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Source: *The Modern Language Review*, Vol. 56, No. 1 (Jan., 1961), pp. 28-43
Published by: Modern Humanities Research Association
Stable URL: http://www.jstor.org/stable/3721685
Accessed: 29/01/2015 11:11

GEOGRAPHY OF FACT AND FICTION IN WOLFRAM VON ESCHENBACH'S 'PARZIVÂL'

The scenes of action in *Parzivâl* and the places of origin of characters and their possessions, as mirrored in the place-names employed, form a curious hybrid of actual and fabulous geography. This fusion of fact and fiction in geography is not Wolfram's invention. Chrestien already intersperses his descriptions of the fabulous localities in *Li Contes del Graal* with allusions to the real world. Both poets thus link their imaginary world with the world of reality.

In Chrestien's work this link is tenuous. The appearance of factual place-names is rare, and they are, moreover, introduced haphazardly and not presented as geographically coherent. Twice actual place-names are incorporated into a description of gifts. From Gornemant de Goort Perceval receives a tunic made of silk woven in India (1604); at the Grail castle he is presented with a sword whose pommel is fashioned of gold from Arabia or Greece and whose sheath consists of gold-work from Venice (3162 f.). In addition there are references to Beirut (3052), Limoges (3076), Lombardy (5947), Pavia (6662), Rome (2689) and the Loire (1316). All these were clearly identifiable for Chrestien's audience as part of the real world. Whether this same recognition extended to four further actual place-names which Chrestien introduced into the epic background is problematic. Carlion (4003, etc.), Galvoie (6602, etc.), Tintaguel (4835, 4884) and Gales (2753, etc.) used by Chrestien as scenes of action, have been identified by his modern editors as Caerleon-on-Usk, Galloway, Tintagel and Wales.[1] With the exception of Wales, in connexion with which Chrestien betrays a knowledge of the patron saint St David,[2] it seems unlikely that any of them would have been accepted by Chrestien's audience as representing reality. They may have been recognized as real places, but it is highly probable that they were primarily looked upon as part of the mythical Arthurian geography which had been progressively unfolded in Chrestien's previous romances.[3] Taking this into account we may conclude that the references to the world of fact in *Li Contes del Graal*, scanty and casual as they are, hardly play a prominent part in the work.

In the German epic we are presented with an entirely different picture. References of this kind abound and, in comparison with Chrestien's romance, we are plunged into a veritable welter of them. Some may be casual; others are deliberately placed to provide points of comparison with fictitious places; others again are named as the places of origin of either characters or certain objects; and most important of all, Wolfram claims parts of the real world as scenes of action for some of his characters. By multiplying the references to the world of fact, and particularly by drawing it into the narrative as a component of the epic background, Wolfram considerably strengthens the link with reality which his source merely adumbrated.

[1] Cf. ed. Alfons Hilka, *Namenverzeichnis; Berichtigungen und Anmerkungen* (Halle, 1932). Also ed. William Roach, *Index des Noms Propres* (Geneva/Lille, 1956).

[2] Chrestien, 4134, 4135.

[3] Gales had appeared already in *Cligés*, *Erec* and *Yvain*; Carlion in *Lancelot*; and Tintaguel in *Erec*.

The allusions to the world of common knowledge are especially numerous in Books I and II. In connexion with the episode of Pâtelamunt Wolfram mentions the king of Scotland (16: 16) and his Scotsmen (27: 18), Gaschier of Normandy (25: 14) whose kinsman Killirjacac describes how he left his native Champagne to join the host at Rouen in Normandy (47: 10–17), Kaylet, the king of Spain (48: 7), the king of Gascony (48: 10) and Hiutegêr of Scotland (52: 18). Among the knights appearing before Kanvoleiz are Schîolarz of Poitou (68: 21), the duke of Brabant (73: 30), Portuguese (66: 26), Provençals (66: 29), Germans (67: 22), the king of Aragon (67: 14), Môrholt of Ireland (67: 19) and again the kings of Gascony and Spain (72: 25; 64: 13). Gahmuret, closely associated with Anjou and frequently described as the Angevin (11: 1; 14: 8; 17: 9; 40: 1; 98: 18, etc.), is wooed by the queen of France (76: 13) and his brother Gâlôes dies in the service of the queen of Navarre (91: 23).

Further references showing the connexion of characters with the real world are scattered throughout the epic. Kyôt, uncle to Cundwîrâmûrs, appears as duke of Catalonia (186: 21). Lysavander, a vassal of Meljanz, is count of Beauvais and described as a Frenchman (348: 15–17). Liddamus, one of King Vergulaht's vassals, mentions his estates in Spanish Galicia (419: 19). One of Gâwân's squires, cons Lîâz fîz Tînas, comes from Cornwall (429: 18), Orilus comes from Burgundy (545: 29); Parzivâl defeats a Provençal knight from Arles (772: 22) and Feirefîz the king of Arabia (770: 19). There are Saracens in Gahmuret's retinue (18: 28), and Saracens and Frenchmen at Arthur's court at Jôflanze (699: 29; 702: 23).

A number of references indicate the origin of certain possessions in the real world. Orilus' shield has been fashioned in Toledo, his breastplate in Soissons and his surcoat and mantle have been cut from silk woven in Alexandria (261: 2 f.). Cundrîe wears cloth from Ghent (313: 4) and a hat from London (313: 10) and some of the Grail maidens wear silk from Nineveh (235: 11). Gramoflanz's horse has been imported from Denmark (605: 18) and his headgear from Chichester (605: 8). Gahmuret's surcoat is ornamented with gold from the Caucasian mountains (71: 18). King Vergulaht rides a horse from Spain (400: 4).

On several occasions the real world is drawn in for comparison. The bazaar at Schastel Marveile is worth far more than all the treasures of Greece (563: 8) and Thasmê is larger than Nineveh (629: 22). There are more tents at Dîanazdrûn than fallen trees in the Spessart (216: 12). The forest of lances led by Poydiconjunz is vaster than the Black Forest, even if it were extended (379: 6). The Lechfeld is rather larger than the meadow at Schastel Marveile (565: 4).

Apart from these there are references to England (735: 16), Erfurt (379: 18), Hainault (89: 16), Capua (656: 19), Cologne (158: 14), Naples (656: 17), Regensburg (377: 30), Paris (761: 28), Rome (13: 27), Sicily (656: 25), the Rhine (285: 6) and many more.

