For the Love of Christ: Crafting Compassion and Eucharistic Piety in the Queeste vanden Grale

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1. Introduction

1.1. Affective Piety

After the Gregorian Reform of the eleventh century, a century and a half of church development began that made the church the most advanced bureaucracy of Europe (Bynum 'Introduction' 10). The clergy's service of and control over the laity expanded: canon law was elaborated, the sacraments were defined, the penitential system that functioned in the later Middle Ages was established, and higher education was put under firm control of the Church (11). Medievalist Caroline Walker Bynum has pointed out that in the twelfth century, what we today call the material or secular is increasingly seen as having its own laws and operations, which are different from that of the spiritual world (12). This progressively strict separation between the spiritual world and the secular world resulted in a proliferation of religious vocations that withdrew themselves from society by renunciation of family, marriage, and private property. This development had major consequences for women. The number of Premonstratensian and Cistercian houses for women grew at a speed that alarmed the orders: Bynum even refers to it as 'probably the first "women's movement" in western history' (14). A new female religious role was created: the beguine, which was opposed to traditional institutional (monastic) structures (15).

Importantly, these changing ideas about church, clergy and the apostolic life were accompanied by a new form of piety, which Bynum describes as follows (16):

> The God of early medieval writing and art is a judge and king, to whom propitiation is offered by the hordes of monks presenting correct and beautiful prayers before countless altars; Christ is a prince, reigning from the throne of the cross after defeating humankind's captor, and Mary is his queen. (…) In contrast, eleventh- and twelfth-century writers begin to stress Christ's humanity, both in affective and sentimentalized responses to the gospel story (…) and in a new compulsion to build into the Christian life a literal imitation of the details of Jesus' ministry. The fundamental religious drama is now located within the self, and it is less a battle than a journey—a journey toward God.

In 1982, Bynum coined the term 'affective piety' to describe this new, sentiment-laden devotion emerging in the twelfth century (17). No longer construing God as a harsh judge, the new piety stressed the humanity of Christ. A focus on the peculiars of His life was developed, especially on the physical suffering He had to endure during His Passion and Crucifixion. In other words: Christ was depicted as a vulnerable human victim, for whom the believers could and should feel compassion. This compassionate devotion for Christ was new: as medievalist Sarah McNamer points out, before the eleventh century, Christ was depicted in devotional art and literature as a triumphant savior. Even in representations of his crucifixion, he is 'regal in bearing, clothed and crowned, victorious over death, awe-inspiring' (McNamer *Affective Meditation* 2). Clearly, a broad historical change was set in motion during the eleventh and twelfth centuries.

A new, highly sensory, and emotion-drenched devotion to Christ emerged in a variety of media from the thirteenth century onwards: in Passion narratives, Passion sermons, Passion paintings and Passion plays. Such accounts of the Passion of Christ, which will be referred to as 'Passion media' from here on, had a performative function: they were meant to do things. For example, readers of the Passion narrative *Vita Christi*, written by the fourteenth-century theologian Ludolph of Saxony (c. 1300-1377), were told to 'excite themselves to devotion not only by inward contemplation, but also by bodily exertions, stretching of their hands, raising

their eyes to the crucifix, striking their breasts, making devout genuflections, and if necessary even scourging themselves' (Marrow 155; Roodenburg 51). Interestingly, many of the cruelties mentioned in such accounts of the Passion were never mentioned in the Gospels. This means that these details were often products of the period's piety, invented by authors and artists trying to convey Christ's suffering in the most empathy-inducing manner (Roodenburg 53). Hereby, the religious practitioners were urged to develop a highly emotional and sensory identification with His physical suffering (45). The unaltered emotions portrayed in the Passion media was the preachers' and artists' 'pathopoeia' working the believers' emotions. Pathopoeia is a term coming from the realm of rhetoric, meaning 'the arousing of emotion in a hearer; a passage designed to arouse emotion or affect the emotions' (OED). In the context of affective piety, it denotes the conscious crafting of the believers' emotions through their daily devotional practices. The devotional practices of the time were often complex in their affectivity, as they interweaved the mental, the corporeal and the sensory (Roodenburg 55). Illustratively, in the *Devote oefeninge der kijnsheit, des middels ende des eyndes ons Heren Christi*, a 'vita Christi' written by the Franciscan father, orator and poet Johannes Brugman (c. 1400-1473), the pathopoeia is realized by repeatedly appealing to the readers' senses. The focus lies on Chris's bodily ordeal, and the text incites the readers or listeners to imagine themselves as present at the events by taking them from one episode of the Passion to the next (57).

The Passion media incented meditational practices that were supported by bodily actions such as praying, kneeling or self-castigation. Such practices may be construed as what anthropologist Birgit Meyer has described as religion's 'sensational forms': 'its authorized modes for invoking and organizing access to the transcendental.' Such sensational forms serve to bridge the distance between the level of the human believer and the level of God (Meyer 'Aesthetics of Persuasion' 751). Meyer observes that, by creating a heightened emotional and sensory engagement with this transcendental level, believers make the divine materialize not only in images or texts but also in things, smells, sounds or bodies (Meyer 'Mediating Absence' 1037). This concept will be discussed in more detail in the next chapter. Applying Meyer's ideas to the case of Passion media, it follows that pathopoeia was used in such media to invoke compassion for the suffering Christ in the believers. A lot of scholarly attention has been paid to the study of Passion media evoking such compassionate devotion for Christ. However, hitherto no research has been done on the crafting of compassion (for Christ) through worldly medieval media that do not belong to what is traditionally viewed as Passion media.

The present thesis aims to take a first step towards filling this gap by exploring the role of compassion in the Middle Dutch Arthurian text *Queeste vanden Grale*, written around 1280. Much academic work has already been done on emotions in Middle Dutch Arthurian texts (e.g. Brandsma; Van der Wijden). The interest in the emotional aspects of Arthurian literature is at least partly due to the so-called 'affective turn' in the humanities and social sciences, of which the work of medieval historians such as Barbara Rosenwein, Sarah McNamer and Piroska Nagy is exemplary (Brandsma, Larrington and Saunders 6). However, the study of compassion has hitherto been neglected in this particular field of scholarship. This might be related to the fact that compassion seems to be generally regarded as a complicated emotion. Tellingly, philosopher Martha Nussbaum has argued that the emotion of compassion rests on three beliefs: the belief that the suffering is serious, not trivial; the belief that the victim's own decisions were not the primary cause of the suffering; and the belief that the suffering could also (theoretically) have happened to the pitier. Importantly, she argues, each of these beliefs is necessary for the emotion to be felt. The idea that compassion is supposedly dependent on three separate factors demonstrates how intricate the emotion is made out to be. However, Nussbaum's actual definition of compassion is straightforward. Following Artistotle's *Rhetorica*, she defines compassion (or 'pity') as 'a painful emotion directed at another person's misfortune or suffering' (Nussbaum 31). This definition will be used as a starting point for the forthcoming

analysis, as it enables the inclusion of all possible instances of compassion in the text. Perhaps the results of the analysis will allow for this broad definition to be narrowed for the Middle Dutch situation. To phrase it differently: the analysis of the *Queeste* might illustrate how compassion is actualized in the thirteenth-century Low Countries. Before turning to the central question of this thesis, introduce the *Queeste* and the historical context in which the text was written will first be briefly introduced.

1.2. The Middle Dutch Queeste

The *Queeste vanden Grale* belongs to a body of medieval, Arthurian works known as 'Grail romances', which revolve around the religious quest for the Holy Grail as executed by king Arthur's knights. The first author to write about the Grail, the French Chrétien de Troyes, was a so-called 'romancier': his texts deviated from the contemporary genre of 'chansons de geste' because they concentrate on 'the peacetime heroics of chivalry', instead of on war of any kind (Barber 10). His stories follow the development of a relationship or character, and the adventures that take place along the way seem to only be meant to embellish the story and engage the audience's attention (11). The text in which the concept of the Holy Grail was first introduced, Chrétien's *Conte du Graal*, was written at the end of the twelfth century. Unfortunately, the author died before he was able to finish it (12). Nevertheless, the incomplete romance's influence would prove to be enormous. It was immediately popular: the evidence implies that the text was widely copied soon after it was written. As medieval historian Richard Barber points out, this was unsurprising: 'As we might expect of an unfinished masterpiece by a famous author, it aroused instant attention' (25).

One of the writers whose imagination was fired by Chrétien's concept of the Grail was the author of a tripartite Middle French romance cycle in prose known as the *Lancelot-Grail* cycle, which was written at the beginning of the thirteenth century (around 1225). The middle part of this cycle, the *Queste del Saint Graal*, forms the source text for the *Queeste vanden Grale*. The *Queeste* is therefore not an original Middle Dutch composition: it is a faithful adaptation of the *Queste*, albeit that the *Queeste* is written in verse rather than in prose. The adaptation is handed down to us through the so-called *Lancelot* compilation, a manuscript dating from about 1320-1325. This manuscript contains ten Middle Dutch Arthurian texts and was probably compiled by Brabantian clergyman and writer Lodewijk van Velthem (Besamusca, Sleiderink and Warnar 13). The scope of the Middle French *Queste* – and hence that of the Middle Dutch *Queeste* - is greater than that of Chrétien's *Conte du Graal*: instead of Perceval it takes Lancelot as the central figure and opens with the lineage and birth of Lancelot himself. It then proceeds to the story of the Grail and closes with the death of King Arthur. Throughout the *Lancelot-Grail cycle*, the Grail is depicted as a highly religious object: it is described as a vessel resembling a chalice, which was used to shed and gather the blood of the crucified Christ (54). Unsurprisingly, therefore, one of the text's most prominent themes is the Sacrament of the Eucharist.

