter I illustrated, citing episodes from *Iwein*, *Erec*, and *Parzival* that courtly romance characters sometimes seek out the wilderness as a space where they may escape the emotional distress that underlies life at court. Both knight and lady are drawn towards the wilderness, which they feel will allow them to alleviate the suffering that is inherent to knightly existence. Knights, such as Iwein and Erec experience the wilderness as a place where they may prove their chivalry and where they overcome feelings of fear and shame. The wilderness provides them with a space of emotional agency. Only outside the confines of the court can they search for and attain the reward of courtly love. The wilderness equally becomes a space of emotional agency for ladies. For female characters, such as Herzeloyde and Sigune, the wilderness is a place of emotional healing. Grieving widows may withdraw from the center of the courtly community to the forest in order to gain control over the form and the extent to which they mourn over their dead lovers. From the perspective of emotion, then, the courtly romances experiment with the notion that the court is a place of order and joy and the wilderness a place of chaos and emotional distress.

The notion that the wilderness may be a place of emotional agency and healing in juxtaposition to the court is central to Gottfried's *Tristan*. Gottfried's poem contrasts the lovers' secret meeting place in the orchard at Marke's court and the lover's place in the

wilderness to which the couple moves after Marke discovers their illicit affair and exiles them from court.

Norbert H. Ott and others have pointed out that visual representations of the episode where Tristan and Isolde secretly meet in the orchard are similar to the representation of paradise in Christian iconography:²²¹ Tristan and Isolde, in analogy to the first couple, Adam and Eve, who are tempted by the serpent into taking a bite from the forbidden fruit of knowledge, are shown under the lime tree. Tristan and Isolde too are tempted: the wicked dwarf Maerlot tries to expose their forbidden love relationship to Mark and his court.²²² The spatial parallels of these two stories, however, are also striking: once either couples' infraction becomes known to their lords, they both become banned from the lord's garden and must live a life in the wilderness.²²³ Gottfried's poems, however, contrast sharply with the biblical story by inverting the dichotomy garden/paradise vs wilderness/punishment. In the book of Genesis, Adam and Eve move from a flourishing garden into the barren wilderness that surrounds it.²²⁴ This journey takes them from a place of pleasure and sensual delight (before the fall) to a place of fear, labor and heart ache (after the fall). The earlier of

²²¹ Norbert H. Ott, "Tristan auf Runkelstein," *Runkelstein: Die Wandmalereien des Sommerhauses*, eds. Walter Haug et al. (Wiesbaden: Reichert, 1982).

²²² See: Tomas Tomasek, "Einführung," *Gottfried von Strassburg: Tristan. Band 2: Übersetzung* (Berlin: de Gruyter, 2004), VI—XXVI.

²²³ Michael Curschmann points to the possibility that such an interpretation existed in the pictorial tradition of the Tristan narrative. See: Michael Curschmann, "Images of Tristan," *Gottfried von Strassburg and the Medieval Tristan Legend*, eds. Adrian Stevens and Roy Wisby (London: Brewer, 1990), 1—19.

²²⁴ Bartra describes the moral connotation of wilderness as a place where humanity can achieve redemption through suffering: "Yahveh plants the garden of Eden in the desolate heart of the desert and Adam and Eve are expelled from it to the wild and barren lands that they must domesticate through toil and suffering. Thus the desert also becomes a site where humanity can gain redemption," Bartra, 44.

the two German Tristan poets, Eilhart von Oberg, sets up his *Tristrant* in a similar way. He, too, portrays the wilderness as a place of physical toil and emotional suffering, where the lovers are deprived of the delights of the court. Gottfried's Tristan and Isolde also move from their lord's garden into the wilderness, but it the lord's garden itself that causes them emotional distress and sorrow, whereas the wilderness is the redemptive space which the lovers experience as a place of pleasure and happiness.

Tristan and Isolde's banishment from Mark's garden is less a punishment than a release from emotional distress. The lovers' change of place—from the court into the wild (and from the courtly garden to the lover's place)—coincides with a complete transformation of their emotional disposition. Gottfried's vision of ideal love locates this emotional paradise in the lovers' subjective experience of wilderness outside this courtly center.

2. A Place for Suffering: The Garden at Mark's Court

We can read Gottfried's portrayal of the courtly garden as an external reflection of the illicit lovers' growing internal distress. Initially a place whose walls provide shelter and protection for the two lovers' secret pleasures, the garden ultimately is represented as the lovers' prison where the lovers are under constant scrutiny by the ever-present gaze of the court. The more the threat of discovery by Mark increases, the more Tristan's and Isolde's initial pleasure in the garden gives way to fear and distress. This depiction of the garden stands in contrast to the popular motif of the pleasure garden which in twelfth and thirteenth century medieval literature is often interpreted as a spatial representation interiority, feeling, and sexual desire

is well recognized. Ulrich Ernst reminds the reader that these gardens should be read in the context of a new courtly interest in interiority and psychology.²²⁵ Ernst states that:

mit dem 12. Jahrhundert ein psychologisches Zeitalter beginnt,
das eine starke Hinwendung zur Innerlichkeit erkennen lässt,
wie nicht zuletzt die Entstehung der Liebeslyrik dokumentiert.
Aus diesem Faktum und auch aus der kontemporären
allegorischen Deutung des Gartens auf die Seele des Menschen
resultiert, dass bei der Interpretation poetischer
Gartenszenen... der psychohistorische Aspekt mit
einzubeziehen ist. (174).

[The twelfth century initiates a psychological age, which is a witness to a significant turn toward interiority, a fact that is well documented not least by the advent of the love lyric. This fact and the contemporary allegorical interpretation of the garden as a concern the human soul demands that any interpretation of poetic garden scenes...include the psycho-historic aspect.]

Gottfried's garden too is a reflection of the interior and subjective space of his two protagonists, but rather than visualize their pleasure, it reveals their despair. The wilderness, by contrast, is present in Tristan as a place in which it is possible to create an emotional space that is untroubled by the jealousy and intrigue that characterizes life at Mark's court. I argue that Gottfried sets up a dichotomy between the garden and the wilderness to illustrate the transformation of Tristan and Isolde's emotions when they move from the court to the lover's cave. The garden reflects their subjective emotional suffering, while the wilderness reflects their hard-fought for happiness. The lovers' movement between these two places is an expression of their emotional agency.

Gottfried's representation of the courtly garden is subject to the subjective lovers' emotional experience of it. The narrator refers to the orchard as Tristan and Isolde's "jamergarten, in dem si z'allen stunden, so si vor vare kunden, ir jammer clageten under

²²⁵ Ulrich Ernst, "Virtuelle Gärten in der mittelalterlichen Literatur," *Imaginäre Räume: Virtuelle Räume. Raumwahrnehmung und Raumvorstellung im Mittelalter*, (Vienna: OAW, 2007), 155-91.

in/garden of lament, where they constantly lamented, as far as their entrapment allowed, their grief together,” 14661-14665.

The emphasis on the garden as a place that expresses the couple’s emotional distress is complemented by the narrator’s descriptions of the sufferers’ sorrowful gestures in the cheerless space: “da giengen si her unde hin, trurende und clagende, ir senemaere sagende./ they meandered back and forth, grieving and lamenting, revealing their love pains to one another,” 14666-14668. Gottfried’s *jamergarten* is further an enclosed space that parallels the couple’s physical and emotional entrapment. The restriction of the lovers’ physical movement in concentric circles corresponds with the confinement of their minds to internal misery.