This list, though not complete, suffices to show, when compared with the small number of similar references in the French source, that Wolfram pursued the objective of forging a link with reality with a tenacity and exuberance not equalled by Chrestien. It seems that he was intent on developing to the utmost the possibilities of a device indicated by his source. He appears bent on establishing more securely than Chrestien, and on sustaining more effectively then he, a definite connexion of his fabulous world with *this* world, here and now. His purpose might be considered to have been achieved with a flourish simply by the remarkable

increase in the number of references to the actual world. But far from being content with mere multiplication, Wolfram buttresses this link with reality still more firmly by presenting, the real world, on two occasions, in geographical coherence and by attaching it as background to the actions of three major characters, Gahmuret, Trevrizent and Feirefîz, and one subsidiary figure, Loherangrîn.

Loherangrîn is described as having been sent to Brabant (824: 1 f.), Feirefîz takes possessions of India (822: 21 f.), Gahmuret and Trevrizent visit a number of places in the real world. These latter appear as geographically coherent through their enumeration in plausible sequence. As the place-names are correctly grouped, they become credible and coherent itineraries. We can thus readily accept that Gahmuret left Anjou (6: 27) for Baghdad (13: 16 f.), established his chivalrous fame in Morocco and Persia, that is, throughout pagandom,[1] distinguished himself at Damascus and Aleppo, in Arabia (15: 19–21) and at Alexandria (18: 14), and returned to Europe reaching the coast of Spain and travelling north to Toledo via Seville (58: 21 f.). Equally coherent is Trevrizent's itinerary in the world of fact. After meeting Gahmuret in Seville he embarked on a long voyage in the direction of Celje, and having sailed all round the sea finally reached it via Friuli and Aquileia. From here he rode to Rogatec and thence to Haidin where the Drava and Grajena meet (496: 19 f.).[2]

The fact that reality appears in geographical coherence, even though this occurs only twice, and that it provides scenes of action for four characters, three of whom play parts of prime importance in the epic, throws the real world, and with it the link with reality, into considerable relief. It is given still further prominence through the positions which have been allotted to it in the work. As a background to action reality appears, forming part of Gahmuret's travel-history, in the beginning of the epic, as an interlude in Trevrizent's chivalrous journeys, at the centre of the work, and as a setting for Feirefîz and Loherangrîn, at its conclusion. At these points of the epic structure, the beginning, middle and end of the narrative, the world of fact cannot fail to claim additional attention, contrasted as it is with a fully developed geography of fiction.

In the first two introductions of the world of reality as background Wolfram quite clearly lays particular stress on extent in space and world-wide connexion. He ascribes to both Gahmuret and Trevrizent visits to all three continents, Asia, Africa and Europe, thus drawing the whole of the known world into the narrative and creating the illusion of an immense horizon. He illustrates the vastness of this background furthermore in the description of Gahmuret's choice of a lord. In the *bâruc* whom Gahmuret decides to serve, the whole of the pagan world is represented. He holds sway over two-thirds of the earth or more:

13: 16 im wart gesagt, ze Baldac,
waere ein sô gewaltic man,
daz im der erde undertân
diu zwei teil waeren oder mêr.

15: 15 ...sîn manlîchiu kraft
behielt den prîs in heidenschaft,
ze Marroch unt ze Persîâ.

[1] Wolfram is quoted according to Karl Lachmann (Lachmann/Hartl, 6th ed., 1926).

[2] Cf. M. Wynn, 'Scenery and Chivalrous Journeys in Wolfram's *Parzivâl*', *Speculum* (in Press).

He is the pagan equivalent of the pope, and Baghdad the counterpart of Rome:

13: 26 seht wie man kristen ê begêt
ze Rôme, als uns der touf vergiht.
heidensch orden man dort siht:
ze Baldac nement se ir bâbestreht
(daz dunket se âne krümbe sleht,)
der bâruc in für sünde
gît wandels urkünde.

This width of background conjured up by such simple means is recaptured to a certain extent at the conclusion, when the power of the Grail is shown to reach as far as India, where Feirefîz proceeds to spread the message of Christianity, and to manifest itself in as near a place as Brabant, where Loherangrîn has been sent from Munsalvaesche.

Range is thus seen to be an important attribute of the factual world in *Parzivâl*; even the references previously mentioned exhibit this feature, in so far as they relate characters and objects to widely divergent localities.

The illusion of tremendous expanse is increased by combining the world of fact with fabulous regions. In its four brief appearances as background, reality is not shown as self-contained, but as being connected with fictitious countries and places. Gahmuret, after performing deeds of valour in the real world, sails for Zazamanc (16: 2). Trevrizent, apart from journeying in Styria, rides to Gaurîûn and Fâmurgân (496: 5–8). Feirefîz sets out from Azagouc and Zazamanc (328: 6–10; 771: 9–10) and finally departs for India. Loherangrîn, after fulfilling his mission in Brabant, returns to Terre de Salvaesche (826: 20 f.). The vast extent of the factual background, established by allowing its scope to encompass the three continents in the travels of Gahmuret and Trevrizent, is thus extended still further by opening it to the limitless distance of fabulous territories.

This creation of an immense space may be said to be as important a result of the elaborated use of the factual world, as the strengthened link with reality. Both these features help to indicate the symbolic significance of the Parzivâl narrative. By repeatedly referring to the world of fact and permitting momentary glimpses of it, Wolfram is able to show the story of Parzivâl as firmly anchored in reality; by opening up an enormous breadth of horizon he contrives to place Parzivâl's fate in a context of world-wide, universal application. The changes Wolfram made in the use of factual geography are, therefore, seen to have been shrewdly calculated to achieve effects which were never in Chrestien's mind. The alterations and innovations in themselves are comparatively simple. Summed up they amount to no more than an increase in the references to the actual world, the introduction of reality as a component part of the epic background, its presentation on two occasions in geographical coherence, its insertion at prominent points of the narrative, and the emphasis on its extent. Yet the repercussions of these changes are complex and the poetic gain astonishing. The link with reality and the extension of epic horizon which result, illuminate the meaning of the whole work.

