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Kalogreant/Calogrenant, Space, and Communication in Hartmann's *Iwein* and Chrétien's *Yvain*

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In his 1967 treatment of Hartmann von Aue's *Iwein*, Kurt Ruh commented upon the importance of Kalogreant for the narrative, noting that the knight's participation in the first adventure of the romance prepares the way for his cousin Iwein's subsequent success in that same adventure (148–49). Indeed, Kalogreant's performance in the adventure of the spring arguably prefigures Iwein's own accomplishments there. Moreover, the portrait of Kalogreant that emerges during his adventure serves as a foil against which the audience may later judge Iwein. As such, a clear understanding of what Hartmann in his *Iwein* from circa 1195 and his predecessor Chrétien de Troyes in his *Yvain* (*Le Chevalier au Lion*) from about 1180 intended their audiences to think of their Kalogreant and Calogrenant characters is fundamental to understanding their romances.

This article takes a fresh look at Kalogreant/Calogrenant and his adventure in terms of two conceptual areas that have received considerable attention in recent courtly-literature studies, namely the employment of space and the use of communication, to include both verbal and nonverbal communication such as gesture and clothing as a communicative means. It will be shown that communication and space are critical building blocks of the Kalogreant/Calogrenant adventure. In addition, this article will argue that Hartmann subtly but deliberately modifies communication and space to create a Kalogreant who is significantly more dignified and intelligent than the Calogrenant of his exemplar text, *Yvain*.

In both Middle High German and Old French versions of the romance, the path of Kalogreant/Calogrenant follows the same general outlines: Riding out in search of adventure, the young knight takes overnight lodging with, and receives lavish hospitality from, a petty-noble host. From here he proceeds to a clearing and encounters an ugly herdsman tending wild beasts. From the herdsman he receives information about the adventure of the spring. Thereupon he rides to the spring where the knight of the spring engages him in single combat. Defeated by that knight, Kalogreant/Calogrenant returns in shame to the castle of his noble host, where he again receives great hospitality (Chrétien v. 175–580; Hartmann v. 259–803).

Throughout twelfth- and thirteenth-century Arthurian narrative there runs as a leitmotif the knightly hero's lament that a lack of information, or counsel, is making his existence difficult. In Marie de France's *Lanval*, for instance, the protagonist – though surrounded by the best of Arthur's wise household knights – nevertheless laments the lack of counsel that attaches to his lot as a foreign warrior in a court far from home. The narrator comments, “Hume estrange des-cunseillez / Mut est dolent en autre tere, / Quant il ne seit u sucurs quere” (‘a stranger bereft of advice can be very downcast in another land when he does not know where to seek help’; v. 36–38; p. 73).¹ The predicament is especially acute for the model of the knight errant that Chrétien proposes and that his European successors in the tradition of Arthurian romance emulate. Often riding alone on quest, that figure frequently makes known in word or action what Walter Haug has called “das Bewußtsein von der Hilfsbedürftigkeit” (33). For example, the eponymous questing hero of der Stricker's *Daniel* laments the absence of a peer's counsel – “mir wære guotes râtes not” (‘I have need of sound counsel’; v. 1072; p. 77) – and Hartmann's Iwein, struggling with the difficult decision of whether to combat the giant Harpin and thereby risk missing his appointment to defend Lunete from her seneschal accuser, reflects, “ich bedarf wol guoter lêre” (‘I could use some good advice’; v. 4876).

Quite frequently in Arthurian romance, the commodity of information – or counsel – that the knight errant needs for success in a given adventure is furnished by a noble host with whom the knight lodges. In portraying Calogrenant's adventure path, Chrétien manipulates that convention by spreading out the role of noble information-giver between the noble vavassor with whom Calogrenant lodges and the far less than noble herdsman. Thus in *Yvain* the stay with the vavassor and the encounter with the herdsman are two inextricably linked parts of the same information-gathering scenario.