3. *Interspace*: The Position Between the Garden and the Court as a Space of Emotional Transformation

Gottfried innovatively employs the space between the lovers’ habitation at the court and the wilderness to illustrate the process of their emotional transformation. When the discovered lovers must leave Mark’s court, they are literally *between* places,²²⁶ neither here nor there,

²²⁶ I remind the reader of the importance of such *in between* places for the structure of the medieval narrative and its character development. See for example: Claudia Brinker von der Heyde, “Zwischenräume: Zur Konstruktion und Funktion des handlungslosen Raumes, *Virtuelle Räume: Raumwahrnehmung und Raumvorstellung im Mittelalter*, ed. Elizabeth Vavra (Berlin, 2005), 211—222. Brinker argues that interspaces (which she defines as the narrative content that happens between the adventures while the hero is on the move) “benötigt zwingend ein ‘davor’ und ‘danach,’ bzw. ein ‘weg von’ und ein ‘hin zu.’ [...] Er ist kein Ort des Bleibens, sondern immer nur ein Raum des Unterwegssein,” 203. Brinker views the external and internal movement through these interspaces are linked: [The spatial component] entsteht nicht im eigentlichen Sinne räumlich, sondern über das sich einerseits im Reiten, andererseits auch das Erzählen weiter bewegende Subjekt, wobei dieses Fortschreiten sowohl motorisch wie auch mental zu verstehen ist. Das Subjekt prägt also verschiedene Zwischenräume, seine Wahrnehmung bestimmt das wahrzunehmende oder auch wahrgenommene Objekt,” 209—10.

physically and emotionally. Tristan and Isolde's emotional response to Mark's demand that they leave his court is neither exuberant or devastated but moderate:

Tristan und sîn frouwe Isôt
sî nigen mit maezlîcher nôt,
mit küelem herzeleide
dem küenege ir hêrren beide,
dâ nâch der massenê.
diu getriuwe cumpanê
bî handen sî sich viengen
ûf den hof si giengen. (16627—34)

[Tristan and Isolde took leave with but temperate sadness. With a cool heart ache they said farewell to their lord king and to his following. Then the faithful lovers took each others' hand and stepped out into the courtyard.]

The forced change of place elicits no extreme emotional response from the lovers, as it does, for example, in Eilhart's version in which Tristrant becomes extremely angry and both lovers are tremendously frightened.²²⁷ The space of the journey thus also becomes a space of memory that Tristan accesses in order to return to a place where he and Isolde may find happiness. By inserting the interspace of the journey into the narrative, Gottfried reminds the audience that there is an ideal place of love, which Tristan is able to activate by searching his internal memory, once his mind is freed from its focus on the great misery at Mark's court.²²⁸ The correspondence of the lovers' external movement (court—interspace—wilderness) to the internal movement of their feeling (extreme misery—emotional

²²⁷ In Eilhart, the narrative space between the lovers' discovery at court and their life in the wilderness is filled with episodes of extreme emotional response: Mark displays rash anger leads to a decision to kill the lovers, to which Tristan's equally responds with vengeful anger (3991—4502). In Eilhart, little time is spent on exploring the transformation of the lovers' emotions while they change places: more time is spent on Tristan's escape from Mark's warriors and his rescue of Isolde. The lovers' change of place in Eilhart is thus not an (emotional) journey at all, but rather a flight, highlighting the physical traversal of space and the physical danger to life and limb that is associated with it.

²²⁸ For the importance of such memory spaces in literature see: Jan Rupp, "Erinnerungsräume in der Erzählliteratur," *Raum und Bewegung in der Literatur*, 181—94.

composure—extreme joy) is unique to Gottfried and bears testimony to his interest in thinking about his protagonists' psychological interiority in spatial terms.

It is significant that even once the lovers leave Mark's court, the stigma of suffering remains attached to it via the figure of Brangaene. While Tristan and Isolde escape their emotional distress, their maidservant Brangaene remains behind in a dismal state of suffering:

Brangaene diu reine
diu beleip alterseine
mit jammer und mit triure.
diu trûrege âventiure
und daz vil leide scheiden
von ir gefriunden beiden
daz gieng ir sô mit smerzen
und also gâr ze herzen,
daz es ein michel wunder was,
daz sî vor leide genas. (16665—16674)

[The loyal Brangane was left behind alone with misery and grief. Both the sad story and the painful separation from her two friends caused her heart such intense pain and suffering that it took a great miracle that she ever recovered from her suffering.]

The court is once more identified as a place of intense suffering, but this time it is experienced as such by Brangaene.²²⁹ Significantly, Brangaene's suffering is caused not only by her separation from the couple, but also by the memory of the lovers' grievous story. Unlike Tristan and Isolde, Brangaene cannot move forward physically or emotionally. Instead, she carries the emotional burden of their grief. The text-external audience is reminded not only of Brangaene's loyal empathy with the lovers' fate but they are also

²²⁹ In Eilhart, the character of Kurnval expresses his intense grief for his master Tristrant after the latter has escaped Mark's warriors: "Kurnewal do habte sich nach zu tod gewaint, wann er im hett beschaint vil lieb und trûw: gros was sin rûw," 4299—4303). In contrast to Brangane, however, Kurnewal's grief is not contingent on his physical separation from his master, for he will accompany the lovers into the wilderness. His grief is informed by the physical danger to Tristrant's life, and his sense of loyalty.

reminded that the court always remains a potential place of subjective suffering for the individual.

In *Tristan*, the characters' movement between places initiates emotional transformation. Tristan and Isolde undergo a gradual emotional transformation as they move away from extreme misery at Mark's court, to moderate feelings of sorrow and regret in the space between, to extreme joy in the wilderness. While the court and the wilderness thus represent the starting and ending points of their (emotional) journey, their traversal of the interspace between these two places functions as the narrative hinge to illustrate the gradual emotional transformation of their disposition. The lovers' ability to separate themselves from the court and to go to a place allows them to move to a new emotional space. The character of Brangaene, in contrast, remains trapped in a physical place and in simultaneously in an internal state of misery.

4. The Lovers' Place in the Wilderness

The lovers' place in Gottfried's wilderness is, in contrast to the courtly garden, an emotional space of joy. Gottfried's representation of the wilderness beyond Mark's court is reflective of the lovers' emotional experience of happiness, from which the community is excluded. Gottfried's conception of wilderness is radically different from that of Eilhart. In Eilhart's *Tristrant*, the wilderness is a place of emotional and physical distress where the couple must work hard for their survival:

sie hâtin ein leben herte
in dem wilden walde
her und die schône Îsalde.
îdoch was in daz ein kinder spel,

wen sie hâtin dâ bî vroude vel
von der grôzen minne.
sô ich mich besinne,
Kurnevâl leit eine die nôt:
daz he nicht irlag tôd,
daz was ein michel wundir.²³⁰

[He and the fair Isolde suffered a hard life in the wilderness. However, it seemed like child's play to them, for they had with them a multitude of joy because of their great love. As far as I know, was Kurneval the only one who suffered greatly: Short of a great miracle, nothing prevented him from dropping dead.]

In Eilhart's *Tristrant*, the wilderness is a barren place where, as opposed to the court, food is hard to come by and where the couple's love makes things better *in spite* of their miserable surroundings. One of Gottfried's major innovations is to transform this unforgiving wilderness setting into a pleasurable space of love where the very subjective experience of love transforms the wilderness into a place of comfort and happiness.²³¹

In Eilhart's *Tristrant*, the manservant Kurneval builds for the couple a basic hut for shelter in the midst of a waste of brush and forest; in Gottfried, by contrast, the couple enters a splendidly decorated cave of love in the midst of a pleasant garden surrounded by shady trees, birdsong, and a lively stream.²³² In the earlier version, the couple is forced to gather

²³⁰ Eilhart von Oberg, *Tristrant*. (Franz Lichtensteins Rekonstruktion eines fiktiven Archetypusauf der Basis der Dresdener, Heidelberger und Berliner Handschrift sowie der Magdeburger und Regensburger Fragmente: 1877), 4544-4555.