While Wolfram's treatment of the geography of fact thus appears to have been carefully thought out and to have been guided by an inspired imagination, his development of a geography of fiction, evolved around Parzivâl and Gâwân, still surpasses it in laborious planning and imaginative vision. The factual world in *Parzivâl*, although deliberately rendered significant by various methods, is, after

all, only sketched in, its existence merely indicated. The fictitious world, on the other hand, in which Parzivâl and Gâwân find themselves, is distinctly outlined by being presented in the form of geographical schemes.[1] The various parts of this fabulous geography are systematically linked and co-ordinated, so that continuous landscapes emerge. Coherence now becomes detailed and perspective in consequence precise. Here again Wolfram differs conspicuously from Chrestien. For although Chrestien too seems to have had a scheme of fabulous geography in mind, the relationship between the various locations has remained vague and shadowy. It exists mainly by virtue of the movements of Perceval and Gauvain. Only occasionally is there an indication of distance or situation. When meeting the Fisher-King, for example, Perceval is told that he cannot cross the river with his horse for twenty miles either upstream or downstream,[2] and later his cousin refers to twenty-five miles of lonely country in the direction whence he has travelled.[3] But as these details are not supplemented by further description, they are of little use in the construction of a geographical scheme. Similarly, although three castles visited by Perceval (Carduel, Goort and Belrepeire) and two visited by Gauvain (Escavalon and Galvoie) are said to be by the sea,[4] they cannot be co-ordinated into a scheme as the connexion between them is not supported by additional details. Moreover, at one point of the narrative, when Chrestien reverts to the story of Perceval, a clear break occurs in his fabulous geography. The forest in which Perceval journeys has no connexion with any place previously visited by him.

Chrestien fails to achieve a compact geographical scheme for reasons which come to light when the construction of his fabulous geography is compared with that of Wolfram's. He hardly gives any definitions of time or distance; although he mentions a number of rivers, he does not name them; and finally, he does not reintroduce the different settings sufficiently frequently. All these omissions Wolfram has made good, with the result that there emerges a geography of fiction exhibiting visible coherence and vivid perspective, lucidly organized into continuous landscapes, a feature which, like the arrangement of the travel-histories, contributes to the unity of the work, and assists in its interpretation.[5]

Not all parts of Wolfram's fabulous geography are brought into this scheme. The early stages of Parzivâl's and Gâwân's journeys are treated merely as itineraries from point to point. Grâharz and Brôbarz do not stand in any clear geographical relation either to one another or any other part of the fabulous geography, and the same applies to Bêârosche and Schanpfanzûn. The link here is provided solely by direct progress from one to the other. When, however, Parzivâl and Gâwân penetrate to the core of their travels, early enumerative portrayal gives way to coherence, co-ordination and perspective. The landscape in which Munsalvaesche stands, the regions in the vicinity of Terre de Salvaesche, and the parts surrounding Schastel Marveile and bordering on Terre Marveile gradually unfold their continuity.

[1] The question of a co-ordinated fabulous geography in Chrestien's works, *Parzivâl* and other M.H.G. epics has been treated fully by M.O'C. Walshe, *Travel Descriptions in M.H.G. Arthurian Epics*, M.A. Thesis, London, 1935 (unpublished). I gratefully acknowledge my debt to this work and to many valuable suggestions by its author. The maps in this thesis differ from those given here. They have been constructed on the principle of itineraries and not, as here, on the basis of perspective.

[2] Chrestien, 3017 f.

[3] Chrestien, 3466 f.

[4] Chrestien, 843, 1322, 1709, 5755, 6661.

[5] Cf. M. Wynn, op. cit.

The exact location of Munsalvaesche within Terre de Salvaesche is never revealed, nor its precise relation to the outside world. All description relating to the surroundings of Munsalvaesche and to its approaches, while disclosing some essential features of the landscape, is purposely vague on the question of its distance from other points mentioned in the narrative, except in the case of Lake Brumbâne. It appears as extremely far removed from Brôbarz. Parzivâl's journey between Pelrapeire and Munsalvaesche implies extraordinary distance (224: 22–30), so does Condwîrâmûrs's ride from Brôbarz into Terre de Salvaesche:

796: 28 ine weiz wie mange raste
Condwîr âmûrs dô was geriten
gein Munsalvaesch mit freude siten.

It is also remote from Jôflanze, and its actual distance from it is intentionally obscured:

792:10 in Terre de salvaesche ist komn,
von Jôflanze gestrichen,
dem sîn sorge was entwichen,
Parzivâl, sîn bruoder unde ein magt.
mir ist niht für wâr gesagt,
wie verre dâ zwischen waere.

In close proximity to it, however, in Terre de Salvaesche, is the Lake Brumbâne (491: 6–8; 225: 22), where Parzivâl sees Anfortas for the first time (225: 2–7). A short ride takes Parzivâl from here to the Grail castle (225: 25 f.). Munsalvaesche is surrounded by thirty miles of wild and uninhabited country. Anfortas first stresses this feature (225: 19–21) which is later repeated by Sigûne:

250: 22 inre drîzec mîln wart nie versnitn
ze keinem bûwe holz noch stein:
wan ein burc diu stêt al ein.

The wilderness encircling the Grail castle is mountainous and covered with dense forest. It becomes more dangerous and forbidding as the distance to Munsalvaesche lessens, thus sheltering it by a ring of virtually impenetrable country (224: 19, 20; 250: 20, 21; 443: 11–445: 17). The only human being living in the wilderness immediately surrounding Munsalvaesche is Sigûne. She is closer to Munsalvaesche even than Trevrizent. Leaving the Grail castle after his first visit, Parzivâl comes upon her shortly afterwards, still very early in the morning (249: 11–13). In Book IX Sigûne appears to have moved, as Parzivâl, riding up to her hermitage, recognizes neither its surroundings nor, at first, Sigûne herself (435: 2 f.). She has, however, remained in close proximity to Munsalvaesche. Cundrîe visits her here regularly (439: 1–5), and Parzivâl, penetrating further into the wilderness, is immediately attacked by a Grail knight for attempting to approach Munsalvaesche (442: 24 f.). Her nearness to the Grail castle may, furthermore, be inferred from the description of Parzivâl's last ride to Munsalvaesche in Book XVI. He finds Sigûne in her cell late in the evening (804: 21–3) and reaches Munsalvaesche the same night (805: 16 f.). In spite of the short distance lying between her and the Grail castle, Sigûne does not know the way to it, and cannot direct Parzivâl in Book IX (442: 9–23).