What this article will refer to as “the counsel of the noble host” is one of the most common of the many conventions that Chrétien established for the Arthurian romance. In its most basic form, the convention is as follows: The knight errant is proceeding along his adventure path in an unfamiliar geographic area. A noble host honours him with a lavish reception and lodging befitting his aristocratic rank. Within that larger topical framework of hospitality, a service that Erich Köhler noted as a

¹ The verse-number reference to the Old French text of *Lanval* corresponds to the edition of Marie's *Lais* by Ewert. The subsequent page-number reference to the English text corresponds to the translation by Burgess and Busby. The verse reference to the Middle High German text of der Stricker's *Daniel* corresponds to Resler's edition, while the subsequent page reference to the English text corresponds to his *Daniel* translation. Verse references to *Iwein* correspond to both the Middle High German text of Benecke's edition and the English text of McConeghy's line-by-line translation. Verse references to *Yvain* correspond to Kibler's Old French and Modern English facing-page edition.

fundamental quality of Chrétien's noble hosts (131), the host draws upon intimate familiarity of the immediate geographic area and communicates to the knight errant the particulars of the local adventure. Often, the knight dismisses what frequently also contains a warning to avoid the adventure (Schröder 243–50). In Chrétien's first romance, *Erec et Enide*, for example, the hero ignores King Evrain's plea to avoid the *Joie de la Cort* adventure (v. 5612–14 and 5645–55). Similarly, in Chrétien's *Le Chevalier de la Charrette*, Lancelot rejects his vavassor-host's counsel to take the safer of two routes to the perilous sword bridge (v. 2128–98). And in *Perceval*, Gawain dismisses the advice of the courteous ferryman, who lodges the hero and urges him to avoid the dangers of the wondrous neighbouring castle, the Roche de Champguin (v. 7453–637). But regardless of whether the knight accepts the host's advice, the host remains a fundamental “link to the adventure” (Bruckner 138), whose guidance arms the hero with the information necessary for success.

According to the custom of hospitality, the knight and host, regardless of actual rank, treat one another as noble equals, and the information that the host imparts to the knight he typically imparts as counsel – Old French *consoil* or *los*, Middle High German *rât* or *lêre* – a privilege that high medieval aristocrats increasingly saw as belonging uniquely to their class (Sullivan 8, 100). In Arthurian romance, the host's “cardinal role as adviser,” as Rosemarie Deist has labelled that protective function in her recent monograph on counsel in medieval romance and antiquity (179), has its basis in actual medieval aristocratic society, which since the period of the Germanic tribes held the host fully responsible for the safety of the guest (Peyer 4).

With Calogrenant's sojourn with the vavassor, however, Chrétien upsets the expectations of his audience, who would have known the counsel of the noble host convention from his earlier *Erec* and *Lancelot* romances. Specifically, Calogrenant's stay with his vavassor-host lacks the convention's most important element, namely the communication of counsel about the local adventure, in this case the adventure of the spring. This is despite the fact that after the evening meal, the time in romance typically reserved for conversation (Bruckner 63) when the exchange of information usually occurs (Sullivan 105), the vavassor clearly suggests that he has knowledge of a nearby adventure. Calogrenant remarks:

[...] me dist
li vavasors qu'il ne savoit
le terme puis qu'ë il avoit
herbergié chevalier errant
qui aventure alast querant;
n'en ot, piece a, nul herbergié. (v. 256–61)
('[...] the vavassor told me that he didn't know how long it had been since
he had given lodging to a knight errant who was riding in search of adventure;
he had not lodged any in a long while.')

A number of scholars have ventured explanations as to why the host does not provide Calogrenant information about the local adventure. For instance, Erich Auerbach (134) located the host's silence about the adventure in that host's membership in the knightly class and its rules about when one should and should not volunteer information. And Paul Lonigan (18) has conjectured that the host intentionally conceals knowledge about the adventure in the sadistic hope that Calogrenant will suffer an ignominious defeat. The above quotation, however, would seem to affirm Uwe Ruberg's suspicion that the host does not volunteer information about the spring simply because Calogrenant does not ask (209). Indeed, the vavassor's acknowledgement that he is accustomed to hosting knights errant invites Calogrenant, by convention, to inquire about the local adventure. Calogrenant, however, transgresses the convention, does not ask about the adventure, and therefore does not receive the counsel of his host. As such, the host's reticence would seem to lie squarely in Calogrenant's own odd silence. That silence, reminiscent of the silence of Perceval/Parzival before the ailing Fisher King, indicates the young, inexperienced knight Calogrenant's failure to integrate himself into what Albrecht Classen has recently termed the "kommunikative Gemeinschaft" – a failure that typically leads to the most dire consequences for the characters of medieval courtly narrative (142–43). Moreover, in Calogrenant's case, failure in verbal communication not only opens the door that allows the herdsman to provide advice about the adventure but also exposes Calogrenant as a knight of less than ideal mental maturity, confused about the situation into which he has placed himself.