²³¹ Among others, Gottfried transforms Eilhart's ramshackle hut into the lovers' cave and the meager meals of the forest and the lovers' constant hunger into the nourishing food of love.

²³² In Gottfried, the grotto is consecutively referred to as a rock (*velse*), mountain (*berge*), cave mound (*hol*), vault (*gewelbe*), fissure (*fossuire*), hermitage (*wilde cluse*), court (*hof*) and castle (*hus*). If we read the grotto as an allegory for the couple's emotional place these contrasting names may well serve the purpose to call into the reader's mind that the lovers' (dis)position is cause both for feelings of passion and happiness but also for feelings of grief, fear and shame; for, while Tristan and Isolde's love for one another is as firm as the rock that they occupy, their passion for one another nonetheless leaves open a figurative fissure between themselves and the rest of courtly society, a hole has already swallowed their courtly reputation and that will eventually lead to their emotional and physical demise. The narrator's multiple name for the love grotto thus might remind the listener that the love grotto is a space that combines emotional features of the ordered world of the aristocratic court and also penitentiary feelings of sorrow and guilt of the hermit in the wilderness.

food under great duress and at the brink of starvation; in the later version, Tristan and Isolde's love alone provides them with sufficient nourishment while they live as outcasts. While Eilhart compares the couple's wilderness life unfavorably to life at the court, Gottfried suggests that the wilderness is the more desirable place. Gottfried's lovers experience emotional happiness outside the court, and this suffices to turn the wilderness into a joyful space that compares favorably to the court.

ir zweier gesellschaft
 diu was in zwein so herehaft,
 daz der saelige Artus
 nie in dekeinem sinem hus
 so groze hohgezit gewann,
 da mere ir libe lustes van
 und wunne waere enstanden. (16859-16865)

[Their company was so noble between the two that even the good King Arthur has never achieved in any of his castles a higher degree of courtly merrymaking than the one that they created through love's passion and through joy.]

Gottfried's wilderness with its love grotto is the emotionally harmonious place/space in which Tristan and Isolde are able to overcome their emotional misery and turn it into pleasure: the lovers use their imagination to create this idyllic place or utopia of feeling (swaz ieman kunde ertrahten, ze wunschelebene geachten, in allen landen anderswâ, daz hetens allez bî in dâ."/ They had everything in this place that anyone would be able to imagine that was necessary to live a utopian life, anywhere in the world, 16875—78.)

Tristan and Isolde's lover's place can be read as the inversion of the lovers' emotional experience of the *jamergarten*.²³³ While the *jamergarten* and the lover's place in the forest

²³³ I disagree with Werner Röcke, who upholds the all too broad dichotomy between Mark's court as a total communal place versus the lovers' place as an intimate, personal sphere. Rather, I agree with Sebastian Baier who in his essay *Heimliche Bettgeschichten* reads Gottfried's orchard as the couple's intimate space, even in the moment when Mark attempts to trick them: "Im Zwielflicht des durch die Lauscher zunächst ent-intimierten Raums zweideutiger Hofferne bleibt das Geheimnis der Liebe Tristan and Isolden's doch bewahrt: über die performative Kraft ihrer Interaktion bleibt den Liebenden der Baumgarten ein intimer Ort," 199. I therefore

have topographical attributes in common, these are experienced by the couple with contrasting feelings. For example, both the garden and the lover's place have a large tree and a brook that flows by it. In the orchard, Isolde had made it a habit to go to the brook to cry her heart's lament ("ir wizzet wol daz bechelîn, daz von dem brunnen dâ gat...dâ gân wir zallen zîten vür, ich und diu fröidelôse Isôt, und weinen unser herzenôt./ You know the small brook well that springs from that well...we go there all the time, I and the joyless Isolde to cry out our heart's lament", 14436—14444). At the lover's place, the couple also goes to the brook, but here they approach it with pleasure, and receive happiness in return:

sô danne nâmens einen swanc,
hin dâ der küele brunne klanc,
und loseten sînem klange,
sînem sliche und sînem gange...
dâ loseten sî dem duzze
und warteten dem fluzze,
und was daz aber ir wunne. (17161—69)

[They took a turn to where the cool brook ran, and listened to its moving sounds...they listened to its rushes and flows, and this was their joy.]

In addition to the brook, the trees in the two places are also inverted images of one another, the first experienced with sorrow and fear, and the second with pleasure. In the garden, Tristan and Isolde meet under the olive tree in sorrow, frightened by the men who spy on their meeting from above. ("nu s'alsô ein lützel nâher bî, nu gesach si mannes schate drî und wiste niuwan eine dâ," 14692—95./ When she inched forward slowly she discovered the shadow of three men, even though she knew that only one man should be there.) In the

propose that the orchard and the lovers' place are both intimate spaces that foreground Tristan and Isolde's experience of personal feelings from which the other characters are excluded. Mark enters both the orchard and the lovers' place, yet in either place he is unable to see, or to empathize with, what his wife and his nephew feel for one another. This makes both places subjective emotional spaces.

On the 'locus intimus' in Gottfried's *Tristan*, see: Sebastian Baier, "Heimliche Bettgeschichten: Intime Räume in Gottfrieds *Tristan*," *Virtuelle Räume: Raumwahrnehmung und Raumvorstellung im Mittelalter*, ed.. Elisabeth Vavra (Berlin: Akademie Verlag, 2005), 189—203.

lover's place, in contrast, the couple sits under the linden tree ("der linden gestüele daz was von bluomen und von grase der baz gemâlete wase, den ie linde gewan/ Their seat under the linden tree was made of flowers and grass, and as splendid a place as any linden tree could have afforded them," 17183—85) and listens to the sweet birdsong ("dem süezen vogelsange, 17160). The lover's place is Tristan and Isolde's spatial manifestation of their happiness that was denied to them in Mark's garden.

In the wilderness, as in the *jamergarten*, Tristan and Isolde's gestures and movement express their emotional disposition. While the couple's habitation of the *jamergarten* was characterized by their endless lament, the lovers move through the forest in a harmonious, tranquil manner. They take undisturbed walks, talking to each other with pleasure ("dâ giengen sî her unde hin ir maere sagende under in und loseten mit dem gange dem süezen vogelsange./They went forth and back, sweet-talking to each other and listened to the song of the birds, 1717157—60). This description of the couple's harmonious movement in the lovers' place thus contrasts directly with their restricted, distressed movement previously in the *jamergarten*. The transformation in space thus coincides with a transformation in their emotional expression.

Gottfried's poem further accentuates the inversion of the lovers' emotional experience by contrasting the darkness in the garden with the light in the wilderness.²³⁴ The *jamergarten* is a dark place, where Tristan and Isolde meet under the cover of night ("Tristan

²³⁴ Horst Wenzel has pointed out that the contrast between darkness and light is a significant metaphorical element throughout Gottfried's narrative. Darkness covers the lovers' secret love affair and prevents Mark from exercising his rights as husband and lord. He also points out that the couple's change of location—from the court to the lover's place—contrasts the disharmony that the couple's secret love affair creates at Mark's court with the harmony that the couple's feelings create in the wilderness: "Aus der Heimlichkeit des Hofes treten die Liebenden in licht und schal des wunschlebens," 72.