Trevrizent's hermitage is also situated in Terre de Salvaesche. Fontâne la salvâtsche lies in the Grail forest (268: 25–30), but is considerably further away from

the Grail castle than Sigûne. Apart from Parzivâl, only the inhabitants of the Grail castle are familiar with Sigûne's abode. She is well known to the Grail knights, for when Parzivâl asks to be directed to her in Book XVI, they do so immediately:

804: 13 von sînen geselln wart im gesagt,
si wisten ein: 'dâ wont ein magt,
al klagende ûf friundes sarke:
diu ist rehter güete ein arke.
unser reise gêt ir nâhe bî.'

No one else, however, ever touches upon these parts.

Fontâne la salvâtsche, on the other hand, is known to and visited by others. Orilus and Jeschûte come here together with Parzivâl (268: 25–30) and Kahenîs and his family make a yearly pilgrimage to Trevrizent (457: 5–20). The great distance between Munsalvaesche and Trevrizent's hermitage is implied as early as Book V. Meeting Sigûne in the early morning (249: 13 *ez was dennoch von touwe naz*) Parzivâl comes upon Orilus much later in the day (256: 5 *durch klage und durch den tac sô heiz / begunde netzen in der sweiz*). The joust with Orilus seems to take place in the vicinity of Fontâne la salvâtsche to which they proceed immediately afterwards. Though Fontâne la salvâtsche thus lies closer to the outside world than Sigûne's hermitage, the distance by which it is separated from it is still considerable. After his last visit to Trevrizent in Book XVI it takes Parzivâl all night to reach the Plimizoeles Plân where Condwîrâmûrs is waiting. He arrives there in the morning:

799: 14 Parzivâl die naht streich dan:
sînen gesellen was der walt wol kunt.
dô ez tagt, dô vant er lieben funt....

This stretch of country by the Plimizoel, the scene of Parzivâl's trance and of his encounters with Keye and Segramors, lies on the outskirts of Terre de Salvaesche, in the young wood before the Grail forest (282: 9; 797: 4–10). Segramors riding towards Parzivâl takes his horse at a gallop over the undergrowth:

286: 25 ûz fuor Segramors roys,
kalopierende ulter jûven poys.
sîn ors übr hôhe stûden spranc.

Here Arthur has set up camp (284: 21 f.). Realizing that he has crossed into Grail territory and expecting attacks from the Grail knights defending their forest, he at first refuses Segramors the boon of the joust:

286 Artûs ze Segramorse sprach
'dîn sicherheit mir des verjach,
du soltst nâch mînem willen varn
unt dîn unbescheidenheit bewarn.
wirt hie ein tjost von dir getân,
dar nâch wil manc ander man
daz ich in lâze rîten
und ouch nâch prîse strîten,
dâ mite krenket sich mîn wer,
wir nâhen Anfortases her,
daz von Munsalvaesche vert
untz fôrest mit strîte wert:
sît wir niht wizzen wâ diu stêt,
ze arbeit ez uns lîhte ergêt.'

Terre de Salvaesche thus embraces at least part of the Plimizoeles Plân and apparently extends even to the Plimizoel itself; the river seems to form its boundary.

Arthur's camp is spread over both banks of the Plimizoel (273: 2–11) and is to be imagined as being partly on Grail territory, and partly in Bertâne. A reference to Gâwân in Book VIII as having come to Schanpfanzûn from Bertâne (419: 25 *her ist von Bertâne komn | gein dem ir kampf hât genomn*) places the site of Arthur's camp as partly in Bertâne. This is corroborated by Orilus's journey to the camp. He is bidden by Parzivâl to seek out Arthur in Bertâne (267: 9 *Parzivâl der hôch gemuot | sprach 'liute, lant, noch varnde guot, | der decheinez mac gehelfen dir, | dune tuost des sicherheit gein mir, | daz du gein Bertâne varst, | unt die reise niht langer sparst,...*) and proceeds to the Plimizoeles Plân. Bertâne must, therefore, here reach to the Plimizoel and in this way border on Terre de Salvaesche. Connexion between the two countries is illustrated also by the movements of Orilus and Sigûne. The forest of Brizljân lies in Bertâne (206: 5–8). Sigûne moves from here into Terre de Salvaesche (138: 9 f.; 252: 27–253: 4), and Orilus and Jeschûte also make their way from the forest of Brizljân into the Grail forest (129: 27 f.; 256: 11 f.). The distance between the two, however, is not defined. The only point in Bertâne clearly within easy reach of the Plimizoeles Plân is Karidoel, one of Arthur's castles. Arthur sets out from here to seek Parzivâl (280 f.) and returns again to Karidoel after the camp by the Plimizoel is broken up (336: 4–6).

As in the case of the Grail forest, a young wood lies before the forest of Brizljân; Schîânatulander is killed here in his joust with Orilus (271: 8, 9; 141: 8 f.). In Brizljân stands Arthur's hunting-lodge, Karminâl (206: 5–9), and from the forest of Brizljân Parzivâl rides to Nantes, the capital of Bertâne (142: 3–144: 8). Beyond the forest lies Soltâne (129: 5, 6).

The river Plimizoel continues as an important landmark in Wolfram's fabulous geography. Apart from establishing a connexion between Bertâne and Terre de Salvaesche, it extends geographical perspective by linking the latter territory with Karcobrâ, Barbigoel and Lîz. It enters the sea at Karcobrâ in the bishopric of Barbigoel (497: 7–10). Near here lies the forest Laeprisîn through which Feirefîz and Repanse must pass on their return from Munsalvaesche to Jôflanze (821: 1–13). Barbigoel is the capital of Lîz, Meljanz's kingdom (385: 2, 3), through which the Plimizoel thus flows. This port in Barbigoel, Karcobrâ, is the closest point of the outside world in relation to Munsalvaesche. Trevrizent setting out on his travels from Munsalvaesche first comes to Karcobrâ (497: 5–10), and so does Feirefîz after his departure from the Grail castle (821 f.). The see of Barbigoel is thus presumably adjacent to Terre de Salvaesche. Gâwân visits Barbigoel in answer to Kingrimursel's summons; it represents his closest approach to Grail territory (503: 5–13; 646: 4, 5).

The geographical scheme built up around Munsalvaesche thus embraces Lake Brumbâne, Sigûne's hermitage, Fontâne la salvâtsche, the river Plimizoel, the Plimizoeles Plân, Bertâne, Nantes, the forest of Brizljân, Karminâl, Karidoel, Soltâne, Lîz, Barbigoel, the forest Laeprisîn, and Karcobrâ. Neither Grâharz nor Brôbarz appear to be incorporated into this scheme, for although Grâharz is linked with Nantes by a definition of time[1] and again with Brôbarz in the same way,[2] and although a definition of time also links Brôbarz with Terre de Salvaesche,[3] the geographical connexion between Grâharz and Brôbarz, and their position in relation to other places in the narrative, remain obscure.