It is important to note that approximately ten years before the Middle French *Lancelot-Grail* cycle was written, an important Church-historical event had taken place: the Fourth Council of the Lateran. This assembly of fifteen hundred bishops and abbots took place in November 1215 and comprised the largest and most representative assembly of the Christian faithful since the Council of Chalcedon, nearly eight centuries earlier (Wayno 611). The council had a large agenda to cover, including the declaration of a new crusade and the development of a strategy to combat heresy. However, the Fourth Council of the Lateran was also the event in which the doctrine of transubstantiation was officially adopted for the first time. This doctrine meant that the bread and wine truly become the blood and body of Christ during the sacrament of the Eucharist (Van Welie-Vink 31). As a result, artists depicting Christ from that point on

started using creative ways to unambiguously illustrate the transition of bread and wine into body and blood (32). Since it was written sixty-five years after the council and foregrounds the sacrament of the Eucharist, the Middle Dutch *Queeste* presumably also highlights the physical reality of this transition from wine to blood and from bread to flesh. Furthermore, the time period in which the *Queeste* was written can be is characterized by what theologian Charles Caspers calls 'Eucharistic piety', which was a distinct pious attitude towards the sacrament of the Eucharist, also outside of Mass. The sacrament had even been given its own feast day: the Feast of Corpus Christi was officially introduced into the Church's calendar shortly before the *Queeste* was written, in 1264 (Caspers 1).

As the title suggests, the story of the *Queeste vanden Grale* revolves around the quest for the Holy Grail, a mystical object that can only be found by the most pure and virtuous knight. Galaad, Lancelot's son, proves to be the chosen one to find the Grail: the action begins when this knight enters Arthur's court, sits on the Abominable Chair without punishment, and then alone manages to pull a sword from a washed-up stone. This signals the start for all one hundred and fifty knights of the Round Table to depart from King Arthur's court in search for the Grail. However, the Grail quest turns out to be a religiously oriented "survival of the fittest," in which the success of the knights is determined by their moral behavior. In contrast to other Middle Dutch Arthurian texts, the *Queeste* does not revolve around worldly chivalric values, but around a 'higher', religiously oriented type of chivalry. Consequently, some important Arthurian motives are turned upside down: for example, the love between Lancelot and Guinevere, Arthur's wife, is no longer described as romantic and exciting, but as sinful (*Roman van Lancelot* ll. 2972-2979). Furthermore, Walewein, the earlier 'adventure father' is dismissed as a sinner and, to his great shame, even accidentally kills several of his fellow knights (Hogenbirk 'Back to Basics' 56). According to Frank Brandsma, he thus represents the worldly knights, who fail in the Grail quest (Brandsma 'Translations and Adaptations' 163). One by one, Arthur's formerly highly acclaimed knights are sidelined. Three knights are destined to survive: Galaad, Bohort and Perchevael. In the end, Galaad is the one who brings the trio to the end of the quest, and only he is taken to heaven along with the Grail.

1.3. Compassion and Eucharistic Piety as Female Concerns

The highly religious character of the quest for the Holy Grail makes that the Round Table knights' piety and devotion to God are constantly tested during their quest. As the *Queeste* was written in the heyday of affective piety, compassion for Christ presumably also forms a part of this pious ideal mediated by the text. The beforementioned medievalist Sarah McNamer presents a reading of medieval Christian compassion as a 'historically contingent, ideologically charged, and performatively constituted emotion', which was, importantly, 'insistently gendered as feminine'. By this, she means that in the medieval West compassion as an emotion was structured along a gendered axis and practiced especially by women. Indeed, compassion was, and arguably still is viewed as a womanly emotion, or as McNamer phrases it: 'to feel compassion is to feel like a woman' (McNamer *Affective Mediation* 3). Caroline Walker Bynum had already posited that late medieval ideas about 'woman's nature' are foundational to this: because women were considered more 'carnal' than men, they could identify more fully with the incarnate Christ, whose suffering body was understood to be symbolically feminine. To this explanation, McNamer adds a complementary one: from cultivating compassion for Christ, women could gain highly advantageous marriages. Female religious could become legally – and eternally - married to Christ, by enacting the standard rituals, observing chastity and, crucially, repeatedly performing the fitting feelings. This ultimately means that repeated acts of feeling compassion seem to have served a legally performative function for women wishing to become Christ's 'true' brides (29).

Similarly, a correlation seems to exist between woman medieval religiosity and the Eucharist. The Eucharist is the central sacrament of the Mass, which in turn was the central liturgical service of the medieval Church. The author of the *Queste del Saint Graal* envisaged the Grail as a precursor of the chalice of the Eucharist, and this conception was taken over by the author of the *Queeste* (Barber 135). Caspers has pointed out that in the twelfth and thirteenth centuries, especially in the Low Countries, there was a 'surplus of women', especially in the higher circles of society. Many women who could not find a marriage partner of equal status opted for a monastic life or life as a beguine, and Eucharistic piety occupied an important place within this spiritual environment (Caspers 36). These women showed a high appreciation for the Eucharist by displaying certain elements of pious living, such as frequent communion, awe at the moment of transubstantiation, and appreciation for the irreplaceable place of the celebrant priest. In this way, these beguines conformed to the reform strategy of the Church (38). Indeed, according to Caroline Walker Bynum, the most prominent, characteristically female concern in thirteenth-century religiosity was the devotion to the Eucharist, especially in the Low Countries (Bynum *Fragmentation and Redemption* 121). Illustrative is the fact that women were prominent in the creation and spread of special devotions, such as the feast of Corpus Christi or the devotion to the Sacred Heart. Bynum writes: ‘female visions and miracles make up such a large proportion of the total number of eucharistic miracles known from the thirteenth century that the eucharistic miracle almost seems like a female genre’ (122). The Eucharist was a moment of encounter with the ‘humanitas Christi’ which was an important element of women’s spirituality. Furthermore, for thirteenth-century women, Christ’s humanity was, above all, his physicality: his body and blood. Both in an eucharistic context and outside of it, the humanity of Christ was therefore often described as ‘being eaten’ (129).

1.4. Central Question and Thesis Structure

Building on the work of Bynum, Caspers and McNamer, it may be observed that both the emotion of compassion and the Sacrament of the Eucharist were (arguably) gendered as feminine in the medieval Low Countries. The central question that arises is:

> **To what extent is compassion presented as a feminine emotion in the *Queeste vanden Grale* and how does this relate to the Eucharistic message of the text as a whole?**

The assumption underpinning this question is that the emotional displays (of compassion) in the text can be considered rhetorical: the audience for which the text is intended is supposed to ‘accept’ the message that the emotions in the text convey. The central term here is ‘pathos’: the emotional displays in the text aim at influencing the emotions of the audience (Rubinelli 362). In this way, the pathopoeic mechanism working the audience’s emotions in the medieval Passion Media is presumably also at work in the *Queeste*. In the case of the *Queeste*, the audience was a peculiar one: in the medieval Low Countries, the Arthurian (Grail) genre was neither court literature nor urban literature; it was elite literature. This can be explained by the fact that in the relatively densely populated Low Countries, in which, for example, the nobility often lived in the city, it is inevitable that the walls between the leading circles were porous (Van Oostrom 232). Furthermore, in this thesis the *Queeste* is regarded not only as a text that was meant to amuse the audience, but also as an ‘exemplary’ text: the text was supposed to convey (courtly) norms of behavior (Zemel 344). One could argue, therefore, that the text as a whole is rhetorical in nature, and the emotional displays in the text serve to convey a message.

To arrive at an answer to the central question, the thesis is structured as follows. In the next chapter a state of the art will be presented, focusing on research performed on the rhetorical dimensions of emotions; research on medieval Arthurian literature from the perspective of the history of emotions; and finally, research that has been done on the *Queeste*. In the chapter thereafter the approach for the central part of the thesis, the analysis, is outlined. The fourth chapter then comprises the analysis of the *Queeste*, consisting of two parts. Firstly, the connection between the *Queeste vanden Grale* and the Eucharist will be explored, using examples from the text, and the Eucharistic message of the text will be formulated. Secondly, an emotional analysis will be carried out on the text, focusing on the emotion of compassion. The fifth and final chapter evaluates both parts of the analysis, serves as a conclusion, and aims to present an answer to the thesis' central question.

2. State of the art

2.1. The Rhetoric of Emotion

One of the assumptions underpinning the forthcoming analysis of the *Queeste* is that emotions are always rhetorical to a certain degree. The rhetorical dimension of emotional expression was already pointed out by medieval historian Barbara Rosenwein. She even goes as far to say that feeling cannot be separated from rhetoric, since rhetoric is crucial for emotional expression. She explains this interconnectedness as follows (Rosenwein *Generations of Feeling* 9):

> Put another way, emotional expression is always rhetorical to some degree. We don't speak emotion words alone; we embed them in constructed sentences. We don't say just the word "anger," for example. We say, "I am angry at him." That is the beginning of a speech, and we may well go on to say, "I am angry at him because he insulted me, and, because you are my friend, I hope you will join me in feeling angry at him." This is rhetoric: a statement designed to persuade.