See: Horst Wenzel, "Öffentlichkeit und Heimlichkeit in Gottfrieds 'Tristan,'" *Höfische Repräsentation: Symbolische Kommunikation und Literatur im Mittelalter* (Darmstadt: Wissenschaftliche Buchgesellschaft, 2005), 60-85.

dô es nahtende wart, er sleich aber ûf sîne vart./When night fell, Tristan stole himself there,”
14617—18). The poem places Tristan in the darkest part of the orchard: the shadow under
the olive tree. Here the hero ponders his equally dark thoughts:

Tristan gieng über den brunnen sâ,
dâ beidiu schate unde gras
von dem oleboume was.
aldâ gestuont er trachtende,
in sînem herzen ahtende
sîn tougenlîchez ungemach. (14626—31)

[Tristan went to a grassy place near the water’s edge that was covered by the shadow of the
olive tree. There he stood pondering in his heart his secret suffering.]

Tristan’s location in the dark shadow of the tree thus parallels his internal disposition.
The light of the moon instills his heart with the fear that his secret love affair with Isolde will
be revealed by Mark and his court:

sus kam, daz er den schaten gesach
von Marke und von Melôte,
wan der mane ie genôte
durch den boum hin nider schein.
nu er des schaten von in zwein
bescheidenlîche wart gewar,
nu hete er michel angest dar,
wan er erkande iesâ
der vâre und der lâge dâ. (14632—40)

[Thus, he discovered Mark’s and Melot’s shadows, since the moon shone through the tree
onto the ground. After he discovered the shadow of the two concealed men, a great fear took
hold of him, for he realized that they will get knowledge of the situation.]

In the orchard, light is thus a cause for fear. The lover’s place, in contrast, is a place
that is permeated with sunlight.²³⁵ Here too, the lovers find refuge in the shadow under a tree,

²³⁵ Ingrid Hahn similarly asserts that the already the episode of Tristan and Isolde’s departure from Mark’s
court is marked by a change of scenery lighting: “List, Lüge und Täuschung verdunkeln nicht mehr die
Heiterkeit des Tages, und es ist bezeichnend, dass die Begegnung Tristans und Isoldens mit dem *gesinde*
nunmehr am Morgen und unter dem Licht der Sonne möglich ist. Bisher stand die Liebe der Minnenden unter
dem Zeichen der Nacht und des Mondes, sie mussten ins Verborgene flüchten, und nur der ere gehörte der

but this refuge is now from the heat rather than from fear of discovery and is thus pleasurable, indeed emotionally regenerative rather than emotionally draining:

als aber diu liehte sunne
ûf begunde stîgen,
sô giengen sî zer linden
nâch den linden winden,
diu bar in aber danne lust
ûzen und innerhalp der brust. (17170—76)

[When the bright sun began to rise, they walked to the linden tree, toward the cool breze, which refreshed their senses outside and within their chest.]

Once more, the qualities of the place directly act upon Tristan and Isolde's internal feeling ("ûzen und innerhalp der brust/outside and inside their chests" 17176). Now the lovers' position under the tree causes them no feelings of misery or fear but pleasure and joy. Light and shadow cause the couple no more internal anxiety, but restore their physical and emotional strength.

In addition to the contrast of restricted versus free movement and darkness versus light, there is also a contrast in the manner in which Tristan and Isolde talk about love. Previously in the garden, the two repeatedly tell each other about their suffering and the hopelessness of their love to survive at court, a focus on misery that we might call negative emotional talk. In the wilderness, on the other hand, Tristan and Isolde still tell each other stories about love's suffering, but in the forest these stories revolve not around themselves but around classical lovers from the past:

Da sazen si z' ein ander an
die getriuwen sendedaere
und triben ir senemaere
von den, die vor ir jaren
von sene verdorben waren.
sie beredeten und besagteten,

Tag, jetzt empfängt sie das gesinde bei aufsteigender Sonne mit lautem Jubel, und so breitet sich das Reich der Minne ungestört im Raume aus," Hahn, 140.

sie betruerten unde beclageten,
 daz Villise von Traze,
 daz der armen Carnaze
 in der minnen namen geschach;
 daz Biblise ir herze brach
 durch ir bruder minne;
 daze z der küniginne
 von Tire und von Sidone,
 der seneden Didone
 durhc sene so jaemerliche ergie.
 mit solhen maeren waren s'ie
 unmüezig eteswenne...²³⁶
 So s'aber der maere denne
 vergezzen wolten under'in,
 so slichen s'in ir cluse hin
 und namen aber ze handen,
 dar an s'ir lust erkanden,
 und liezen danne clingen
 ir harphen unde ir singen. (17183—17206)

[There they looked at one another—those loyal lovers—and engaged in stories about those lovers before their time who had perished on the account of love. They talked about and summoned, they mourned and bewailed the sorrow that befell Phyllis of Thrace and Carnace and about her love for her brother Byblis broke her heart, and about the at all times...But whenever they desired to forget these stories they snuck into their hermitage and took each other by the hand. This gesture let them recognize their passion for one another. Then they engaged in playing the harp and song.”]

The lover’s place, in contrast to Marke’s garden, allows Tristan and Isolde to move past the emotional distress of Mark’s court because they re-place their suffering to a space of storytelling.²³⁷ They find comfort in the fact that love couples before them share their

²³⁶ Tristan, 17183-17199.

²³⁷ Knuutilla writes that the popular Arabic medical encyclopedia of Haly Abbas, translated by Constantine into Latin and consequently known by the name of the Pategni in the Western world, “the cure of melancholy, a disease of the brain with many varieties, from depression to lovesickness, involves medicaments and bathing as physical treatments and, furthermore, music, pleasant discussions, and other activities, which make a habit of joy and gladness and change the bad complexion in the brain.” Knuutilla. 214-215.

feelings.²³⁸ The act of avoiding emotional distress involves no more than a change in position from the meadow to the lovers' cave:

So si aber der maere denne
vergezzen wolten under in,
sô slichens in ir kluse hin
und nâmen aber ze handen,
dar an sir lust erkanden,
und liezen danne klingen
ir harphen unde ir singen
senelfichen und suoze. (17204—11)

[When they wanted to forget this story, however, they stole into their house and began something else that caused them pleasure, and they played the harp and sang with longing and with sweetness.]

This “positive talk therapy,” in conjunction with the couple’s unrestricted physical movement (as opposed to their restricted movement in the garden), brings about emotional healing for Tristan and Isolde in the wilderness. The lovers’ stories about tragic lovers from the past, their engagement in song and dance, and their sexual union inside the lover’s cave all help to construct a paradiscial emotional space of love. The lover’s place affords Tristan and Isolde the freedom of emotional balance that was impossible in the strictures of Mark’s garden. The couple’s change of place leads them from a dark emotional space where love involves secrecy and despair to a bright emotional space. In the latter sorrowful love is merely the subject of stories.

²³⁸ In *Selbstmord*, Matejowski comes to a similar conclusion: “Tristan und Isolde beschäftigen sich also mit Stoffen, die ihre Situation widerspiegeln, in denen sich die “unvernünftige” und “unmoralische” Dimension ihrer Liebe entdeckt. Die Selbstmordfabeln sind von unmittelbarer Bedeutsamkeit für die Romanhelden, die sich in interpretierender Reflexion (beredeten unde besageten) und emotional beteiligter Rezipetion (betrureten unde beclageten) auseinandersetzen,” 261. Unlike Matejovski, who posits that Tristan and Isolde’s reception of suicidal lovers is primarily intended to foreshadow the desolateness and near end of their utopian space, I suggest that the couple’s narratives allow them to displace feelings of illegitimacy over their desire for one another, an act through which their happiness in their new utopian space becomes possible in the first place.