[1] 161: 23, 24. [2] 180: 20 f. [3] 224: 22 f.

A similar scheme with considerable detail is evolved around Schastel Marveile.[1] In contrast to Munsalvaesche its position within its own territory, Terre Marveile, is *not* kept strangely undefined. While a fourfold protection shrouds Munsalvaesche —its location is unknown, it is extremely remote from the outside world, it is heavily defended and cannot be found by those who seek it—Schastel Marveile is clearly visible to all who pass through Terre Marveile and easily approachable from other parts. Thus Parzivâl,[2] Gâwân,[3] Orgelûse,[4] Arthur,[5] Clîas,[6] Orgelûse's 'turkoyte',[7] Lischoys Gwelljus[8] and other knights,[9] all reach Schastel Marveile without any difficulty. This lack of obstacles which permits anyone to enter Terre Marveile and even penetrate as far as the castle, illuminates the difference in character between Schastel Marveile and Munsalvaesche. The quality of otherworldliness which characterizes Munsalvaesche and its territory is missing in the case of Schastel Marveile. The conception of the outside world does not apply here; Terre Marveile and its castle are part of the world. Schastel Marveile is not, therefore, sealed off within its own domain, nor are its approaches veiled in mystery. Terre Marveile is easily reached from Lôgroys which borders on it (661: 10–14); Orgelûse, Gâwân, Parzivâl, Arthur, as well as Orgelûse's knights come to Terre Marveile from Lôgroys. Originally Terre Marveile, which extends for eight miles around Schastel Marveile, had been part of Irôt's kingdom, until it came into Clinschor's possession.

658: 9 ein künec der hiez Irôt,
der ervorht im die selben nôt,
von Rosche Sabînes.
der bôt im des sînes
ze gebenne swaz er wolde,
daz er vride haben solde.
Clinschor enpfienc von sîner hant
disen berc vest erkant
und an der selben zîle
alumbe aht mîle.

Close to Schastel Marveile, on the same side of the river stands Plippalinôt's house (548: 14 f.). On the opposite bank, by the landing-place of the ferry, is the field of jousts, 535: 5 *an dem urvar ein anger lac | dar ûfe man vil tjoste pflac.* This river below Schastel Marveile is unnamed, although it is a prominent feature of the landscape. The ferry attended to by Plippalinôt is mentioned many times (535: 25–8; 543: 30 f.; 559: 9, 10; 596: 8–13; 621: 10 f.; 667: 27 f.). It is, however, most likely that the river Sabîns is meant, for, not far from Schastel Marveile, Li Gweiz Prelljûs may be found in the Sabîns (602: 1 f.; 604: 1). Here, about one 'raste' from Schastel Marveile, and still within Terre Marveile, is Clinschor's forest

[1] The existence of this scheme was pointed out as long ago as 1850 by F. W. Rührmund, 'Wolframs von Eschenbach Beschreibung von Terre Marveile, ein poetisches Landschaftsgemälde', *Germania. Jahrbuch f. dtsch. Spr. u. Altertumskunde*, IX (Berlin, 1850). He describes it and appends a map. Unfortunately he does not restrict himself to the co-ordination of definite details only, but also speculates when they become vague. There are several major errors in his account. Karcobrâ and the natural harbour are connected; Clinschor's forest, the 'liehte waste', and the unnamed forest are wrongly placed; and the field of jousts and the field at Jôflanze are taken to be identical. There are a number of minor mistakes as well. He assumes that Terre Marveile borders on the sea (p. 17), that the forest near Lôgroys is part of the unnamed forest (p. 20), that the Sabîns is connected with the stream at Lôgroys (p. 23), and others more.

[2] 618: 27–30. [3] 534: 11–23. [4] Ibid.
[5] 662: 26, 27. [6] 334: 11–15. [7] Ibid.; 593: 30 f.
[8] 536: 10 f. [9] 618: 27–30.

(601: 7 f.). This probably extends over both banks of the Sabîns. Gâwân reaches it on the bank opposite to Schastel Marveile, having first crossed the river (595: 30–596: 12), and then plucks the branch off Gramoflanz's tree, having recrossed it at Li Gweiz Prelljûs. Gramoflanz's tree seems to be still in Clinschor's forest (601: 13–24). The river Sabîns fulfils the same function for the geographical scheme around Schastel Marveile, as the Plimizoel performs for the similar pattern around Munsalvaesche; it connects various regions, thus forming a continuous landscape. In this manner Terre Marveile is linked with the territory inherited by Gramoflanz from his father Irôt, with the royal residence Rosche Sabbîns, the only place where the river is bridged:

610: 25 der künec Gâwânn mit im bat
ze Rosche Sabbîns in die stat:
'irn mugt niht anderr brücken hân.'

Rosche Sabbîns is situated by the sea between the mouth of the Sabîns and that of the Poynzaclîns; Arthur's messengers reach Gramoflanz—

681: 6 ûf einem plâne bî dem mer.
einhalp vlôz der Sabbîns
und anderhalb der Poynzaclîns:
diu zwei wazzer seuten dâ.
der plân was vester anderswâ:
Rosche Sabbîns dort
diu houbetstat den vierden ort
begreif mit mûren und mit grabn
und mit manegem turne hôhe erhabn.

The course of the Poynzaclîns appears to be partly parallel to the Sabîns. Bêne carrying a message from Itonjê to Gramoflanz arrives at Rosche Sabbîns, presumably from Schastel Marveile, on the Poynzaclîns:

686: 16 Bêne ûf dem Poynzaclîns
kom in eime seytiez.
disiu maere si niht liez,
'von Schastel marveile gevarn
ist mîn frowe mit frouwen scharn'.