By contrast, in Hartmann von Aue's recasting of the Calogrenant adventure, the intellectual immaturity and confusion that the knight exhibits while with his host undergoes a marked reduction. Unlike Chrétien's original, in which the host seems to intuit that Calogrenant is in search of adventure, Hartmann's version has Kalogreant state explicitly to the host "daz ich nâch âventiure reit" ('that I was out in search of adventure'; v. 372), effectively asking for information about any adventure at hand. Departing from the vavassor of Chrétien's original, however, Kalogreant's Burgherr is perplexed that a knight would seek adventure in his neighbourhood. Kalogreant remarks of the host's reaction,

des wundert in vil sêre,
und jach daz im nie mêre
dehein der gast wære komen
von dem er hæte vernomen
daz er âventiure suochte. (v. 373–77)

('He was very intrigued by this and claimed that never before had any guest arrived there from whom he'd heard that he was in search of adventure.')

It is, however, by virtue of Hartmann's modification of lateral space, in particular the changing of distance between points on Kalogreant's adventure trail, that the host's claim of not knowing of an adventure becomes fully credible, allowing Hartmann's audience to forgive Kalogreant for not obtaining information about the spring adventure from his host.

In Chrétien's original version of the adventure path, distances between stations are shorter than they will be in Hartmann's *Nachdichtung*. Out in search of adventure, Chrétien's Calogrenant travels nearly a full day through the forest of Broceliande until he comes out of that forest onto open land and spots the vavassor's fortress "a demie liue galesche" ('half a Welsh league away'; v. 175–92; here, v. 192). About leaving the vavassor early the next morning, Calogrenant remarks, "L'ostel gaires esloignié n'oi / qant je trovai, en uns essarz" ('I had scarcely left the castle, when I discovered, in a clearing'; v. 278–79) the herdsman tending his beasts. In other words, the herdsman's domain is so close to the vavassor's that Calogrenant practically stumbles upon it. Between the herdsman's clearing and the spring, moreover, the distance is likewise quite short: The herdsman tells Calogrenant about "ci pres [...] une fontaine" ('a spring near here'; v. 371). Thus the vavassor's residence, the herdsman's clearing, and the spring are extremely close to one another.

Because of such proximity, Chrétien's Calogrenant easily could have received information about the spring from his vavassor host. Instead, he fails to do so and, oddly, obtains that information from the herdsman. As Hartmut Kugler has theorized, supporting characters in Arthurian romance typically act within strictly delineated "Raumkästen," that is, the text restricts them to a finite set of activities within a fixed spatial box (251). By sharing the host's counsel between the actual host and the herdsman, Chrétien blurs the boundaries of their respective *Raumkästen*. In so doing, he likely intends the vavassor and herdsman scenes to be two sides of a coin, to constitute together a single parody of the counsel of the noble host convention.

Hartmann, who evidently recognized that parody, effectively defuses it by making the distances between points on the hero's adventure path greater. Similar to Chrétien's knight, Hartmann's Kalogreant travels a full day from his starting point through the forest of Breziljân until he too comes out of the forest and sees the Burgherr's castle after he has traversed an open meadow "niht vol eine mîle" ('hardly a mile'; v. 278), that is, a distance reasonably similar to that in Chrétien's original. And also as in Chrétien's version, the spring is "nâhen bî" ('nearby') to the herdsman, in this case "über kurzer mîle drî" ('only three short miles from here'; v. 553–54). In a significant departure from the Old French exemplar, however, the Burgherr's castle on the one hand and, on the other hand, the herdsman and close-by spring adventure are located at a considerable distance from each other. Unlike in Chrétien's original, where Calogrenant essentially trips upon the herdsman on leaving the vavassor's front doorstep, Hartmann's Kalogreant, leaving early, must

travel until “mitten morgen” (‘midday’) before he comes upon “in dem walde verborgen / ein breitez geriute” (‘hidden deep in the forest [...] a broad clearing’), where he finds the herdsman (v. 399–401). Additionally, before even embarking on his way to the herdsman, he must first cross the meadow and reenter the forest (v. 396–98), a detail missing in Chrétien.