The inversion of place between court and wilderness is additionally highlighted in the sounds associated with the different places. Eventually, the grieving Marke enters the lovers' space in the forest, as he had done before in the orchard at court ("sus gereit er in den selben tagen in disen selben walt jagen und me durch sine triure durch kein aventiure."²³⁹) In these days, he thus rode out on hunts in these woods, and more out of sadness than for pleasure."²⁴⁰ His invasion of their place is signaled by the noises associated with the hunt:

nu haete ouch Tristan unde Isot
den tac allen wol vernomen
den schal, der in den walt was komen
von gehürne und ouch von hunden
und dahten an den stunden,
daz ez niuwan Marke waere.
des wart ir herze swaere. (17318-17324)

[In the meantime, Tristan and Isolde had listened as well to the echoing sound that had entered into the woods, of horns and also of dogs, and they thought right away that it could only be Mark, and therefore their hearts grew heavy.]

Mark's arrival at the lovers' place is accompanied by a jarring soundscape that obliterates the emotional harmony of Tristan and Isolde's wilderness place. The sound affects the lovers so deeply that their old distress, felt before at Mark's court including the garden, returns: "ir beider angst was iesa, sie waeren ime vermaeret da./Their immediate fear was that they had been betrayed into his hands," 17325-17326. For the first time, Tristan and Isolde retreat into their cave not because of love but because of fear:

²³⁹ *Tristan.*, 17302.

²⁴⁰ The narrator tells the listener that Marke's hunt is inspired by his sorrow. The third sufferer in the triangular relationship of lady, lover, and cuckolded husband, Marke, like Tristan and Isolde, also seeks to find emotional healing through a change of place—from the court to the wood. Gottfried's narrative here binds the emotional disposition of its three main protagonists to movement from and to the same spaces. Thus, the internal conflict between lady and lover on the one hand (shame, fear) and cuckolded husband (anger, jealousy, grief) on the other is mirrored in the external conflict of space (earlier in the garden and now in the forest).

sis lichen wider in ir stein
und wurden under in in ein,
wi si der zit getaeten.
wan si des angest haeten
und vorhten, als es ouch ergie,
daz eteswer und eteswie
dar von den hunden kaeme,
ir tougen a vernaeme. (17395-17401)

[They stole back to their cave and took counsel amongst one another on what they should do now. This was because they were afraid and they feared, as would indeed come true, that someone would somehow, aided by the dogs, discover their hiding place.]

The irony in Gottfried's use of the traditional opposition between the court and the wilderness lies thus in its reversal of place: Like Wolfram's female characters Herzeloyde and Sigune, Gottfried's protagonists seek to heal their emotional wounds from their life at court—a place that burdens their existence with sorrow, fear and shame—by moving into a place where they may create a utopia in which emotional harmony becomes possible.²⁴¹ In all instances, however, the life in the wilderness is only temporary and their habitation in a space of emotional healing is short-lived.

²⁴¹ See the argument by Stephen C. Jaeger in his review of. Jaeger sees a direct link between Gottfried's lovers' place in Tristan and "the utopian writers of the Renaissance" who "frequently conceived their works as responses to court life and the monarchic form of government (More, Campanella, Bacon, Harrington)." The description of Tristan and Isolde's habitation of a place filled with nature's sweet sights, sounds and delights that supersede the pleasures of Arthur's court, Jaeger interprets as "dreams of redemption from the evils and intrigues of the court; the wishes that furnish a courtier's *wunschleben* are ones that suspend those evils, and the utopian visions of court and courtly literature are the aesthetic response to the urge to fashion a life free of the dangers and wickedness of the court," 738.
Stephen C. Jaeger, "Review: Tomas Tomasek. Die Utopie im "Tristan Gotfrids von Strassburg," *Speculum* 62, 3 (July 1987), 736—39.

5. Access Denied: The Lovers' Cave as the Lovers' Internal Emotional Space

I propose that Gottfried's wilderness with its lovers' place at the center is, as is the *jâmergarten*, a subjective emotional space, which only Tristan (and Isolde) can access. The lover's place in Gottfried's *Tristan* is a peculiar place within the poet's narrative topography: on the one hand it is a physical place to which the lovers withdraw after they become banned from the court, and on the other hand it represents an internal emotional space of ideal love that can only be accessed by the two lovers. In contrast to Eilhart's version, where the lovers coinhabit the wilderness with Tristan's manservant Kurneival, in Gottfried's *Tristan*, they send Kurneival home and do not share the wilderness with anyone. Whereas in Eilhart's version it is likewise Kurneival who constructs the shelter in the form of a hut for the lovers, in Gottfried's version the shelter is already provided for by the giants and watched over by lady Love in the form of the lovers' cave.

This double-conception of the wilderness as an external place and as internal emotional space is presented to the listener from the moment when the narrator first mentions the existence of the lovers' place. After explaining that Tristan has found the lover's place while searching the wilderness for adventure ("da wiste Tristan lange ê wol in einem wilden berge ein hol, dez heter zeinen stunden von âventiure funden: dô was er da geriten jagen und hete in sîn wec dar getragen/Tristan knew of the existence of a cave in wild mountain, which he had discovered during one of his previous adventures; the road carried him there when he hunted in that area," 16685—92), the narrator gives a detailed description of the cave and the forest and explains that only lovers pure of heart are able to enter this space of ideal love.

The narrator then reveals that his detailed knowledge is based on the fact that he himself was also there, pursuing, like his young hero, his own hunt for love:

Diz weiz ich wol, wan ich was dâ
ich hân ouch in der wilde
dem vogele und dem wilde,
dem hirze und dem tiere
über manege walttriviere
gevolget unde nâch gezogen
und aber die stunde also betrogen,
daz ich den bast noch nie gesach. (17104—11.)

[Believe I know it well, for I myself have also tracked bird and game in that wilderness, and hart and other animals across many forest paths, yet I have never tracked down my prey.]

In contrast to Tristan, however, the narrator himself was never successful in his pursuit of ideal love. He is therefore also unsuccessful in following his protagonists through the door of the lovers' cave:

mîn arbeit unt mîn ungemach,
daz was âne âventiure.
ich vant an der fossiure
den haft und sach die vallen.
ich bin ze der kristallen
ouch under stunden geweten.
ich hân den reien getreten
dicke dar und ofte dan,
ine gerouwete aber nie dar an;
und aber den esterîch dâ bî,
swie herte marmelîn er sî,
den hân ich sô mit triten zebert... (17113—23)

[My efforts and my pains remained without reward. I found the door handle and the lock. I have also once been near the crystal. I have often kicked at the door with might, but it would never give; and I have often abused the floor, hard as marble, with my steps...]

The narrator's pursuit of ideal love is represented externally as his attempt to enter the lover's interior space of love. After the narrator admits that he stood before the locked door of the lovers' cave, the narrator-poet, somewhat paradoxically, reveals that he has never been to Kurnwal, its proposed physical location ("ich han die fossiure erkant sît minen eilif jâren

ie und enkam ze Kurnewâle nie./ I have known the cave since my eleventh year and have yet never come to Kurnewal,” 17140—42). The narrator’s contradictory explanation of the lover’s place in the wilderness makes sense if we read it as Gottfried double-conception of the wilderness both as a physical place that provides physical shelter for the lovers and simultaneously also as a spatial representation of internal love that individuals may experience subjectively regardless of where they are. This explains why Gottfried’s narrator, in contrast to the narrative’s protagonists, has and has not been at the cave. He can narrate Tristan’s experience of true love (for Tristan not only found the cave but also entered it with Isolde), but he has no access to Tristan’s emotional space since he has never experienced himself the feeling about which he writes.