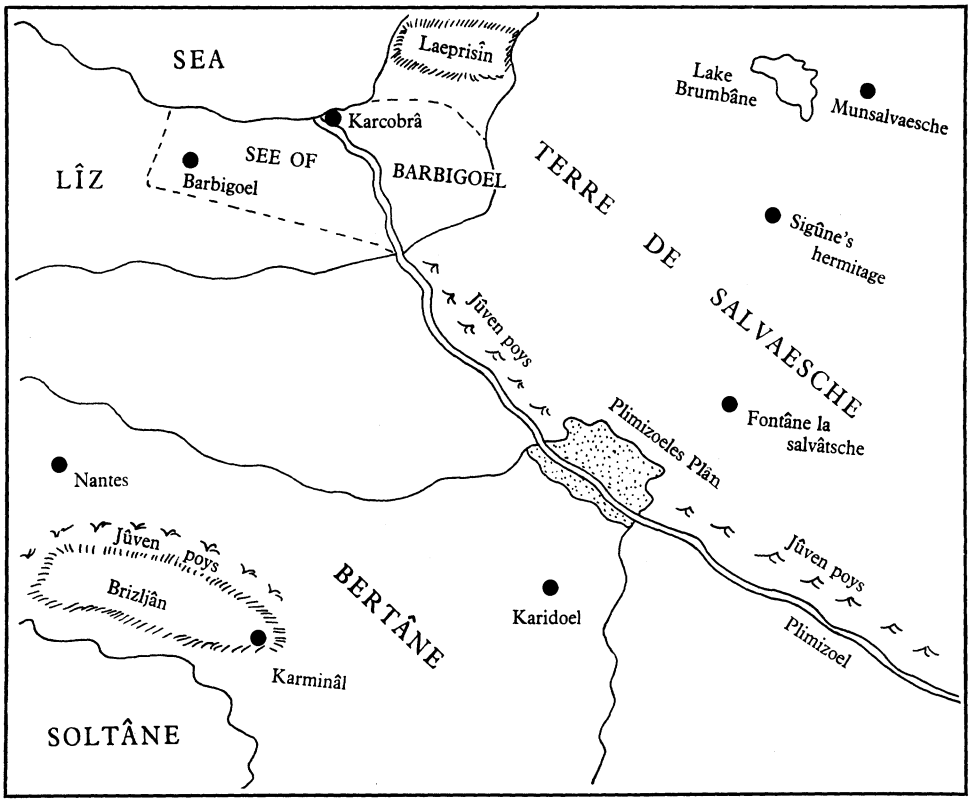
Jôflanze too is integrated into this geographical scheme by the river Sabîns; it continues its course in the vicinity of Jôflanze. Gâwân riding out of Jôflanze comes upon Parzivâl by the Sabîns:

678: 15 al ein reit mîn hêr Gâwân
von dem her verre ûf den plân.
gelücke müezes walden!
er sah ein rîter halden
bî dem wazzer Sabîns,...

Jôflanze lies somewhere between Rosche Sabbîns and Terre Marveile, near the Sabîns. It does not seem to be particularly far removed from Schastel Marveile, both Arthur and Gâwân reach Jôflanze from Schastel Marveile in a short space of time (667: 4 f.). But it is not on the same side of the Sabîns as Schastel Marveile. Arthur, who has camped on the field of jousts, can move off straightway to Jôflanze (662: 26–663: 14; 667: 1–8). Gâwân's retinue must be ferried across the Sabîns before following the same road (667: 27–668: 8). There is no great distance, either, between Jôflanze and Rosche Sabbins; Arthur's messengers are despatched from

Jôflanze to Rosche Sabbîns shortly before the encounter between Gâwân and Parzivâl takes place (677 f.), and return to Jôflanze while the joust is still in progress (688: 4 f.).

The scene of Parzival's joust with Feirefîz is also incorporated into the pattern around Schastel Marveile. The combat is seen in the magic pillar at Schastel Marveile (755: 16–21) which records the happenings within a radius of six miles (592: 1–13; 759: 21–6). The 'liehte waste' where Parzivâl meets Feirefîz is not far

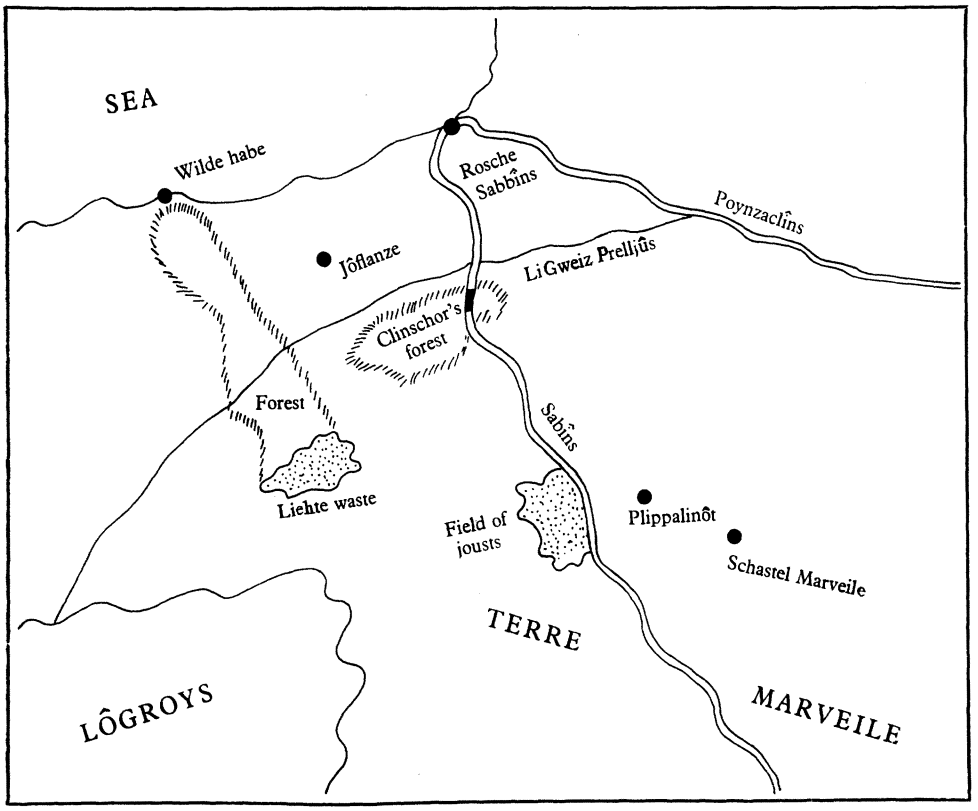


Munsalvaesche and its surroundings

from Jôflanze. He reaches it shortly after his departure from Arthur's camp (733: 30 f.) and returns with Feirefîz on the same day (754: 29–755: 30). As the magic pillar reflects the events within six miles, and Terre Marveile extends for eight miles around Schastel Marveile, the scene of Parzivâl's joust with Feirefîz is to be sought in Terre Marveile, no further than six miles from its castle. Their speedy return from this place of combat to Jôflanze, consequently suggests a short distance also between Terre Marveile and Jôflanze.