As Rainer Gruenter noted decades ago, writers of courtly narrative do not as a rule include space references that do not directly support the action (248), and accordingly Hartmann’s modifications of space do in fact impact greatly upon how the audience likely would have interpreted the action. By having Kalogreant reenter the forest from the host’s residence, he is crossing what Christian Schmid-Cadalbert has called a “Raumschwelle,” effectively dividing the host’s and the herdsman’s areas into two separate spaces (37), that is, into the “höfische Kulturlandschaft” of the castle and the wild, uncourtly “sozialer Gegenraum” of the forest (Ramin 3, 55). More importantly, however, it is the lengthening of distance between the noble host and the herdsman that divides their spaces into two quite distinct *Raumkästen*. This, in turn, would have made Hartmann’s audience far less likely than Chrétien’s to see the noble host episode and the herdsman episode as part of a single set-piece with the obtainment of information about the spring adventure at its heart. In Hartmann’s reworking, the Burgherr is simply so far from the spring that the audience could not reasonably expect him to be able to contribute knowledge about that adventure. Significantly, such understandable ignorance about the spring adventure serves to rehabilitate Kalogreant: Hartmann’s audience would not expect Kalogreant to secure from the host information about the spring. In short, Kalogreant does not transgress the ideals of the *kommunikative Gemeinschaft* and thus does not show himself intellectually deficient as had Calogrenant in *Yvain*.

By contrast, the intellectual deficiency that characterizes Chrétien’s Calogrenant throughout his stay with the vavassor and up to his arrival at the herdsman’s clearing continues through his encounter with the herdsman. During that meeting, which witnesses only scant progression in understanding between the herdsman and the knight, Calogrenant shows himself confused by his inability to decide whether the herdsman is a noble or nonnoble being (e.g., Lonigan 13). Critical to Chrétien’s depiction of that confusion is his use of vertical space and both verbal and nonverbal communication.

It is important to note at this point that the manner in which Chrétien tells Calogrenant’s story likely would have caused his audience to question if it should accept its accuracy or if it should regard it an artifact of a confused mind that, as Joan Grimbert has remarked, has difficulty discerning the difference between appearance and reality (143; also Hunt 287). More specifically, Calogrenant’s tale is a “Geschichte in der Geschichte” (Erben 346), with the knight relating his experiences entirely in the first person. In having the character speak for himself, Chrétien “allows the narrator to put a greater distance between himself and

Calogrenant's tale" (Bruckner 93). This eliminates the authority that an anonymous narrator would possess and, as Marie-Louise Ollier has suggested, renders the knight's story purely fictive and even deceptive (362–63). Tellingly, Yvain's later encounter with the herdsman will be, at a mere seven lines (v. 793–99), far too short to evaluate the full accuracy of Calogrenant's report about him. Indeed, even Calogrenant himself undermines his repeated assurances of the absolute truthfulness of his words (v. 169–74, 430–31, and 526–27) with the statement that concludes his tale: "Si vos ai conté come fos / ce c'onques mes conter ne vos" ('Now like a fool I've told you what I never before wanted to tell'; v. 579–80). While one should certainly interpret Calogrenant's words as expressing his belief that he was foolish to tell his embarrassing tale to others, those words also suggest that his *manner* in recalling his experiences was foolish and confused.

In Calogrenant's initial viewing of the herdsman, nonverbal communication suggests that confusion will characterize the knight's relationship with him. Although the herdsman is engaged in the peasant's profession of herding and although he is, for Calogrenant, "leiz et hideus a desmesure" ('ugly and hideous in the extreme'; v. 289), it is revealing that Calogrenant also perceives and chooses to report on visual signals that would communicate to a medieval audience the noble. Medieval people, that is, an "auf das Sehen und Verstehen der Zeichen trainiertes Publikum" (Althoff 458), could hardly fail to notice that Calogrenant elects to mention visual features that communicate royalty. Thus Calogrenant's herdsman appears like so many sovereigns upon their thrones depicted in medieval iconography: He is seated "sor un çoche" ('on a stump'), much as upon a throne, with a "maçue en sa main" ('club in his hand'; v. 292–93), which in the context of the herdsman's seated position is, arguably, reminiscent of a staff – for medieval Europeans a frequent symbol of royal power (Grimm 186; also McDonald 149, 140–42).