If we accept Gottfried’s innovative use of the lovers’ place as a subjective emotional space, we can explain the emotional topography of love throughout Gottfried’s narrative in the following way: the lovers’ place grants access only to the ideal lovers while restricting access to the courtly community. Full access to the lovers’ place and the cave is granted to the protagonist couple: Tristan and Isolde are able to experience the feeling of ideal love, which is evident from the fact they are the only characters who have *both* knowledge of the lover’s place *and* also a key to the interior of the lover’s cave. The courtly community, in contrast, has neither knowledge nor access to the lovers’ place. Mark and his court are neither familiar with the lovers’ place nor are they able to enter it when they find it by accident. When Mark chances upon the lovers’ cave by accident and peeks through its windows, this reinforces the idea of the poem’s separation between the wilderness/love/emotional harmony and the court/envy/emotional distress: “nu Marke der kam hin zer tür: er lie si stân und kêrte vür...nach des jägers lêre, unt vant ouch ein vensterlîn er lie sîn ouge dar îr/Now Mark

approached the door, but he left it be and, following the hunter's advice, found a small window through which he peeked," 17495—17503.²⁴² Unlike the narrator-poet, Marke makes no attempt whatsoever to enter the cave of ideal love, because he has no knowledge of the feeling of love, as experienced by the couple. To him, the return of his wife Isolde to his side has more to do with the restoration of his honor than with love.²⁴³ Mark's concern with external rather than internal matters is the reason why he happily invites the couple back to his court. For him the matter is settled once his honor is restored.

Mark's invasion of the lovers' place and the unsettling of their emotional space is but the climax of a lingering emotional conflict. Since the moment when Tristan and Mark meet one another for the first time, their emotions are at odds. Tristan first meets his uncle after he parades into his court, playing a hunting song. When Tristan enters the king's palace, he plays his horn so sweetly that Mark becomes frightened upon hearing the strange sound that is yet unknown to him. ("Der künec und al diu hovesdinc, daz si daz vromede jageliet gehöreten und vernâmen, si erschâken unde erkâmen vil innewêche sere wan ez dâ vor nie mere dâ ze hove wart vernomen," 3223—28/ The king and all members of his court, were overcome with fear that shook them to their bones when they heard the strange hunting song, for such

²⁴² Timothy R. Jackson asserts that Mark's gaze through the window reverses established power relations between the spectator outside the window and the object of the gaze behind the window: "Wo Schlafende unwissentlich an seiner solchen Höhe und an seiner solchen Perspektive als Objekte beobachtet werden, sind sie normalerweise die Unterlegenen, ist der voyeuristische Beobachter das souveräne Subject. Hier werden jedoch die gewöhnlichen Machtverhältnisse auf den Kopf gestellt [...] Marke [fällt] falschen Informationen, die durch ein Fenster vermittelt werden, zum Opfer. Das ist ein Sehen, dass zur Blindheit führt [...] denn durch den Fensterblick betrogen, glaubt er, was er glauben will, und somit ist zum Schluss er der Schwächere, der Ausgelieferte," Jackson, 55.

²⁴³ This is foreshadowed earlier when Tristan tricks his uncle into consummating his marriage with the servant Brangäne rather than with Isolde. Mark does not know the difference, which might suggest that he first and foremost considers love as a political institution rather than an affection for an individual person.

a thing had never before been heard at their court). Only after overcoming his initial fear does Mark appreciate the feeling of joy that Tristan's song introduces to his court.

Tristan's entrance into Mark's court foreshadows Mark's invasion of the lover's place. Tristan's ability to beguile Marke's court with his song foreshadows a threat to the emotional stability of Mark and his court. It also precedes a series of breaches of place/space (Tristan with Isolde in the bedchamber, Mark spying on the couple in the orchard, Tristan and Isolde establishing their own "court" in the forest where Mark hunts, and finally Mark's invasion of the lovers' place). These breaches of place that are portrayed as disruptions in the characters' emotional spaces highlight for the listener the stark opposition between Tristan and Isolde's ability to achieve ideal love in the wilderness spaces and Mark's inability to access that space.

6. Into the Wild: In Pursuit of Individual Emotional Space

In the medieval texts discussed, wilderness is presented not only as a place of chaos and fright, but also as a place where individuals seek emotional healing from the chaos court. This double-nature of literary wilderness has a long tradition in the literary and historical narratives of the Western world. In the classical and early Christian worlds, nature was seen as a space that humans had to subdue, change, control, master;²⁴⁴ yet it was also a space that

²⁴⁴ In Ancient Greece, for instance, the philosophical discussions repeatedly centered on the idea that wilderness and nature represented spaces where humans may create order out of chaos. In his *Republic*, Plato traces all existant forms back to the one ultimate unifying form of the Divine artisan. This idea was connected to the belief that man is "a being who can create order and beauty out of brute material, or more broadly, who can control natural phenomena with a combination of intelligence and skill," Max Oelschlager, *The Idea of Wilderness: From Prehistory to the Age of Ecology* (New Haven and London: Yale University Press, 1991), 58.

individuals sought to live in harmony with.²⁴⁵ In the early days of Christianity, the wilderness became a space of spiritual refuge from the political and spiritual chaos of the culture of the city. The lives and written narratives of the Desert fathers—the Christian monks who established communities in the wilderness away from urban settings—are now well documented.²⁴⁶ One of the main reasons for living as a hermit in the wild was to rid the mind of the spiritual corruption that communal life brought with it.²⁴⁷ In the wilderness it became possible to share a space with God that was set apart from urban civilization, “when a new breed of wild men was attacking the ancient polis; around the cities of the Graeco-Roman orient arose monasteries in which monk-heroes, anchorites, and hermits challenged city life and proposed a new way of life drawn from the barren land.”²⁴⁸ The popularity of the figure of the medieval hermit increased again in the eleventh and twelfth century, which led

²⁴⁵ Descriptions of wilderness space in the early Christian literatures and cultures reflect these two sides of nature: wilderness could both be a hostile space that lay outside the boundaries of human civilization as well as a promised land of a better life. Early Judeo-Christian narratives about wilderness spaces also sought to tease out the ordering principle according to which nature is organized and to describe the human potential of making their peace—physically and spiritually—in and with natural spaces, Oelschlager, 31–67.

²⁴⁶ See: William Harmless *Desert Christians: An Introduction to the Literature of Early Monasticism* (New York: Oxford University Press, 2004); David G. R. Keller: *Oasis of Wisdom: The Worlds of the Desert Fathers and Mothers* (Collegeville, Minnesota: Liturgical Press, 2005); Jennifer Lee Hevelone-Harper. *Disciples of the Desert: Monks, Laity, and Spiritual Authority in Sixth-century Gaza* (Baltimore: John Hopkins University Press, 2005); Otto Friedrich August Meinardus, *Monks and Monasteries of the Egyptian Deserts* (Cairo: American University of Cairo Press, 1989).

²⁴⁷ Bartra writes that “these monchoai, solitary men...detached themselves from history and dissociated themselves from secular interests to create a new order: an angelical, asexual, and austere order, an image of the celibate condition of Adam and Eve before tasting the fruit of the tree of knowledge,” Bartra, 52.

²⁴⁸ Bartra, 52.

to an exodus into the forest called by some a “Renaissance of eremitical asceticism (106).”²⁴⁹ The knights in the courtly narratives follow a similar path to these early Christians, for they too seek emotional healing in the wilderness away from their community.²⁵⁰

Another group of subjects that sought out the wilderness as the preferred space where spiritual and political agency became possible were early female Christians. These women might have provided the medieval poets with models for female characters, such as Herzelayde and Sigune. The often forgotten lives and writings of the Desert mothers bear witness to the fact that women found an independence of body and mind in the desert that the Roman state denied them.²⁵¹ Similarly, both Parzival’s mother Herzelayde and his cousin Sigune leave their courtly communities behind to establish a new life in the wilderness, where the old communal pressures can no longer burden their spirit and feelings. Isolde, too, when she moves away with Tristan from Mark’s court to the lover’s cave in the woods, experiences the spiritual and physical freedom that becomes possible in the wilderness. While wild spaces remained, on the one hand, fear-inducing and inhospitable and stood in the way of civilisatory process and worked as a punishment for human sin, on the other, they became a refuge for those individuals who wanted to flee the spiritual and political chaos of

²⁴⁹ John Howe, “The Awesome Hermit: The Symbolic Significance of the Hermit as a Possible Research Perspective,” *Numen*, Vol. 30, Fasc. 1 (July 1983), 106—119.