Bordering on the heath where the two brothers meet is a forest (735: 5–8), and beyond it lies the natural harbour where Feirefîz's fleet has cast anchor (736: 25–7; 737: 7–9). The harbour is fairly close to the 'liehte waste' (753: 3–7) and easily reached from Jôflanze (822: 8–12).

The geographical scheme dominated by Schastel Marveile thus includes Plippalinôt's house, the rivers Poynzaclîns and Sabîns, the landing-place with the field of jousts, Clinschor's forest, Li Gweiz Prelljûs, the scene of Parzivâl's encounter with Feirefîz, Rosche Sabbîns, Lôgroys, Jôflanze, an unnamed forest and the natural harbour. The early stages of Gâwân's travels, Bêârosche and Schanpfanzûn, are not linked with this scheme, just as Grâharz and Brôbarz of Parzivâl's travel-history are not fitted into the geographical perspective.



Schastel Marveile and its surroundings

Terre Marveile and its neighbouring regions are as clearly outlined as Terre de Salvaesche and its surroundings. With a mass of definitions of place, time and direction, all of which aim at interlocking the various fabulous localities, and by constant reassociation of familiar background with a variety of characters, Wolfram shapes a geography of fiction impressive in its vividness, and startling in its precision. The absence of conflicting elements in this poetic cartography is evidence of a definite, exact and concrete picture of two landscapes in Wolfram's imagination. It is possible to retrace this picture leaving out of account the points of the compass. East and west, north and south must remain interchangeable; Wolfram is silent on this point.

The two schemes around Munsalvaesche and Schastel Marveile are not linked with one another geographically. The obvious points from which a spatial relationship might have been developed are Jôflanze and Barbigoel. Feirefîz returns to Jôflanze from Munsalvaesche via Karcobrâ in the see of Barbigoel, and Parzivâl rides straight from Jôflanze into Terre de Salvaesche, but in neither case is there any allusion to direct geographical connexion. On the contrary, Jôflanze is shown to be extremely remote from both Terre de Salvaesche (792: 10–15) and Karcobrâ (821: 29, 30). No link is suggested either between Barbigoel and Lôgroys. At the beginning of Book x Gâwân's visit to Barbigoel is mentioned and his subsequent appearance at Lôgroys then treated in detail. However, he does not reach Lôgroys directly from Barbigoel, but spends some time in unnamed regions in search of the Grail, before coming to Lôgroys. The two geographical patterns are not bridged at any point, and instead of one continuous landscape, they form two self-contained schemes of fabulous geography. Connexion between them is provided solely by the movements of the various characters, by Arthur who journeys to the outskirts of Terre de Salvaesche and to Terre Marveile, by Gâwân who travels to Barbigoel and Terre Marveile, by Parzivâl who has access to most stations of Gâwân's travel-history, by Feirefîz who comes to Terre Marveile and Jôflanze and is then taken to Munsalvaesche, and finally by Cundrîe who is the only one to penetrate into both castles, Schastel Marveile and Munsalvaesche. Cundrîe, the Grail messenger, is in the habit of visiting Arnîve at Schastel Marveile. In Book xi Arnîve explains to Gâwân the origin of the ointment which will help to cure him.

579: 23 si sprach 'ich senfte iu schiere.
Cundrîe la surziere
ruochet mich sô dicke sehn:
swaz von erzenîe mac geschehn,
des tuot si mich gewaltec wol.
sît Anfortas in jâmers dol
kom, daz man im helfe warp,
diu salbe im half, daz er niht starp:
si ist von Munsalvaesche komm.'

But while through her person a connexion is woven between Schastel Marveile and Munsalvaesche—one of many, for Schastel Marveile is seen as the counterpart to Munsalvaesche—an allusion of hers establishes their separation in terms of Wolfram's fabulous geography. Schastel Marveile is extraordinarily far removed from Terre de Salvaesche, so much so, that even the Grail messenger has difficulties in reaching it in one day from the Plimizoeles Plân:

318: 16 ich weiz vier küneginne
unt vier hundert juncfrouwen,
die man gerne möhte schouwen.
ze Schastel marveil die sint:
al âventiure ist ein wint,
wan die man dâ bezalen mac,
hôher minne wert bejac.
al hab ich der reise pîn,
ich wil doch hînte drûffe sîn.

As striking as the wide separation of the two schemes is the difference in size of Terre Marveile and Terre de Salvaesche. While Schastel Marveile commands a

territory of only eight miles' radius, Munsalvaesche dominates a wilderness of thirty miles all round. The implication here is the same as in the travel-histories, where inequality of distance covered is one of the features used to contrast Parzivâl's travels with those of Gâwân.[1] Munsalvaesche's superiority over Schastel Marveile is indicated by its wider territorial power.

One further feature underlines the dissimilarity of the two schemes. Although a continuous landscape is represented in both, only one of them is homogeneous in character. The domain of Gâwân's exploration mirrors the even course of his adventures, and shows no abrupt division of its component parts. Neither the geographical pattern centred in Schastel Marveile, nor the action set against it, know of any sharp distinction between Terre Marveile and the world at large. The scheme which represents the background to a large part of Parzivâl's travels, however, falls by the insistence on the other—worldly quality of Terre de Salvaesche into two parts, Terre de Salvaesche and the outside world—Terre de Salvaesche and Bertâne.

The break in the continuity of the landscape illustrates the contrasting nature of Parzivâl's experiences in Terre de Salvaesche with those elsewhere. In Bertâne Parzivâl's prime concern is with chivalrous life, while in Terre de Salvaesche—which he reaches considerably later—he is confronted with values of a different kind.