Even the herdsman's unconventional garments could communicate sovereignty to audiences for whom, as Gabriele Raudszus has noted, clothes had a "Signalfunktion" that enabled the onlooker to establish the rank of the wearer (192). Calogrenant not only describes the herdsman as wearing a "robe" ('cloak'; v. 309) – a garment that was "das vorrangige Symbol des Herrschers" (Raudszus 190) – but significantly the ".ii. cuirs de novel escorchiez" ('two pelts freshly skinned'; v. 312) that constitute it are "a son col atachiez" ('attached at his neck'; v. 311). In like manner actual followers of late twelfth-century French courtly fashion were, as Elke Brüggén describes in her seminal 1988 work on twelfth- and thirteenth-century costume, discontinuing the older practice of fastening cloaks at the shoulder and instead had begun to fasten them at the neck (83–85). Not surprisingly, then, the text also reports that when Lunete prepares Yvain to go before her lady – that is, when she presents the hero as of suitable noble rank to marry Laudine – she outfits him in a "robe" with a "fermail d'or a son col"

(‘a golden clasp at his neck’), an ensemble, we are told, “qui font les genz molt gracieuses” (‘which makes one look quite fashionable’; v. 1888–94).

Chrétien’s use of a further means of nonverbal communication, namely gesture, which in the herdsman episode manifests itself in vertical movement through space, also adds to the sense of confusion of the noble and nonnoble in Calogrenant’s report. Thus when the herdsman first glimpses Calogrenant, he reacts to the knight’s intruding presence by rising to his feet – a gesture that in Arthurian romance appears frequently as a means of honouring other noble characters (Peil 70) and that recalls Calogrenant’s own courtly rising to greet Queen Guinevere at the beginning of *Yvain* (v. 61–85). The confused Calogrenant, however, is unsure what the herdsman’s gesture means and erroneously entertains the possibility that it signals a desire to fight (v. 315–17).

In the following instant the herdsman contributes yet further to the confusing situation in which Calogrenant finds himself by changing his position in vertical space and assuming a place considerably above Calogrenant. Calogrenant notes that the herdsman “fu montez desor .i. tronc, / s’ot bien .xvii. piez de lonc” (‘had climbed upon a tree trunk, where he towered a good seventeen feet high’; v. 321–22). While that action perhaps suggests an individual who, like a scared forest animal, has scurried up a tree to safety, the change in position is simultaneously a gesture begging a nearly opposite appraisal of the herdsman. For medieval audiences, members of a culture that Jacques Le Goff has labelled “une civilisation de geste” (440), for whom gestures had a fundamental “function de communication” (Schmitt 26), the herdsman’s assumption of vertical superiority and Calogrenant’s resultant position at the herdsman’s feet would arguably suggest an odd elevation relative to the hero of the herdsman’s worth – an elevation that is completely out of line with the herdsman’s actual social status as a peasant pastoralist. As Paul Zumthor has observed, the association of the spatially high with God, love, and all that is good and the low with all that is bad was an especially prevalent mentality among medieval people (20). In feudal society, taking a knee and placing oneself at the feet of another noble was part of the commendation ceremony in which one made oneself subordinate to a feudal superior. Similarly, in courtly literature, such gestures are, at their most positive, part of the conventional language of those who are requesting things of others (Philipowski 455) and are often, in a more negative sense, gestures of submission and subjugation (Peil 201). Furthermore, the spatially low position that Calogrenant is occupying is clearly reminiscent of those instances in courtly narrative when a knight suffers defeat and humiliation in battle and lies at his victor’s feet. Indeed, Calogrenant’s position below the herdsman finds unmistakable resonance in the knight’s later loss to the knight of the spring, Esclados, who leaves Calogrenant “a la terre tot plat; / [...] honteus et mat” (‘flat upon the ground ashamed and defeated’; v. 541–42).