²⁵⁰ The knight-turned-hermit is at times presented explicitly: The brother of the suffering Grail king Anfortas in *Parzival* becomes a hermit in the forest. When Parzival meets his uncle Trevrizent in the forest, the hermit tells him that he has chosen to live in his cell as a hermit to do penance for the corruption that has taken hold of the Grail society. By leaving his brother who has brought unhappiness over himself and his subjects by engaging in adulterous love, Trevrizent awaits for the Grail society to receive God’s grace.

²⁵¹ Laura Swan, *The Forgotten Desert Mothers: Sayings, Lives, and Stories of Early Christian Women* (New York: Paulist Press, 2001), 10.

the settled communities and urban spaces of which they were a part. Life in the wilderness—as a hermit, an anchorite, an outcast—became associated with changing one’s state of mind.²⁵²

In Ancient and medieval poetry, nature was often treated as a *locus amoenus*, a place of safe refuge and comfort fashioned after the Garden of Eden.²⁵³ The pleasant feelings attached to *locus amoenus*, however, could easily become inverted, as in Ovid’s *Metamorphoses*, where most of the narrative’s violent encounters take place in seemingly tranquil settings.²⁵⁴ In comparison with the lovers’ place, Mark’s orchard and the courtly world temporarily becomes such a *locus terribilis*.

The wilderness in the courtly romance around 1200 was a place where emotional experience could transform, enlighten, extend the mind of the human subject and even counteract the spiritual and emotional perturbations that the mind experienced in the courtly community. Surrounded by nature, these literary characters seek to alleviate the agonies of grief, shame or the moral restrictions of true love. Moving into the wilderness means for these characters to embark on a journey that is at the same time a confrontation with and a transformation of their internal feelings.²⁵⁵

²⁵² Bartra, 52.

²⁵³ On the *locus amoenus* see: Ernst Robert Curtius, *European Literature and the Latin Middle Ages*, transl. Willard R. Trask. (Princeton: Princeton University Press, 1990); Dagmar Thoss, *Studien zum Locus amoenus im Mittelalter* (Vienna: Braumüller, 1972); Petra Hass, *Der Locus amoenus in der antiken Literatur: Zur Theorie und Geschichte eines literarischen Motivs* (Bamberg: WVB, 1998).

²⁵⁴ David Evett, “Paradise’s Only Map: The Topos of the *Locus Amoenus* and the Structure of Marvell’s *Upon Appleton House*,” *PMLA*. 85.3 (1970), 504—13.

²⁵⁵ Hans Peter Duerr describes this crossing over into the wild as a necessary process of self-identification: “those who wished to come to know the essence of culture needed to go out in the wilderness. Only there

This and the previous chapter have illustrated that the wilderness in these and other medieval German courtly epics holds the promise of harmony of feeling for individuals who dissociate themselves from their community. Calling the wilderness a utopia of feeling—in the Greek language the term “utopia” signifies a good place but also a non-place²⁵⁶—is particularly apt since these places prove to be, for better or for worse, only a temporary sanctuary. Iwein turns away from the wilderness, withstands his adventure at Laudine’s court and becomes lord of her castle. Before Herzeloide dies of a broken heart over her son’s return to the world of the court, she realizes how unreasonable her attempt to shelter her son from the joys of a courtly lifestyle has been (“diu sprach ‘wes wende ich sîn gebot, der doch ist der hoechste got? suln vögele durch mich freude lân?/ She spoke: ‘How dare I reverse His command, who is, after all, God in the High? Should birds be robbed of their joy on my account?’” 119.13—15. The recluse Sigune, after leading a short life of grief with her husband’s body, also passes on. And Tristan and Isolde finally return from their lovers’ haven to Marke’s court. In Gottfried, the ambivalence of this returning to court from the wilderness lingers the longest in the mind of the listener. While their honor and status are restored at the end of the narrative, the lovers pay dearly for being able to return to the court. For Tristan and Isolde’s return to court brings back their emotional discord: “si kêten wider uf ir vart an ir hêrschaft als ê. sine wurden aber niemer mê in allen iren jahren sô heinlîch sôs ê wâren, nochn gewunnen nie zir fröiden sît sô guote stat sô vor der zît./ They returned across

could they discover their everyday nature which was familiar to them and yet unknown...Yvain, Lancelot, Tristan left culture behind to eat the raw meat of animals, and to become mad in the wilderness...Only after having become wild could they rise to the rank of knight,” 65.
Hans Peter Duerr, *Dreamtime: Concerning the Boundary between Wilderness and Civilization*, transl. Felicitas Goodman (Oxford: Blackwell, 1985).

²⁵⁶ Plato already refers to such a place as a ‘utopia’ in his *Republic*.

the same route to their (e)state that they held before. Never again, however, did they have such an intimate relationship as before, nor were their joys housed in such a good place as before, 17704—10.” And yet, in Gottfried’s narrative, the promise of a place where Tristan and Isolde may engage in their love and which lies beyond the emotional chaos felt at court, remains after Tristan and Isolde become physically separated. This place is a transcendent place that is dissociated from any physical location.²⁵⁷ The eviction from the lovers’ place renders Tristan and Isolde’s love homeless.

²⁵⁷ This corresponds to Molly Robinson Kelly’s observation that the character of Tristan and his love are placeless: “[Due to] his detachment from place... he has never fully experienced either the worldly comforts or the transcendent nature of place and spends his life longing for both...such separation from transcendence and community leads to a sense of placelessness. Tristan is neither an epic hero nor a saint but a lover of a woman with whom he can never experience place or belonging,” 298. Molly Robinson Kelly, *The Hero’s Place: Medieval Literary Traditions of Space and Belonging* (Washington D.C.: The Catholic University of America Press, 2009).

Conclusion

Around the year 1200, the poetic landscape in the German lands underwent a series of ground-breaking changes. Most notably, the courtly romance (among them the discussed texts *Tristrant*, *Iwein*, *Erec*, *Parzival*, *Tristan*, *Diu Crône*) became increasingly popular among courtly poets and their audiences. First and foremost, the genre of the romance allowed the poets to experiment with the representation of human emotion in new ways. The poems discussed in this dissertation contain many examples of traditional, communal-based forms of emotional expression; at the same time, however, they also develop an interest in subjective, internal feeling by exploring new spaces of human interiority. This new poetic interest in emotion as interior subjective experience was, as I have argued, both inspired by and had an impact on a wider cultural trend in the history of emotions. By the turn of the twelfth century, medieval German writers were underway in exploring many new facets of human emotionality in a wide range of fictional and non-fictional genres and disciplines, including secular and religious narratives, historical accounts, theological treatises, medicine and art.

The poetic concern with individual versus communal emotion did not remain restricted to the genre of the romance, but also influenced the shape and content matter of the traditional heroic epic. The topic of emotion so central to the romance was superimposed on the heroic tales of old (*Eneasroman*, *Rolandslied*, *Willehalm*, *Klage*). Heroes of these heroic epics, among them iconic figures such as Karl and Roland, were re-imagined as characters that possessed active inner lives, which became worthwhile to explore. Traditional representations of the rulers' emotions as somatic responses and as a codified expression of group identity were weighed against the fresh perspective of emotions as interior, subjective

experience of feelings. The courtly audiences, by listening to these “revised” heroic stories, were able to observe not only their heroes’ battles with external foes, but they also were afforded an insight into the characters struggle with their feelings.