Emotions, then, are not just expressions of (sincere) feelings: they can also serve to convey a message or persuade an audience. Instead of simply regarding emotions as universal, biological, and invariable, Rosenwein suggests a historical approach to the emotions. According to her, a narrative seems to have been created that is subscribed not only by historians, but all the great theorizers of the twentieth century (Rosenwein 'Worrying about Emotions' 828). The narrative she is referring to is that 'the history of the West is the history of increasing emotional restraint.' This means that the Middle Ages are regarded as a period of childlike emotions, while the modern period is thought to have brought with it 'self-discipline, control, and suppression' (828). The theoretical underpinning for this narrative, Rosenwein continues, is clear: the so-called 'hydraulic' model. This model largely derives from medieval medical notions of the humors and considers emotions as great liquids within each person, heaving and frothing, eager to be let out (834). As Rosenwein writes, such a hydraulic model (falsely) assumes that emotions are universal. In the 1960s, this model was dethroned and gradually substituted by two new theories: the cognitive view, in which emotions are part of a process of perception and appraisal (836), and the social constructionism model, which assumes that emotions and their display are constructed by the society in which they operate (837).

A few historians have taken these theoretical shifts to heart, such as the historian William Reddy, who introduced the famous notion of 'emotives.' The basis of this concept, which proves especially useful to construct a bridge between literature and history, is formed by philosopher J.L. Austin's so-called 'speech act theory.' Fundamental to this theory is the insight that not all statements are descriptive: according to Austin, a class of utterances exists which do not describe at all, but rather are used to perform or accomplish something. A clear example of such a performative utterance is the 'I do' of a wedding ceremony. Importantly, this utterance only makes one into a spouse when certain conditions are met: only in the context of a properly performed marriage ceremony does the utterance perform (Reddy 97). Stretching Austin's theory to the domain of emotions, Reddy writes that statements about speaker's emotions are prominent examples of a type of utterance that is neither descriptive nor performative (99). He argues, however, that 'first-person, present tense emotion claims', for example 'I am happy' or 'I feel sad', have 1) a descriptive appearance; 2) a relational intent; and 3) a self-exploring or self-altering effect (100). The latter quality means that the attempt to capture a specific emotion into words has effects on what Reddy calls 'the

activated thought material' (102). He writes: 'Insofar as an emotion claim is self-exploratory, its effects on the self may tend to confirm or disconfirm the claim; insofar as an emotion claim is self-altering, its effects on the self may intensify or attenuate the state claimed' (103). In other words: uttering one's own emotion may affect the emotional state that is being expressed.

Reddy uses the term 'emotives' for emotional utterances that take the form of first-person, present tense emotion claims, that are neither descriptive nor performative. Unlike a performative, he argues, emotive utterances are not self-referential: 'When someone says, "I am angry," the word angry is not the anger, not in the way that, in "I accept," accept is the acceptance.' However, emotives are similar to performatives (and differ from descriptive utterances) in the sense that emotives do things to the world. He writes: 'Emotives are themselves instruments for directly changing, building, hiding, intensifying emotions, instruments that may be more or less successful' (105). Applying this concept to (medieval) literature, it becomes clear that emotives as 'uttered' in texts may produce or strongly influence the emotions of (people in) its audience. Therefore, emotives do not only contain a potentially performative dimension, but also a rhetorical one, which means that they can be used to bridge the gap between the realm of the text and that of the audience.

This brings us back to the work of Rosenwein. She proposes the following 'definition' of emotions: 'there is a biological and universal human aptitude for feeling and expressing what we now call "emotions." But what those emotions are, what they are called, how they are evaluated and felt, and how they are expressed (or not) – all these are shaped by "emotional communities".' According to her, people lived – and live – in such 'emotional communities.' Emotional communities, she writes, are 'groups – usually but not always social groups – that have their own particular values, modes of feeling, and ways to express those feelings' (*Generations of Feeling* 3). These emotional communities can be defined either broadly or narrowly, depending on the researcher's preference and aim. Any given society at any period of time will likely contain more than one emotional community, and these communities are rarely entirely separate. People move (and moved) continually from one community to the other, adjusting their emotional displays and their judgments of weal and woe to these different environments ('Worrying about Emotions' 842). For the purposes of the current thesis, the emotional community to be analyzed is the audience for Middle Dutch Arthurian romances, which, as we already established, can be best described as a general 'elite' audience: the Arthurian genre was neither court literature nor urban literature.

Closely related to Rosenwein's concept of emotional communities is the older term 'emotionology', which was coined by historians Peter and Carol Stearns in 1985. It refers to 'the attitude or standards that a society, or a definable group within a society, maintains toward basic emotions and their appropriate expression [and] ways that institutions reflect and encourage these attitudes in human conduct' (Stearns and Stearns 813). Emotionology is thus about what people think about feelings they will eventually feel: about what people thought about, for example, crying in public, showing anger, et cetera. The Stearnses' concept, however, problematically turned out to only be suitable for the modern period since they based their research on emotionology solely on explicit (modern) advice manuals (824). Nevertheless, this notion of historical 'etiquette' around emotions has proven to be very influential among medieval literary scholars.

Dutch medievalist Laura van der Wijden, for example, argues that descriptions of emotional displays can only be understood by the norms of the time in which they were written down. For her research into the crying behavior of medieval people, Van der Wijden first mapped out the conventions around crying in the Middle Ages. Firstly, in the Middle Ages weeping was seen as a requirement to properly profess the faith and a condition for sincere repentance and penance. In the Bible, many instances can be found in which persons

with an exemplary function, such as Christ and Mary, cry over something (Van der Wijden 28). Secondly, according to the medieval humor theory, tears bring relief: crying keeps the body healthy. In this context, it is interesting to note that one of the most important behavioral norms of the period was moderation, also in the display of emotions (29). This means that tears were only shed over situations or events of actual importance. The crying behavior of medieval people as displayed in narrative texts of the time, is therefore very telling of what was considered important (enough). According to Van der Wijden, the message that a text wants to convey seems to correspond with the crying behavior of the characters. Certain tears belong to certain situations, and these tears underline the seriousness of the matter (34). Possibly, her findings on crying behavior also pertain to displays of (devotional) compassion in the *Queeste vanden Grale*.

The previously mentioned historian Herman Roodenburg agrees with Reddy and Rosenwein's historical conception of emotions, but also points out a limitation to their cognitivist approach: he argues that emotions are not only situated in people's mental worlds, but also in their bodies and gestures. He therefore proposes an embodiment approach, that also incorporates the bodily and sensory dimensions of emotions (Roodenburg 43). As already briefly outlined in the introduction, late medieval religious practitioners were urged by preachers and artists alike to identify in a highly sensory and emotional manner with the cruel and bloody details of Christ's suffering (45). Here, we arrive at the beforementioned rhetorical device of 'pathopoeia.' This pathopoeia was a direct result of the affective piety emerging in the twelfth century and can be found in a variety of media from the thirteenth century onwards: in Passion narratives, Passion paintings, Passion sermons and Passion plays. The oldest of these different types of Passion media were the Passion narratives, which narrated Christ's Passion and crucifixion, often in the most graphic and gory detail. These texts found a large audience all over Europe, especially in the course of the fourteenth century, when they were translated into the vernacular (46). Imaginably, the most emotional part of the Passion narratives was the description of Christ's physical ordeal. Roodenburg writes: 'through picturing its gruesome details as vividly as possible the texts aimed to rouse and deepen the believers' empathy, to have them experience in their imagination all the savagery done to him and thus move them to tearful compassion and contrition' (49). Interestingly, many of the cruelties depicted in Passion media of the period were never mentioned in the Gospels. Rather, they were invented by writers and artists to heighten the emotional appeal of the texts and artworks (53).

Clearly, the primary function of the medieval Passion media was performative: they were meant to do things. More specifically, they were meant to evoke emotional responses in their audiences, preferably accompanied by bodily emotional displays such as weeping. To achieve this, Passion narratives inspired their audiences to mediation, to practices of ruminative reading, listening, or copying (51). Roodenburg argues that such practices may be construed as what anthropologist Birgit Meyer has described as a religion's 'sensational forms,' a concept that was already touched on in the introduction (47). According to Meyer, form receives far too little attention in the study of religion: 'Form is regarded as something that distracts from and is merely a necessary vehicle of content' (Meyer *Aesthetics of Persuasion* 750). Her notion of sensational form is based on the idea of religion as a practice of mediation between the level of the human and the level of the divine (God). She explains (751):

> Sensational forms are authorized modes for invoking and organizing access to the transcendental that shape both religious content (beliefs, doctrines, sets of symbols) and norms. Involving religious practitioners in particular practices of worship and patterns of feeling, these forms play a central role in modulating practitioners as

> religious subjects. Thus, sensational forms are part of a specific religious aesthetics, which governs a sensory engagement of humans with the divine and each other and generates particular sensibilities. Religions operate through historically generated sensational forms that are distinctive and induce repeatable patterns of feeling and action.

According to Meyer, religion revolves around the link between humans and the divine, and in order for that link to be experienced as genuine, sensational forms must be persuasive (757). Importantly, sensational forms emerge over time: they are not fixed, which means that they can be subject to contestation and abandonment (752). Following Roodenburg's interpretation, the medieval Passion media thus induced sensory practices – sensational forms that were supposed to bring the believers listening to, ruminating, or copying these texts closer to the level of God. Consequently, the believers may have experienced the presence of Christ and, by extension, God, in a seemingly immediate manner (753). In other words: these sensational forms enabled modes of emboying the divine.