That Calogrenant’s situation has begun to confuse him so greatly that he is no longer certain of his status with respect to the herdsman is also evident in

the way that the knight requests information about the spring adventure. That request is conspicuously obsequious and clearly below the dignity of one of Arthur's knights:

Or te pri et quier et demant,
se tu sez, que tu me consoillè
ou d'avanture ou de mervoille. (v. 364–66)
(‘Now I pray and beseech and ask you to advise me, if you know of any
adventure or marvelous thing.’)

It is telling not only that the noble Calogrenant is here begging information but also that he is asking the herdsman specifically for *consoil*, that is, for counsel. In addressing the herdsman with counsel language, a feature that Chrétien in his Arthurian works and many of his followers in the tradition of Arthurian romance elsewhere restrict to courtly characters (Sullivan 17, 111), Calogrenant treats the herdsman as a noble individual.

The herdsman's rude response to Calogrenant's request for information, however, shows how unjustified that elevation of the uncourtly “vilain” (‘peasant’; v. 294) truly is. Not only does the herdsman express ignorance of what an adventure is (v. 368–69), but also his assurance to Calogrenant that “A ce [...] faudras tu bien” (‘In this [...] you will surely fail’; v. 367) is absolutely devoid of respect for the knight as noble, soldier, and human being.

A central component of Chrétien's counsel of the noble host convention is the hero's securing of information about the local adventure from a host who is also an aristocrat. With Calogrenant's request from a nonnoble, that is, the herdsman, for counsel about a local adventure – a request necessitated by Calogrenant's earlier, inexcusable failure to ask his noble host for that information – Chrétien has completed his parody of the convention. Moreover, his Calogrenant is now fully established as a knight characterized by a “certain manque de perspicacité” (Grimbert 143), who lacks proficiency in the rules of the courtly *kommunikative Gemeinschaft*.

Hartmann, by contrast, presents an intellectually capable and dignified Kalogreant. Central to that re-creation of a knight who neither perceives nor treats the herdsman as an individual of anything other than common origins is the Middle High German redactor's elimination of nonverbal signals suggesting the herdsman's royal status. In Kalogreant's first glimpse of the herdsman, that “waltman” (‘wild man’; v. 598), although sitting (v. 418), is no longer seated upon the stump that arguably implied a throne in Chrétien's *Yvain*. Additionally, Hartmann further defuses the appearance of an enthroned sovereign by deferring reference to the herdsman's “kolben” (‘club’), arguably reminiscent of a king's scepter in Chrétien, to fifty-one verses after Kalogreant's initial sighting of the

herdsman (v. 469). Also absent in Hartmann's version is the ambiguously royal character of the herdsman's garment: there is no cloak – Middle High German *mantel* – clasped in arguably noble fashion about the neck, but simply “seltsæniu cleit” (‘strange clothing’) made from the pelts of two animals (v. 465–68).

It is, however, Hartmann's reduction of gestures accomplished through movement in vertical space that changes most significantly the atmosphere of the herdsman encounter. While the herdsman upon spotting Kalogreant rises to his feet (v. 473) as he did in the Old French original, that gesture does not serve as a prelude to flight up a tree trunk – a flight that, in Chrétien, had effected a spatial role-reversal by giving the herdsman a ridiculous vertical superiority to the knight. Interestingly, Hartmann replaces that vertical flight with a gesture involving a change in lateral space: After rising, which in Hartmann seems to be a gesture of respect for Kalogreant, the herdsman approaches and closes the lateral space between himself and the knight. This allows the two to conduct their interview essentially eye-to-eye, at ground level, as one might expect of individuals who respect each other.

Their relationship, in fact, progresses from one in which Kalogreant initially perceives the herdsman as an aberration – “er was einem Møre gelich” (‘he resembled a Moor’; v. 427) – to a relationship of mutual understanding. Accordingly, Hartmann's herdsman, although he stresses, like Chrétien's *vilain*-herdsman, the difficulty of the fountain adventure, departs from the *vilain*'s rude prediction of the knight's eventual failure. Indeed, with “the relative gentleness of his words” (Salmon 520) the herdsman retreats from rudeness and even expresses optimism in Kalogreant's mission and person. He notes that, if Kalogreant goes to the fountain and survives, he will not merely be, as Chrétien's *vilain* insinuates, “de meillor cheance” (‘more fortunate’; v. 406) than any other knight, but rather “sô bistû wol ein vrum man: / dâne zwîvel ich niht an” (‘then you are surely an extraordinary man: I have no doubt of that’; v. 559–60).