There were, to be sure, tensions which arose between the traditional representation of emotion as a communal experience on the one hand and as subjective interior experience on the other. The tensions were, as I have posed, part and parcel of the new poetic mode. They became inscribed into the narrative structure of both the romance and the new heroic tales. Poets such as Wolfram von Eschenbach and Gottfried von Straßburg draw attention to individual characters that dissociate themselves from their text-internal communities. The itinerant knight, the female recluse, the outcast lovers, the grieving lord, and other figures are afforded spaces away from the group which enable them to separate their emotional identity from communal forms of emotional expression (ritualized grieving practices, rightful anger as political tool of lordship, and the rules of ennobling love). Indeed, these poets highlight the discrepancy between the socially accepted norm of emotional behavior and the individual subjective feeling in resistance to that norm. Thus, communal forms of emotional codes and responses become tested, challenged and reworked.

The tension between emotion as subjective and communal form was, as I have demonstrated, not only reflected in the text-internal conflict between individual characters and their group, but it also posed a challenge for the poet and the text-internal community. One of my initial questions was how poets communicated to the listener an elusive construct, such as interior, subjective experiences? I have shown what previous scholarship has not yet sufficiently acknowledged: medieval German poets located their characters’ internal feeling not only on the site of their bodies (as somatic response, as gesture, and as a two-

communication in ritual), but also in the interaction of the individual with the places and spaces within the narrative topography of text. I have also demonstrated that the poets inserted narrative places and spaces into their texts to which individual characters withdraw so that they do not share their feelings with the group (the wilderness, the forest, the *palas* of a newly conquered castle, the bedchamber, and spaces shared only with God). By positioning single characters in places to which the group has no access and by moving them from the physical center of the courtly community to secluded places that afforded them emotional agency over their feelings, the poets were not only able to make evident the tension between communal and personal feeling, but also to afford their characters agency over their feelings. Depending upon the positioning of the individual character within the text—in the center of the court, in the wilderness or in the space between—his/her disposition also changes, and the audience is able to see the changes in mood and emotion mirrored in the external change of place.

Individual interior feeling is thus frequently presented either as the positioning of individual heroes and heroines in remote locations that exclude the access of the text-internal community; or, conversely, subjective feelings are presented as contrasting emotional responses from several characters who inhabit the same space. Sometimes the narrator and therefore the audience is denied access to these emotional spaces. The *Klage* poet confesses to the audience that at times the narration of a character's internal feelings is a challenge even for an otherwise all-knowing storyteller: Etzel's withdrawal into a subjective space of unspoken grief leaves a trail of silence behind. The lover's cave of Tristan and Isolde cannot be entered by the narrator or King Mark. Most frequently, however, the storytellers comment on their ability to construct these emotional spaces for their audiences successfully. The

narrators are quick to remind the text-external audience that they gain access to Laudine's castle, Dido's fortress, and Enite's home only because of the poet's imagination. The narrator holds the key to the crafting of places that elicit strong emotional responses.

Since the characters' change of place frequently signals or initiates a change in his/her emotional disposition, I posed that the idea of movement is a trigger and a narrative marker of a character's of emotional transformation. For example, the journey of Tristan and Isolde from the garden, where they suffer, into the lover's place where they roam free, parallels external and internal movement.

Outlining the correlation between the courtly body in motion between places and spaces on the one hand, and his/her emotional experience away from the group on the other, allowed me to show how poets afforded a new degree of agency to individual characters. The emotional experience of individual romance characters is no longer a passive response to the environment and to the community; changes of place are instead self-willed, and provide individual figures with control over their feelings. Male heroes such as Iwein ride out into the forest and return home a changed individual inside and out. Female figures such as the ladies Herzeloide and Sigune, seek independence from communal expectations of female grief by moving into the wilderness, where they mourn their lovers' deaths in a personal, subjective fashion. Sigune's mourning in the wilderness is, according to Wolfram's narrator even superior to established courtly norms, since her feelings are more 'truthful' than the ritualized female mourning practices of the group. Other characters make active use of their knowledge that their ability to control spaces and places affords them with agency over other characters' feelings: the Lady Condwiramurs purposefully manipulates the space within her fortress in order to affect Parzival's heart: she turns his initial indifference towards her advances into

desire after making her besieged castle a pleasurable place that is worthwhile to defend against other enemies. Tristan and Isolde are able to turn Mark's wrath into guilt by rearranging the adulterous space of the lovers' cave into what he believes to be a space of virtue and innocence. Enite and her father transform their derelict home into a space of courtliness, which turns Erec's shame into hopefulness and restores his honor. This is in direct contrast to Etzel's loss of control over his emotion in the *Klage*.

Notions of the intersection between literary place and emotional spaces continue to influence storytelling after the Middle Ages. The French philosopher Gaston Bachelard has asserted that modern writers utilize the space of the house in their texts in order to afford the audience a point of entry into the narrator's internal disposition. Enclosed and open spaces in medieval texts perform the same function: they allow the audience to enter a space of a character's interior make-up, to imagine his/her changing moods and affects, and to compare and contrast his/her feelings with group affect. The legacy of this poetic mode is reflected in a nineteenth century adaptation of Gottfried's medieval *Tristan* tale: Act I of Richard Wagner's opera *Tristan and Isolde* opens with a scene, where the audience is presented with the emotional suffering of the female protagonist on board a ship. The vessel carries Isolde away from her Irish homeland to the shores of Cornwall, where she is to marry the English king Mark against her will. The voice of a sailor wakes the sorrowful lady, who is in deep grief over having to leave her family and homeland behind:

Westwärts
schweift der Blick;
ostwärts
streicht das Schiff.
Frisch weht der Wind
der Heimat zu:
mein irisch Kind,
wo weilest du?

Sind's deiner Seufzer Wehen,
die mir die Segel blähen?
Wehe, wehe, du Wind! -
Weh, ach wehe, mein Kind! -
Irische Maid,
du wilde, minnige Maid!²⁵⁸

[Westwards the gaze wanders; eastwards skims the ship. Fresh the wind blows towards home: my Irish child, where are you now? Is it your wafting sighs that swell my sails? Blow, blow, you wind! Woe, oh, woe, my child! Irish girl, you wild, adorable girl!]

The sailor's voice highlights for the audience the parallel movement of the ship and the movement of lady Isolde's disposition. The closer the ship gets to the English shore, the greater Isolde's sorrow becomes. Isolde's physical movement onboard the vessel and her emotional response become interlaced: by using an imaginative double-meaning of the German word *Weh!* (*blow* and/or *woe*), the text binds together Isolde's body in motion by the easterly gale (blow) on the one hand, and the ongoing transformation of her disposition on the other (woe). In this affective scene, the composer is able to locate the female protagonist's emotion at the intersection of internal and external space that becomes crossed. Isolde's position is also marked as a subjective space; the lady's sorrow contrasts directly with the rest of the crew's joyful anticipation of the ship arriving in their homeland. Wagner's libretto creates a subjective space of female grief that resists joy by moving in the opposite direction from the communal place (the ship) and the communal space (joy of arriving in England). The composer's conception of linking his protagonist's interior disposition with her position in external space in his modern composition is originally executed, yet it is not an original conception. The theme of place/emotional space is a creative extension of a narrative discourse that underlies the medieval source material. In the courtly narratives by Gottfried and his peers from around 1200, physical place and emotional

²⁵⁸ Richard Wagner, *Tristan und Isolde: Dover Vocal Scores*, (Mineola, New York: Dover, 2003), 5.

space are integral to one another. Emotions in medieval German literature around 1200 may be communal or individual, reasonable or unreasonable, outspoken or unspeakable, affirmative or disruptive, but they always *take place*.

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