Another one of Meyer's helpful concepts, also mentioned by Roodenburg, is what she calls the 'aesthetics of persuasion.' According to Meyer, aesthetics is part of everyday religion, and this aesthetics offer sensational forms that 'repeatedly persuade people of the truth and reality of their sensations.' Such an aesthetics of persuasion is embedded in the repeating structures of religion – the people 'persuaded' are already constituted as 'particular religious subjects with certain desires and doubts.' Sensational forms and the aesthetics of persuasion are interconnected: through sensational forms, believers are convinced of the truthfulness of the connection between them and the transcendental or God. The aesthetics of persuasion can therefore be described as a rhetorical concept responsible for the so-called 'truth effects' of religion (Meyer *Aesthetics of Persuasion* 756). Returning to the rhetorical device of pathopoeia, we can use Meyer's concepts to reconstruct the religious workings of Passion narratives. The religious pathopoeia inherent to these narratives was responsible for evoking sensory and bodily types of engagement – including practices such as listening, kneeling, ruminating, praying and/or copying -, and through these practices believers were persuaded of the truthfulness of their connection to Christ and God that was postulated in these narratives. This process in turn evoked emotional responses in the believers.

2.2. Emotions in Arthurian texts

As has become clear, the affective Passion narratives written from the thirteenth century onwards are of a distinctly performative and rhetorical nature. Importantly, medieval literary texts also tend to contain a rhetorical dimension, in which the display of emotions plays a substantial part. As Brandsma, Larrington and Saunders write: 'Literary texts, in particular romance texts, not only represented characters as experiencing emotion and reacting emotionally to the behaviour of others within the text, but they also, intentionally, evoked and played upon emotion in the audiences who heard and saw them performed or read' (Brandsma, Larrington and Saunders 7). Arthurian stories had probably been orally circulated since the sixth century, the time of the 'historical' Arthur, and were recorded in writing and edited in the twelfth century. Particularly in the first generation of Arthurian novels, produced in the second half of the twelfth century and especially in the last quarter, we see that the writers were aware that their work would take on a life of its own. A recorded text can be read by anyone, while an oral story is 'attached' to its narrator. In these written novels, the first-person narrator acts as a built-in reciter, as a guide to the audience. According to Brandsma, the so-called 'mirror function' plays a crucial role in this audience-guidance. The basic pattern of this emotional mirror function is as follows: a character that is of little or no

importance to the story (the mirror character) receives a remarkable amount of attention in the text and explicitly shows a certain emotion as a spectator. This can be any emotion. The portrayed emotion influences the listener: neurologically speaking, people are automatically inclined to share an emotion that is presented to them (Brandsma 'De X-factor' 321). Therefore, by looking at the use of these types of mirror characters and the emotions they radiate, we can map out what the medieval author wanted his audience to feel in certain scenes, also when listening to a story repeatedly (322).

Arthurian literature offers a fruitful corpus for the study of emotion in medieval literary texts. Literary texts in general draw attention to normative behaviors: they model appropriate reactions within the text to guide the audiences' responses, and they comment on bizarre or inappropriate reactions. This means that medieval literature can tell us much about emotional norms within different medieval societies at different times. Arthurian romances, with their fixed points of love and loss, their emphasis on the supernatural and enchantment, and its emotional extremes, form a scholarly goldmine for emotional analysis (Brandsma, Larrington and Saunders 8). Tellingly, Frank Brandsma has dubbed emotions 'the X-factor of Arthurian romance'. It might therefore not be surprising that plenty of academic work has already been devoted to the study of emotions in Arthurian literature. Illustratively, a volume of the 'Arthurian studies' series dedicated to this subject was published in 2015, called *Emotions in Medieval Arthurian Literature*. As the editors of this volume write in their introduction, the interest in the emotional aspects of Arthurian literature is at least partly due to the so-called 'affective turn' in the humanities and social sciences, of which the work of medieval historians such as Barbara Rosenwein, Sarah McNamer and Piroska Nagy is exemplary (Brandsma, Larrington and Saunders 6). This affective turn initiated at the end of the previous century when ideas of Cartesian dualism were exchanged for phenomenology. This meant that the connections between body and mind, self and world, thinking and feeling became prominent in disciplines such as philosophy, psychology and neuroscience. Consequently, affect became an important subject across the humanities and the social sciences (Saunders 31).

Despite this growth of emotion studies in the field of Arthurian literature, the Middle Dutch *Queeste* has so far been neglected in scholarly work on emotions in Arthurian material. However, the source text of the *Queeste*, the *Lancelot-Grail* cycle, has been subject to an emotional analysis: drawing on the work of Jean Paul Sartre, medievalist and critical theorist Jane Gilbert has used the so-called 'emotion-magic trope' to analyze emotions in the prose *Lancelot*, the first text in the cycle. She writes: 'According to Sartre, when I am being emotional, I am living in a world that is immediate – without instruments, distance or deferral. These latter characterize the utilizable, instrumental world. Emotion is therefore a species of magical thinking' (Gilbert 14). Importantly, Gilbert adheres to the idea that emotion is only felt in relation to what we perceive to be another psyche (16). In other words: 'Emotion is no longer about my (effective or ineffective) activity in the world, […] but about how something-someone comes over me. I suffer the world, via the other's psyche' (17). In the prose *Lancelot*, Gilbert writes, Lancelot himself is 'living (fictional) proof of the overwhelming objective reality of interpsychic relations and of its devastating effect on normality.' This especially comes to the fore in Lancelot's love for Guinevere: 'His love and and its behavioural expressions, his prowess and nobility, belong to the magical mode of existence and they carry the Arthurian world out of its rational paths' (18).

There is, Gilbert continues, therefore an indirect association between magical phenomena and emotional intensity. She distinguishes two ways of being-in-the-Arthurian-world in the prose *Lancelot* (21):

> Through its protagonist and distinctive effect, the text manages patterned shifts between, on the one hand, a realm that, following Sartre, I have been calling 'instrumental': a world conceived as 'an organized complex of utilizable things' […], characterized by relatively distinct subjects and objects, ordered social structures, strategic thinking and deferred gratification; and on the other, an 'immediate' world in which overriding interpsychic realities create eerie linkages and transitivities, and whose power, though intermittent and unpredictable, dissolves every element of the instrumental world with which it comes into contact, promising 'some absolute, massive modification of the world' […] which is at once feared and priceless.

In the prose *Lancelot*, Being-in-the-Arthurian world is being open to the reality of others' existence and to the emotional effect that this existence has on us (30). Possibly, this quality of the Arthurian world is also visible in the Middle Dutch translation of the *Lancelot-Grail* cycle.

2.3. *The* Queeste vanden Grale *as an Arthurian text*

The object of the current study, the *Queeste vanden Grale*, is one of the many Arthurian stories written in the medieval Low Countries, a genre that had its heyday in the thirteenth and fourteenth centuries (Besamusca and Brandsma 1). Thanks to years of intensive research by numerous scholars, a lot is already known about the corpus of Middle Dutch Arthurian texts, which consists of a combination of translations from French sources and original Middle Dutch compositions. The specific historical situation of the Low Countries in the late Middle Ages, especially the multilingual culture of the county of Flanders at the time, enabled for the rapid production and spread of texts in the vernacular. From Flanders such texts quickly spread to the duchy of Brabant and to other regions. Middle Dutch Arthurian texts were presumably meant for a broad audience of cultured laymen, rather than for members of the highest court circles, who would have preferred their tales in French. According to Besamusca and Brandsma, this audience 'is to be found in the circles where well-to-do city dwellers and nobility meet' (2).

At the time that the Middle Dutch Arthurian texts were written, the Low Countries existed on a linguistic and cultural crossroads. Scholars of Middle Dutch literature Bram Caers and Mike Kestemont have argued that because it consisted of an 'archipelago of local centres of political power, connected to each other through political alliances, marriages and intense cultural exchange,' the Low Countries functioned as a mediator and link between different cultures and linguistic regions in Europe, most notably as an active interpreter between the Romance and Germanic spheres (Caers and Kestemont 8). According to them, the border between the Romance and Germanic dialects has defined the Low Countries in cultural terms. This border divided the area into a large, northern Dutch-speaking part, and a smaller French-speaking part in the south (12). As a result, the Low Countries functioned as a melting pot and a thoroughfare of cultural and political ideas throughout the ages. Consequently, they argue, the literature produced in this area was able to take the middle ground between French and German high culture, and Middle Dutch Arthurian literature should therefore be understood against this backdrop (14).

The translation of the *Lancelot-Grail Cycle*, of which the *Queeste vanden Grale* constitutes the middle part, was produced in Flanders around 1280. This translation of the cycle in verse, which is known to us through adaptations in the *Lancelot* Compilation, follows its French example very closely. The three books of the cycle together form the core of the *Lancelot* Compilation, and they are accompanied by seven other, shorter Middle Dutch Arthurian romances (Brandsma 'Translations and Adaptations' 160): *Perchevael, Moriaen,*

Wrake van Ragisel, Ridder metter mouwen, Walewein ende Keye, Lancelot en het hert met de witte voet, and *Torec*. The *Queeste*, therefore, quite literally forms the center of the compilation. Medievalists like Bart Besamusca, Jozef Janssens and Willem Kuiper have already studied the three core texts in comparison to their French source texts. However, it is still unclear how many translators were involved in the translation of the cycle: it may have been the work of one, two, or even three translators. What we do know is that the threefold Middle Dutch translation was already a cohesive whole when it reached the compiler of the *Lancelot* Compilation (167). Furthermore, Janssens has observed that in the *Queeste* the French original is often misunderstood and misrepresented. This last issue may be due to a conscious translator's perspective: speculatively, the translator deliberately tried to shorten the text to cut out the theological discussions (Janssens 33).