Bertâne sees the beginning and temporary end of Parzivâl's career as an Arthurian knight, at Arthur's court at Nantes and later at the Plimizoeles Plân. While in Bertâne the pursuit of chivalry is in the foreground, in Terre de Salvaesche it is Parzivâl's sins and errors and their expiation. This change in the nature of events associated with the change of background from Bertâne to Terre de Salvaesche emerges with great clarity in Parzivâl's first two meetings with Sigûne, of which the first takes place in the forest of Brizljân in Bertâne and the second near Munsalvaesche in Terre de Salvaesche. In Bertâne Sigûne informs him of all those details which are of importance in his pursuit of knighthood, of his noble origin, his ancestry, his kingship and his obligations as feudal lord:

140: 25 dîn vater was ein Anschevîn:
ein Wâleis von der muoter dîn
bistu geborn von Kanvoleiz.
die rehten wârheit ich des weiz.
du bist och künec ze Norgâls:
in der houbetstat ze Kingrivâls
sol dîn houbet krône tragen.
dirre fürste wart durch dich erslagen,
wand er dîn lant ie werte:
sîne triuwe er nie verscherte.
junc vlaetic süezer man,
die gebruoder hânt dir vil getân.
zwei lant nam dir Lähelîn:
disen ritter unt den vetern dîn
ze tjostiern sluoc Orilus.

In Terre de Salvaesche Sigûne reveals to Parzivâl some of the mysteries of the Grail castle, tells him of the Grail kinship and of the magic properties of the sword he received at Munsalvaesche and is the first to upbraid him for his fatal error at

[1] Cf. M. Wynn, op. cit.

the Grail castle. Her final words declare his newly won knighthood to be null and void foreshadowing Cundrîe's condemnation:

255: 25 ...mirst wol bekant,
ze Munsalvaesche an iu verswant
êre und rîterlîcher prîs.

The changed aspect of events is strangely mirrored in Sigûne's appearance, altered almost beyond recognition since their meeting in Bertâne:

252: 27 ôwê war kom dîn rôter munt?
bistuz Sigûne, diu mir kunt
tet wer ich was, ân allen vâr?
dîn reideleht lanc prûnez hâr,
Des ist dîn houbet blôz getân.
zem fôrest in Brizljân
sah ich dich dô vil minneclîch,
swie du waerest jâmers rîch.

The unique position which Terre de Salvaesche assumes in Wolfram's fabulous geography as a background charged with symbolic significance, again shows itself in Parzivâl's encounter with Orilus. It is not immediately clear why the setting for Parzivâl's oath, which brings about the reconciliation between Orilus and Jeschûte, should be Fontâne la salvâtsche (268: 25–30). The reason becomes obvious, however, in Book IX, devoted to Parzivâl's second visit to Trevrizent's hermitage. Fontâne la salvâtsche is the background to Parzivâl's repentance of all his sins and errors, those of which he accuses himself in Book IX, those which Trevrizent recognizes, and that very first childish error which caused Jeschûte's misfortune. As Fontâne la salvâtsche is the setting for Parzivâl's recognition of guilt, it is appropriate that his oath concerning Jeschûte's innocence should also be performed here. The choice of any other background for this particular scene would deprive it of much of its meaning.

As a feature of composition the development of geographical schemes also performs a purely technical, but in a medieval work by no means negligible function: it aids memory. In a work of the length and complexity of *Parzivâl*, this constitutes an important virtue even today; to the contemporary audience, however, it must have been a boon. For, although the court epics of medieval Germany were written to be read, the relative scarcity and considerable expense of manuscripts necessitated that they were read aloud to groups of listeners.[1] The ensuing semi-oral character of this literature taxed the memory of an audience severely. A technique of presentation therefore, which lightened this burden, would be of inestimable advantage. The geographical schemes have precisely this merit. Places repeatedly reintroduced become familiar, and their geographical continuity ensures that few of them fade from sight. Moreover, place-names become associated with episodes; their repetition and connexion with other place-names will call to mind scenes otherwise perhaps forgotten. Wolfram sometimes stresses this link. Thus when Parzivâl reaches Trevrizent's hermitage for the second time, we are reminded of his previous visit to Fontâne la salvâtsche with Orilus and Jeschûte (452: 13, 14; 455: 25–30). Or when he is to meet Condwîrâmûrs on the Plimizoeles Plân in Book XVI, we find a brief reference to his trance and the joust with Segramors which had taken place here (797: 4–10). Parzivâl remembers

[1] Cf. Ruth Crosby, 'Oral Delivery in the Middle Ages', *Speculum*, XI (1936).

the forest of Brizljân when meeting Sigûne in Terre de Salvaesche (253: 2, 3), and Ginovêr recalls the scene by the Plimizoel while at Bems bî der Korcâ (646: 6–22). The mere mention of Karcobrâ during Feirefîz's return to the East conjures up an association with Trevrizent setting out on his travels, as he describes it to Parzivâl in Book IX. Gâwân's visit to Barbigoel strikes a familiar note, as we know Karcobrâ to be connected with it.

By disciplining the background to Parzivâl and Gâwân into a geography of fiction, Wolfram has gained some obvious technical advantages over his source. His individual episodes are more firmly connected than in *Li Contes del Graal*, as they do not merely appear in sequence, but are adjusted to a perspective. The division of his fabulous geography into two parts, their separation and contrasting character, sharply underline the difference between Parzivâl and Gâwân. The fixed geographical distribution of scenes of action assists recollection of past events. But far more important than these technical gains is the poetic spell cast by a background which emerges with visual force as a well-known countryside and familiar geography. The realism of geographical co-ordination creates a world in its own right into which the audience becomes absorbed. It ensures its temporary credibility, the suspension of disbelief, the illusion of a reality.

The analysis of Wolfram's construction of a geography of fiction, and his use of the geography of fact, illuminates features of his craftsmanship and personality as an artist which the investigation into his treatment of chivalrous journeys already brought to light.[1] First and foremost he seems to be moved, even driven by an unabating desire to improve on his source. Although sensitive to its slightest suggestion and faithful to its general outline, he transforms it, readjusting it in accordance with his own idiosyncrasies and reorientating it to his personal vision. To this task he brings a strange blend of extreme self-confidence and infinite, almost humble patience. Self-confidently he indulges his extravagant love of complexity and plans on a most ambitious scale, utterly certain of the vitality of his imagination. Patiently, industriously he attends to the introduction of details necessary for this transformation, attaining complete command over a maze of minutiae in which a lesser author would have become irretrievably lost. The unhesitating choice of the lavish scale, the magpie zest for collecting a myriad of details, the obvious delight in the bewildering intricacy of cross-references are as characteristic of Wolfram as they are untypical of Chrestien. His powers of organization, his untiring perfectionism, his sense of symbolism, his emotional and intellectual depth and the sweep of his imagination save him. What could so easily have been a mere corruption of Chrestien's work is by these qualities raised to the level of a masterpiece.

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[1] Cf. M. Wynn, op. cit.