It is as part of Kalogreant's pursuit of mutual understanding with the herdsman that one may also consider the knight's well-known definition of adventure, a counterpart to which does not exist in Chrétien's original:

ich heize ein riter und hân den sin
daz ich suochende rîte
einen man der mit mir strîte,
der gewâfent sî als ich.
daz prîset in, und sleht er mich:
gesige aber ich im an,
sô hât man mich vûr einen man,
und wirde werder danne ich sî. (v. 530–37)

(‘I am called a knight and my purpose is to ride out looking for a man to fight who is armed as I am. It is to his credit if he defeats me. But

should I be victorious over him, then everyone will see that I'm a brave man and will respect me more than before.')

Although Kalogreant's explanation of a knight's *raison d'être* is perhaps "primitive" (Sacker 8), lacking any sense of charity or service to others (Willson 292), one should, as Hubertus Fischer has cautioned, not see the definition as fully negative (21–22). Indeed, viewed in its communicative context, the statement serves to highlight Kalogreant's respect for the dignity of his conversation partner, whom he deems worthy to have an understanding of the knight's role in the world.

While Kalogreant, then, does dignify the herdsman – for instance, even addressing him as "herre" ('sir') in acknowledgement of his power administering his herd (v. 514) – he does not go so far as did Chrétien's more confused knight in suggesting that the herdsman might enjoy noble status. Specifically, Hartmann's Kalogreant does not use the language of noble counsel to request information but instead merely asks the herdsman that, if he knows of a local adventure, that he "wîse mich dar" ('direct me there'; v. 541). With his recasting of the herdsman encounter, with Kalogreant's genuine but restrained politeness towards the herdsman in obtaining information, and with the restructuring of vertical space that puts knight and herdsman both spatially and figuratively on a similar level to each other, Hartmann has recreated a character who is decidedly more dignified and intellectually capable than Chrétien's Calogrenant.

With Kalogreant's departure from the herdsman, however, Hartmann's rehabilitation of the knight is finished; once Kalogreant reaches the fountain, his fortunes largely resemble those of Chrétien's Calogrenant. After pouring water upon the stone and thereby drawing the knight of the fountain into battle, he suffers an ignominious defeat. Left without a horse – and in an action that certainly symbolizes "his incapacity to bear the responsibilities of knighthood" (Lewis 44) – he removes his heavy armour and proceeds to his noble host, violating the general interdiction in Arthurian romance to return upon one's path (Zumthor 207) and signifying his utter failure in the fountain adventure (Hartmann v. 598–794; Chrétien v. 408–576).

Thus while Hartmann's rehabilitation of Kalogreant/Calogrenant is ultimately a partial rehabilitation, it nevertheless colours fundamentally the overall tone of the romance's first adventure. Perhaps most importantly, by reinventing a Kalogreant who, at least up to arrival at the fountain, is more praiseworthy than Chrétien's Calogrenant, Hartmann causes his defeat at Askalon's hands to be a considerably more profound tragedy than that Chrétien's less capable hero had experienced.

One would be remiss, however, to comment upon Hartmann's rehabilitation of Kalogreant without noting what that rehabilitation lacks. In Kalogreant's proficiency in employing and decoding verbal and nonverbal communication

and in his more dignified interaction with both his noble host and the nonnoble herdsman, the knight shows himself more able in worldly knighthood than did Chrétien's Calogreant. Kalogreant's knighthood, however, lacks a pronounced moral dimension. In attacking Askalon's fountain for personal fame and without first lodging a formal grievance against him, Kalogreant shows a blatant disregard for the concerns of others (Willson 288–89). Like Iwein, who will arguably “commit murder” in his encounter with the knight of the fountain (Willson 293), Hartmann's much redrawn Kalogreant, even at the height of his prowess, falls far short of the ideal of the moral knight.

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