Outside of the context of the compilation, the *Queeste vanden Grale* as an individual text is often neglected. This is especially remarkable for two reasons. Firstly, Chrétien's *Conte du Graal*, the very first chivalric Grail romance, was written in the Low Countries: he was asked to write it by the Count of Flanders, Philips of Alsace. Secondly, there are few places in the world today where the medieval Grail legend is more alive than in Flanders: in Bruges the Procession of the Holy Blood has been held annually for over seven hundred years (Caers and Kestemont 7). Because of this cultural importance of the Grail romances, especially for Flanders, one might expect there to be more scholarly attention for the *Queeste*. The Dutch Arthurian scholar Marjolein Hogenbirk has pointed out that the strong connection between the Grail romances and the county of Flanders is visible in the amount of 'reactions' to Chrétien's *Conte du Graal* in this area. Illustratively, the *Conte du Graal* itself was translated to Middle Dutch. This translation is known to us as the *Perchevael*, and it has only survived in fragments. However, an adaptation of this original text can be found in the *Lancelot* compilation (Hogenbirk 'Back to Basics' 53). Furthermore, two original Middle Dutch texts, the *Moriaen* and the *Ridder metter Mouwen*, both to be found in the *Lancelot* Compilation as well, may be regarded as critical reactions to the *Conte du Graal* (54). Such intertextual connections are illustrative of a more general tendency in Arthurian literature: Arthurian romances generally tend to display a high level of intertextuality. Hogenbirk even refers to medieval Arthurian romance as 'the intertextual genre *par excellence*' (Hogenbirk 'Intertextuality' 186).

3. Approach

Medievalists Simon Smith and Roel Zemel have argued that the corpus of Middle Dutch Arthurian materials is quite homogenous: in terms of the characters, narrative structure, and ideology, all the texts follow suit. Even though the Middle Dutch writers introduce new heroes, like Moriaen and the Knight with the Sleeve, the rest of the 'cast' of characters is standard and the adventures that they encounter follow generic patterns (Smith and Zemel 113). Among this homogeneity, the *Queeste vanden Grale* is the odd one out: even though many of the characters are familiar and the structure of the text indeed follows suit, the work is quite different from the other Middle Dutch Arthurian texts in terms of theme. This is mainly caused by the fact that, in contrast to the quests taken up in the other worldly romances, the quest for the Grail is of a religious nature. Especially the sacrament of the Eucharist plays an important role. In the next chapter, it will therefore be assessed to what extent the *Queeste* contains a Eucharistic message. To investigate how compassion is deployed to convey this Eucharistic message, an emotional analysis will be performed in the chapter thereafter. The current chapter aims to outline the theoretical framework and method underpinning that emotional analysis.

3.1. Theoretical Framework

For the purposes of the forthcoming emotional analysis, (literary) displays of emotion are regarded as performances, taking the word 'performance' in its widest sense. In doing so, the work of historians Maddern, McEwan and Scott is adhered to, taking their conception of emotions as not universal or ahistorical as a starting point. Indeed, we cannot assume to understand past emotions simply because we experience emotions ourselves too (xv). In the introduction to their book *Performing Emotion in Medieval and Early Modern Worlds* they write: 'The study of the history of emotions can be nuanced and enriched by attention to performance, since our emotions, sometimes considered to be 'internal' features of ourselves, are anticipated and produced through certain bodily acts and naturalized gestures' (Maddern et al. xiv). Certain bodily acts and gestures together form an emotional performance, of which the (interpreted) meaning differs per group, situation, society, culture, and period. Conversely, this means that emotional displays in general can be telling of the historical context in which they are performed. It is therefore assumed that displays of compassion in the *Queeste* contain information about the emotional life of the text's audience.

Furthermore, following cultural anthropologist Monique Scheer, the forthcoming analysis is partly grounded on the idea that such displays of compassion are necessarily embodied. To arrive at her theory on the embodiment of emotions, it is necessary to summarize her general ideas on the performance of emotions first. In her famous article 'Are Emotions a kind of Practice?' Scheer aims to integrate emotions into the so-called 'theory of practice', which emerged at the intersection of philosophical phenomenology, sociology, and anthropology and concerned itself with overcoming the divisions between subject/object, mind/body, and individual/society. She starts her argumentation off by pointing out that it is now generally agreed that emotions are not simply something people experience, it is also something they do: 'We have emotions and we manifest emotions' (Scheer 195). These two processes, she continues, are often incorrectly thought of as being separated from one another. Fortunately, 'Recent theorizing in consciousness studies and the philosophy of mind has opened up an interesting possibility for solving this dichotomy of "inner" feeling and "outer" manifestation. Under the rubric of Extended Mind Theory (EMT) a number of scholars have argued that we need not think of experience and activity as separate phenomena, but instead

view experience itself as something we do—and that we do with our entire bodies, not just the brain' (196).

This perspective is also adopted by a family of approaches in cognitive psychology grouped broadly under the heading of 'situated cognition'. In affirming that cognition is linked to emotion, this group of scholars adheres to the assumption that cognition is not confined to a Cartesian mind separate from the body, but it itself always embodied, grounded and distributed. The research performed in this vein aims to show that cognition is not as tightly connected to the brain as formerly thought: according to these scholars, thinking is not only achieved conceptually, but also in the body's sensorimotor systems and in our environments (e.g. our social relations). In Scheer's words: 'The socially and environmentally contextualized body thinks along with the brain' (197). Emotions, when perceived as a part of cognition, can therefore not be separated from either the body, the mind, or the environment (198).

In practice theory, subjects are not viewed as prior to practices (or what people do), but rather as the product of them: a single subject 'is' (essentially) an individual's performance carried out in everyday life. When applying practice theory to emotions, Scheer continues, it is important to note that emotional acts are not only habituated and automatically executed movements of the body, but also encompass learned, culturally specific, and habitual ways of attending to one's own 'inner' experience. In other words: dependent on where or when we live, humans learn different ways of acting (or not acting) in accord with their emotions (200). In practice theory, body and mind are always intertwined. According to Scheer, the body is consequently shaped by 'habitus', which is a Bourdieuan term referring to overarching patterns of thought and behavior that are the deeply internalized. Habitus is composed of social conventions, rules and values that guide our everyday practice. The habitus functions as embodied history, which means that the body contains history at multiple levels. She writes:

> Practices are guided by what Bourdieu calls the "practical sense" stored in the habitus. Individuals behave according to the patterns that their community (class, milieu, subculture) requires, but not just in the sense of deliberately learning rules of "appropriate" behavior—as formulated in etiquette manuals—and "obeying" them. Practice theory is more interested in implicit knowledge, in the largely unconscious sense of what correct behavior in a given situation would be, in the "feel for the game." Thus, practices are skillful behaviors, dependent (as the term suggests) on practice until they become automatic.

Reconstructing emotions as practices thus implies an active doing, not only a passive undergoing of emotions (206). Emotions involve a wide range of bodily processes: from facial expressions to the production of tears and sweat and from firings of neurons to changes in heart rate and breathing. Some of these responses are conscious and deliberate, while others are completely inadvertent and unintentional (207). Emotions are always embodied: without a vehicle for experience, emotions cannot be described as such (Scheer 209; Roodenburg 45). Furthermore, (bodily) expression of emotion is key to using emotions as means of exchange in communication. When an emotion is performed for this purpose, its success is dependent on the skill of the performer and on the skill of the audience to interpret it (214). Regarding the *Queeste vanden Grale* as a rhetorical text, the emotions displayed by the characters can be reconstructed as performances to be interpreted by the audience.

Taking Judith Butler's theory on the performativity of gender as an example, it may be argued that emotional performances function as 'repeated acts within a regulatory frame that produce meaning and give the appearance of stability' (Maddern et al. xviii) Emotions can therefore be constructed as repeated stylizations that are enacted through the body and, by

extension, through texts, arts and rhetorical devices. Illustratively, Sarah McNamer concludes from her study of Middle English affective meditations on the Passion that emotions can be willed, faked and performed through the repetition of scripted words. Compassion can therefore be brought into being (become 'true') through such 'manifest fakery' (McNamer *Affective Meditation* 13). Following this idea, the *Queeste* is regarded as a device that stabilizes and propagates ('scripts') a certain way of performing compassion.

3.2. Method

In terms of method, the work of the beforementioned scholar Frank Brandsma is adhered to. As pointed out earlier, one of his claims is that emotions are the 'X-factor' of the Arthurian romance. By this he means that the elaborate use of emotions in Arthurian romances formed the key to the explosive growth of the genre around 1200. Another important term that Brandsma often comes back to is that of 'the mirror function': a character who is not or hardly important to the story suddenly receives a lot of attention, and clearly shows a certain emotion in reaction to what happens in the scene. This can be any emotion. The effect of this is that the audience is automatically inclined to perceive this emotion and 'absorb' it. In other words: the audience is supposed to mirror the emotion of this 'mirror character' (321). Neurophysiologists Giacomo Rizzolatti and Corrado Sinigaglia have provided a neurological explanation for the workings of the mirror function: the so-called 'mirror mechanism.' The mirror mechanism is a basic brain mechanism that 'transforms sensory representations of others' behaviour into one's own motor or visceromotor representations concerning that behaviour.' Central to this mechanism are 'mirror neurons', which are neurons that fire both when individuals perform a certain motor act and when individuals see others performing a motor act with the same goal (Rizzolatti and Sinigaglia 757). According to the location in the brain where these neurons fire, they may fulfil a range of cognitive functions, including emotion understanding. In the case of emotions, the mirror neurons react not only to directly experienced emotional triggers, but also to representations of emotional reactions. The neurological evidence shows that observing other people's emotions may have the same emotional effect as one's own direct experience of the same emotion (761). The 'mirror function', being a rhetorical instrument that connects the text – which was meant to be recited - directly to its audience, might give us information about which emotions and which scenes were supposed to receive more attention than others.

Drawing attention to the mirror function in a literary text such as the *Queeste* may also solve a methodological issue pointed out by McNamer. According to her, the 'literariness' of literary texts – e.g., qualities such as wordplay, poetic writing and formal intricacies - is exactly what makes it so difficult to bring them into conversation with the field of the history of emotion as it is currently configured. Problematically, she writes, 'a distinctive pattern has emerged, in which the more literary the text, the less likely it is to be regarded as a valuable source for the history of feeling.' Such texts, it seems, are often considered as untrustworthy witnesses to how people really felt (McNamer 'The Literariness of Literature' 1435). Therefore, McNamer argues, literary texts should not only be regarded as documentary evidence or representations of what exists or has existed in a given culture, but also as generative devices: literary texts can serve as 'affective scripts, capable of generating complex emotional effects in those who engage with them' (1436). By making use of Brandsma's notion of the mirror function, this generative aspect of literary texts can be examined.

However, there are more techniques that can be used to evoke a certain emotional response in an audience. Having close read the affective meditation *The Wooing of the Lord*, McNamer argues that this text deploys several techniques to performatively move the reader

to a compassionate response to Christ's suffering and death. Two of these techniques are deemed relevant for the current analysis. First of all, it uses 'imaginative performance' as a primary means of producing emotion. This means that the reader becomes 'eye witness' to the Passion and Crucifixion of Christ. Often, visualization is a crucial element of this. Secondly, Christ is not portrayed as a regal figure but rather as 'Jesus': 'a pitiable human victim who stoops under the weight of the cross; suffers pain and humiliation as he is stripped, whipped, and covered with spit; submits to utter subjection as he is forced to ascend the cross; and bleeds so profusely that his body is a river of red' (McNamer *Affective Meditation* 29). In the forthcoming analysis, it will be assessed to what extent these two techniques are also deployed in the *Queeste*.

Furthermore, according to McNamer, the performance of compassion is largely a function of gender performance in the sense articulated by Judith Butler: to perform compassion is to perform a female gender role (119). Building on new models of gender, Stephanie Shields has suggested that gender is a fluid construct 'that must be negotiated in relationship with others and that is challenged by changing social contexts.' Gendered emotion such as compassion is therefore also fluid: 'it is not a feature of an achieved gender role, but an always-in-progress negotiation of gender practice' (Shields 93). McNamer argues that the Middle English affective meditations of the Passion that her findings are based on can be seen 'as a culturally specific technology for producing the conjunctions of affect and gender' (McNamer *Affective Meditation* 13). Within this genre, the emotion of religious compassion is feminized in ways that do not necessarily apply to the genre of the Grail romances: for instance, the audience is addressed as female and identification is fostered with Christ's mother Mary (126). However, the conjunction between compassion and femininity postulated in these texts may still be visible in the *Queeste,* and the *Queeste* may therefore also play a part in the production of this conjunction. This will be examined by means of comparing the compassionate responses of the male characters in the text to those of the female characters. Furthermore, the way in which compassion was expressed will be taken into account: if the performance of compassion (directly or indirectly) refers to a gender or entity with a certain gender (for example the Virgin Mary), this compassion will be labeled according to this gender. It is expected that this examination will show, in McNamer's words, that 'masculinity inhibits, or ought to inhibit, the direct, public expression of compassion and sorrow' (140).

On a more practical level, the work of medievalist Barbara Rosenwein again proves useful. Since the object of study here is a work of literature, the forthcoming analysis is necessarily based on words. Rosenwein considers words crucial to emotional life, which is why she works by mapping emotional vocabularies, usually presented in tabular form (Rosenwein *Generations of Feeling* 6). For the purposes of this thesis, this method is loosely followed and elaborated. The fragments in which compassion is expressed are put in a table, always followed by: a translation of the fragment; a characterization of the compassion shown or evoked (by whom is the emotion felt and/or expressed? To whom or what is the compassion directed? What triggered the emotional expression?); the 'gender' of the emotional display (male M, female F or undefined X); and finally, an interpretation (what function does this display of compassion serve?). Naturally, emotions can be expressed in a multitude of ways, and this is no different in the case of fictional ('literary') characters. It is therefore crucial to not only consider what the characters 'say', but also what they do. To reiterate, the idea underpinning the analysis is that emotions are not only performative, but also always embodied. Without a vehicle for experience, emotion cannot be described as such. Therefore, bodily expressions of emotions such as crying, sweating or falling to the ground will also be taken into account in the forthcoming reading of the *Queeste*.

To be able to draw conclusions about the role of compassion in the *Queeste*, an overview of displays of compassion in the text will be created in the form of a table (appendix II). Through close reading, it will first be established which textual fragments contain and/or evoke compassionate responses. The (implicit) definition provided by McNamer emphatically centers on religious compassion, revolving around compassion for the bodily suffering and frailty of the human Christ. This approach to the meaning of compassion is too narrow to capture the full range of compassionate responses to be found in the *Queeste.* In determining which fragments to include in the table, the broad definition of 'compassion' as used by Martha Nussbaum is therefore adhered to: compassion as 'a painful emotion directed at another person's misfortune or suffering' (Nussbaum 31). However, for the purposes of the current analysis this definition is complemented with the assumption that compassion can also be felt for oneself.

While close reading the text, the focus will not only be on explicit descriptions of compassion ('he felt sorry for him'), but also on implicit displays of compassion ('he noticed that the man was in pain'), and on instances in which the text presumably aims to evoke compassion in the audience ('he was crying/bleeding heavily'). For each fragment that will added to the table, the following components will be provided: a translation of the fragment; a characterization of the compassion shown or evoked (by whom is the emotion felt and/or expressed? To whom or what is the compassion directed? What triggered the emotional expression?), the 'gender' of the emotional display (male M, female F or undefined X) and finally an interpretation: what function does this display of compassion serve? In providing such an interpretation, special attention will be paid to three techniques already mentioned in the 'method' paragraph: 'imaginative performance' as a means of producing emotion; portraying Christ as a pitiable human victim; and Brandsma's mirror function. When one of these techniques is deployed, it will be mentioned explicitly in the table.

Ultimately, the aim of this thesis is to detect how the (religious) emotion of compassion is used in the text to convey a Eucharistic message. Therefore, it is necessary to first establish what this Eucharistic message is exactly, before diving into the emotional analysis. To analyze the Eucharistic message of the text, firstly the background of the Grail as an object in literature will be summarized. Next, the text will be close read in its entirety. Special attention will be paid to descriptions of sightings of the Grail, references to Christ's flesh and blood and to the position of Galaad among the other characters. Expectedly, these elements will together point at a cohesive Eucharistic message. Cohesiveness, however, is a difficult goal to achieve when working with the *Queeste vanden Grale*: it is a long and complex text, influenced by many religious and non-religious traditions. For example, the author of the French source text of the *Queeste*, the *Quest del Saint Graal*, presumably had strong Cistercian connections (Barber 153). In the Middle Dutch text this is still visible in the fact that many religious figures are dressed in a white habit. When Galaad comes to Arthur's court for the first time, for instance, he is escorted by an 'out man', 'gecleet met witten clederen' (ll. 287-288).

Moreover, in the *Queeste*, the knights of the Round Table are confronted with various symbols, persons, phenomena, and visions, which they often find difficult to decipher. That is why other characters frequently come to the rescue, hermits in particular: solitary figures who have a special relationship with God. The conversations that the knights have with these hermits are therefore religious in nature: the adventures of the knights are intended as messages from God, and the hermits help the knights to determine what these messages are. These dialogues are therefore useful in detecting the Eucharistic message of the text, since the hermits sometimes reveal hidden motifs in the miracles surrounding the Grail. Despite the explanations provided by the hermits, the multiplicity of meaning that is present in the *Queeste* makes the text quite hard to read, and even harder to interpret. Furthermore, there are

fragments in which the Middle Dutch translator seems to have been confused himself: sometimes, different names for the same character are interpreted as separate characters. To avoid disorientation, a list of characters is therefore included in the appendix (appendix I).

4. Analysis

4.1. Part 1: the Eucharistic Message of the Queeste

The current chapter is divided into three parts. Firstly, the background of the Grail of the romances is lined out, and the various sightings of the Grail as described in the *Queeste* are put under scrutiny. Secondly, the attention will turn to the sacrament of the Eucharist as it was performed in the late Middle Ages, and several references to this sacrament and to the reality of Christ's flesh and blood in the *Queeste* will be interpreted. Finally, the position of Galaad among the other characters in the text will be examined, to identify how and why he should be the one to successfully complete the quest for the Grail. Taken together, these three parts will constitute the Eucharistic message of the text.

4.1.1. The Grail of the *Queeste*

In the Grail romances, the Grail was presented as an intensely religious object, even though it had never been a part of official church belief. Chrétien de Troyes, the one to create the concept of the Grail, presents it as a mysterious and holy object in his *Conte du Graal*. The beforementioned medievalist Richard Barber writes that 'the Grail in Chrétien is no more and no less than what he himself says it is.' In other words: 'there are no hidden meanings, no agenda of ritual or symbol or allegory' (Barber 91). The reader is told that the Grail, which is brought inside by a girl, is a dish of unclear size, that contains a single host: the piece of bread that is used in the celebration of the Eucharist. This explains why Chrétien considers the Grail to be holy. Before Chrétien, the word 'grail' could already be found in other romances and in written records of the period, which shows that it was in current use. In these texts, a grail is simply a kind of large platter, in the context of a meal or feast – a normal, secular object. The word itself is therefore not an invention of Chrétien (95). In the *Conte du Graal*, the Grail is not necessarily the central point of the story. However, Barber points out, the combination of the sacred and the mysterious surrounding the Grail aroused the curiosity of readers or listeners, and ultimately fired other authors' imagination (93). The first writers to be inspired by the *Conte du Graal*, including the writer of the Middle French *Lancelot-Grail* cycle, turned Chrétien's object of mystery into a part of the central drama of Christian faith: the Crucifixion. In this narrative, the Biblical figure Joseph of Arimathea plays a crucial role. He was a wealthy and distinguished Jew, member of the Supreme Court. He ventured on the night of Jesus' death to ask Pilate for the release of the body, which he was granted. He took it from the cross and, wrapped in a shroud, carried it together with Nicodemus to Christ's tomb, which was hewn in a rock (Mark 15:43-46). Furthermore, he is described as the guardian of the Grail, the Grail being the dish from which Christ ate during the Last Supper, and which Joseph used to collect the blood from Christ's wounds while burying him in the tomb (Barber 93). The Grail is therefore also a relic of the Passion (116).

The so-called *Gospel of Nicodemus*, written towards the end of the fourth century, was very influential to this narrative. The hugely popular book, which was an extended version of the Biblical story of Christ's Passion, was translated into every language in Europe from a fifth-century Latin translation. Importantly, it relates the events after the Crucifixion in much more detail than the original, Biblical Gospels (117). It tells the following story (118):

> the Jews seize Joseph of Arimathea after he has buried Christ when he reproaches them for having him put to death. Joseph is thrown into prison in a windowless house, the doors of which are sealed. But when the Jews open the seals the next day, proposing to kill him, there is no sign of Joseph. Nicodemus (who is portrayed as one

> of the leaders of the Jews but at the same time a secret disciple of Christ) suggests that they send messengers in search of both Joseph and Christ, since there are reports that Christ has been seen in Galilee. Joseph is found, but not Christ, and when Joseph returns to Jerusalem, he gives an account of how Christ has appeared to him in prison, and had released him. The *Gospel of Nicodemus* ends with the questioning of three rabbis who have witnessed the ascension of Christ into heaven; they are examined by Annas and Caiaphas, the high priests, who assert that they have seen Christ 'crucified at the place of a skull and two criminals with him; and he was given vinegar and gall to drink, and Longinus the soldier pierced his side with a spear. Our honorable father Joseph asked for his body…'

Interestingly, there is no mention in the *Gospel of Nicodemus* of a vessel (or Grail) in which Joseph of Arimathea collected Christ's blood while burying him. It therefore seems likely that there is a lost intermediate version of the story of the burial of Christ, which introduced the theme of the collection of the holy blood. Barber has argued that if we look at the visual imagery of the period in which the Grail romances were written, it seems plausible that such a tradition existed (119). One of the earliest known images of the collection of Christ's blood at the Crucifixion can be found in the mid-ninth century Utrecht Psalter, in which an unidentified figure holds out a chalice into which the blood of Christ flows (121). It is well possible that the writers of the Grail romances were inspired by images such as this one.

From the beginning of the *Queeste vanden Grale* it is clear that the author presupposes that his audience is already familiar with the Holy Grail and all that it implies. Illustratively, when the stone with the sword in it washes up, Lancelot says to suspect that the 'adventure of the grail' is about to start (ll. 210-213). Later, a damsel who says to have been sent by Naschien the hermit, forebodes to the king the arrival of the Holy Grail:

> Het sal sijn vanden heilige grale, / Dat heden comen sal in dine sale / Ende voeden ten selven stonden / Die gesellen vander tavelronden (ll. 537-540).
>
> *It will be the Holy Grail, that wil soon come into this room, and will immediately feed all the members of the Round Table.*[1]

After hearing the damsel's words, the king senses that everything will be different once the Grail has been sighted. Therefore, he orders all the people present to prepare for an enormous tournament at Camelot,

> Datmen mach hier near / Af spreken over hondert jaar (ll. 553-554).
>
> *That people will still speak off in a hundred years.*

It is explicitly stated that the king uses the tournament as an excuse to see Galaad's knighthood, because he knows that once Galaad leaves the court to start his quest, he will never return (ll. 557-562).

That night, after the tournament, Arthur and the knights of the Round Table gather to eat together. When they have all taken their seat, something miraculous happens: the arrival of the Holy Grail. Firstly, a 'groet geluut' ('great noise') is heard (l. 621), so loud that everyone inside the castle thought 'Dat palays soude neder vallen' ('that the palace would collapse' l. 624). The noise is followed by a 'sonnescijn' ('sunshine' l. 627). The Holy Grail

[1] N.B. All English translations from Middle Dutch are by the author.

enters the room, covered with a white cloth, and nobody knows ‘hoet wech ginc no hoet in quam’ (‘how it left nor how it entered’ l. 656): as in Chrétien’s text, the Grail is shrouded with mystery. The room fills up with a sweet scent, as if (ll. 646-647)

> …al die specie van ertrike / Int palays hadden gesijn ter ure.
>
> *…all the spices on earth were at the palace at that moment.*

When the Grail has reached the table, it fills up with the foods that each of the people sitting at the table wants to eat (ll. 650-652). What the damsel had predicted has come true: the Grail serves as a source of nourishment. King Arthur is over the moon that God did a ‘sonderlinge’ (‘sinner’ l. 664) like him such an honor. Everyone in court is happy as well, because ‘God haers niet hadde vergeten’ (‘God had not forgotten them’ l. 670).

However, Walewein points out that they still were not able to see the Grail uncovered and in plain view. Therefore, he promises to search for the Grail everywhere, and to not return to court before seeing the Grail ‘in oppenbaerre’ (‘openly’ l. 704). The other knights follow his example and make the same promise (ll. 715-721): the quest for the Grail commences. Naturally, the king and the women staying behind are deeply saddened by this. Some of the women even want to join the men on their quest. However, a religious man (‘een goet man van religioene’, ll. 831-832) warns them: Naschien the hermit wants them to know that none of the wives and damsels is allowed to join in the search for the Grail, because ‘gi vallen mocht in sonden’ (‘they might fall into sin’ l. 841). He emphasizes the religious nature of the Grail by saying that (ll. 849-851)

> …dese queste en es niet / Van ertschen dingen, dise wel besiet, / Maer van heiligen dingen al.
>
> *…this quest is not about earthly things, that you can see, but only about holy things.*

The second time that the Grail is ‘sighted’ in the text, it is by Galaad’s father Lancelot. The text narrates that Lancelot arrives at a small chapel, which he cannot enter because the door is blocked. He looks inside and sees an altar covered with luxurious objects, and in front of the altar stands a candle holder with seven burning candles in it. Lancelot retreats and decides to lay down on the ground, by a cross (?) near the chapel. While Lancelot lies there asleep, an anonymous, ill-looking knight passes him, weeping and saying (ll. 2694-2700):

> Ay God, here van hemelrike,
> Weltijt sal comen vore mi
> Dat heilege vat, daer ic bi
> Van minen rouwe quite sal wesen?
> Ay God, was oit man vor desen
> In so groten ongemake
> Alsic ben om ene cleine sake.
>
> *Oh God, lord of the heavens, when will the time come that the holy vessel presents itself to me, and that I will be freed from my sadness? Oh God, was there ever a man before this one in so much discomfort as I am over such a small thing.*

Lancelot cannot respond to the knight: somehow, he 'gene macht hadde doe' ('did not have the power to' l. 2692), even though he can hear and see everything. Still asleep and unable to speak (or move), Lancelot witnesses the following miracle (ll. 2703-2712):

> … ende daer nare
> Sach hi daer den candelare
> Comen, die hi in die capelle vordien
> Met bernender kerssen hadde gesien;
> Nochtan hi nie gesien ne michte
> Wiene daer gedragen brochte.
> Daer na sach hi dat heilege vat,
> Dat hi gesien hadde vor dat
> Tes conincs Vischers: hem dochte das,
> Dattet dat heilege grael was.
>
> *And then he saw a candle holder coming, the one he had seen before in the chapel, when it was filled with burning candles; however, he had not seen who had carried it there. Then he saw the holy vessel, the one he had seen at the Fisher King's: he thought that it was the Holy Grail.*

Just as with the candle holder, Lancelot cannot see who or what is carrying the Grail; possibly it moves by itself. After praying to God and venerating the Grail, the anonymous, ill knight is healed (l. 2736). This sighting of the Grail shows that in the *Queeste*, the Grail is not only presented as a source of nourishment, but also as a source of healing. After the Grail has returned to the chapel, a squire arrives who wants to know how the (now healthy) knight is doing. From their conversation it becomes clear that the reason why Lancelot could not engage in the Grail miracle is his sinfulness. The squire says, for example (ll. 2768-2770):

> Hi mach wel sijn in menege hoeftsonden / Dat God niet woude gehingen van dien, / Dat hi miracule hadde gescien.
>
> *He will have committed many cardinal sins, if God did not want him to see the miracle.*

In other words: Lancelot is deemed too sinful to receive the privilege of openly seeing the Grail – he has committed capital sins. This demonstrates how the Grail has the power of rejecting sinners. This motif is common in narratives revolving around the miracles of the Eucharist, where those who try to take communion in a state of sin are punished in a variety of ways (Barber 149).

4.1.2. The Eucharist and the Grail

Building on this connection between the Holy Grail and the Eucharist, it will now be argued that the author of the *Queeste* envisages the Grail as a precursor of the chalice of the Eucharist. The Eucharist is the central sacrament of the Mass, which in turn was the central liturgical ceremony of the medieval Church. The ritual of the Eucharist came to being in the early Christian Church, when it was installed as an act of remembrance, revolving around Chris's Last Supper with his disciples. An important part of this Last Supper was the 'breaking of the bread,' which arguably became the earliest ritual of the newly founded religion and finds its origins in the Bible book of the Corinthians. This book contains a letter from Saint Paul, who relates how Jesus instructed his disciples to break bread and drank wine

in remembrance of him. The Eucharist therefore functioned as a commemoration of the Last Supper and as a thanksgiving for Christ's sacrifice during his Passion (Barber 135).

The relationship between the Last Supper and the Grail is alluded to in the *Queeste*. When Perchevael visits his aunt, who is a recluse, she explains to him why the primary Grail knight Galaad came to Arthur's court on Whitsunday. She points out that up until that point, three principal tables had existed in the world. The first one, she begins, is the table of the Last Supper, at which Christ ate with his disciples, and which fed 'beide die zielen entie lichamen' ('both the soul and the body' l. 3242). The second table is that of the Holy Grail. Behind this table is the story of Joseph of Arimathea, who set out to spread Christianity over the world. He gathered twelve hundred followers, whom were all afraid of food shortages. One day, these twelve hundred followers together bought twelve breads and started fighting over them. Joseph got angry and had everyone sit down. With the help of the Grail, he fed all twelve hundred people with just the twelve breads: here, the nourishing function of the Grail is emphasized again.

The third and final principal table, the Round Table, was initiated by Merlin, and he created a special seat for Galaad: anyone else who would try to sit on it would die or befall other horrors. For this reason, this wondrous seat was referred to as 'dat vreeselijc sitten' (l. 3362): the Perilous Seat. Aside from this special seat, the Round Table was meant as a table at which knights from all over the world could gather as equals (ll. 3307-3317):

> Bider tavelronden vindewi
> Dese werelt wel betekent, bedi
> Daer sijn ridders in gemeinlike
> Van alden landen van ertrike;
> Ende alse ridderen gratie gewinnen
> Dat mense wille ontfaen daer binnen,
> Si priesden haer geluc meer daer ave
> Dan men hen herde vele goets gave,
> Ende laten moder ende vader,
> Wijf ende kinder ende algader
> Om te sine geselle vandien.
>
> *At the round table we find the good part of the world, because there knights from all over the world come together; and when knights hear that they are granted access to it, they consider themselves more lucky than when they would be given goods, and they leave mother and father, wife and children and everything else behind to become a companion of it.*

In other words: if one is 'chosen' to sit at the Round Table one should leave everything else behind to be a 'geselle vandien,' just as Christ's disciples had to leave their home behind to follow Christ and spread his name around the world. Furthermore, as Percheval's aunt continues, Galaad's arrival at the Round Table on Whitsunday marked the start of the quest for the Holy Grail (ll. 3381-3382), in the same way as Christ's disciples were told on Whitsunday by the Holy Spirit that they should follow Christ around the world to spread the word of God (ll. 3367-3375). The *Queeste* therefore uses these 'three principal tables' to establish a symbolical connection between the 'gesellen' of the Round Table in search of the Grail and the disciples of Christ.

From being a commemoration and a thanksgiving, the Eucharist quickly turned into something more mystical: from the fourth century on, it became a symbol of the union of the individual Christian with the risen Savior. Barber explains (Barber 136):

> The presence of Christ in spirit among his followers became the belief on which the Eucharist centered, and slowly the doctrine emerged that this was not merely a spiritual phenomenon, but a real and physical fact. The bread and wine which had at first been symbols of Christ now became, for the believers, Christ's actual flesh and blood.

Much later, in the tenth and eleventh centuries, the papacy reformed and repositioned itself, and the ritual of the Eucharist was one of the means by which the Church asserted its power. Local rites and theologies were replaced by a centralized and unified doctrine and practice. Mass, which was formerly a simple gathering of believers, became a rite that could only be performed by a priest consecrated by a bishop, who in turn derived his authority from the Pope himself. As a result, the ceremony of the Mass became 'a product of religious imagination, (…) a theatrical display of splendor, light and richness' (137).

Acceptance of the doctrine of the Eucharist and priestly authority became crucial to showing one's true belief (138). The nature of the Eucharist therefore became a vital question in the struggle against heretical sects. Consequently, in the twelfth century there was a renewed emphasis on defining the nature of the sacrament and on the physical constituents of this central ritual of Mass. Barber argues that the Eucharist was used to raise a standard against the heretics, and the Grail romances of the time can therefore be read as a kind of 'call to arms' to the chivalry of Europe against the forces threatening the Church. Tellingly, it is literally stated in the *Queeste* that knights are meant to protect the Church (ll. 7303-7306):

> Om dat hi Goeds riddere sijt,
> Ende sijt gehouden talre tijt
> Te bescermene altoes sterke
> Met uwer macht die heilege kerke.
>
> *Because you are God's knight, and you are always responsible to protect the holy Church with all the power that you have in you.*

Interestingly, during the Fourth Council of the Lateran, it was decreed that every Christian had to attend Mass and take communion at least once a year. In the 11160 lines comprising the *Queeste vanden Grale*, thirty-three direct references to the Mass are included. Clearly, the Grail romances reveal the attitudes of the time (Barber 139). This is also visible in the focus on the physical reality of the Eucharist: the bread and wine as Christ's actual flesh and blood. Illustratively, in the *Queeste* phrasing such as the following is used to refer to the performance of the Eucharist: 'Ende alse die pape onsen here / Hem togede, …' (ll. 3483-3484), or 'Ontfaen corpus domini (e.g. ll. 7220-7221), which literally means 'to receive the body of the lord'. Following this choice of words, during the Eucharist the body of the lord (Christ) is literally 'fed' to the believers. This phrasing ties in with the doctrine of transubstantiation, in which the wine and bread of the Eucharist are the actual blood and flesh of Christ.

Unsurprisingly therefore, Christ's flesh and blood are important motifs in the *Queeste*. A fragment in which this is especially visible is the following. While riding his horse, Bohort spots a bird flying above him, and the bird lands into a nest filled with his own offspring. However, all the little birds are dead. Then something miraculous happens (ll. 6531-6537):

> Hi wonde hem selven sonder vorst
> Met sinen becke in sine borst,
> Ende dat bloet liep ut sinen wonden,

Ende die dode jonge tien stonden
Ontfingen allegadere dleven
Alsi dat bloet hadden beseven;
Ende hi starf selve mettien.

He wounded himself without hesitation, with his beak into his chest, and the blood streamed down from his wounds, and the dead younglings immediately came to live when they had consumed the blood; and he himself died at the same time.

This miracle is later explained to Bohort by an abbott: the bird is the 'Godssone' (l. 7259), Christ, and the younglings are the humans on earth, which were created by God. The moment the bird came to the nest in the tree symbolizes the moment that Christ was crucified. Like the bird gave the younglings life with his blood, Christ gave humankind life and he 'tracse uter hellen saen' ('pulled them from hell' l. 7266) when he was punctured in his side and the blood streamed out. Christ's blood, in other words, saved humankind from doom and sin. The symbolism of the bird reviving its younglings with his blood stems from the ancient story of the sacrifice of the Pelican. The pelican story narrates that a mother pelican gives birth to a brood of young chicks. As they grow, the chicks become violent toward the mother that has selflessly cared for them: they try to peck out her eyes. In anger she decides to kill her young, but after three days she regrets her actions and pierces her own side with her beak, so that her blood drips on the young. In turn they revive, and the mother pelican dies, having made the ultimate sacrifice for her children. The image of the mother pelican reviving her young can often be find in medieval bestiaries, which illustrates that it was a common symbol (Getty Museum). The fact that Christ showed himself to Bohort in the shape of a bird, therefore serves as a reminder for Bohort to die with Christ in his heart.

The climactic scene of the romance takes place at king Pelle's castle at Corbenic. Nine knights enter, who say to have come to dine with Galaad at the 'hoger taflen' ('higher table' l. 10302), and a few moments later a bed is brought in on which an old king lies. After all people who have not before been members of the Grail quest have been asked to leave, a man in bishop's habit descends from heaven on a chair, carried by four angels. The chair is placed on the table with the Holy Grail on it – a text on the man's forehead tells the remaining knights that the person in front of them is Joseph, 'die dierste biscop was / Vanden kerstenen' (ll. 10361-10362). The four angels leave and return with four attributes, one of which is a bleeding lance ('glavie'), which is held above the Grail so that 'bloet doe in sinen loep / Nederward daer in doe droep' ('the blood streamed down from the lance into it' ll. 10399-10400). According to the Gospel of John, this is the lance that was used to pierce Christ's side with (John 19:34). Importantly, the blood dripping from the lance is therefore Christ's. Then, Joseph proceeds to perform the 'sacramente (…) / Vander messe' ('the sacrament of Mass' *Roman van Lancelot* ll. 10408-10409): the Eucharist. The text describes how Joseph reaches into the holy vessel and takes out a host that looks like bread. Then, a childlike figure – possibly the Christ child - comes down from heaven, with a red complexion that seems to burn like fire. The figure (forcefully) enters the bread, and the people present clearly see 'Dattet hadde die vorme dan / Van enen geesteliken man' ('That took the shape of a spiritual man' ll. 10423-10424), before Joseph puts the host back into the vessel. The bread of the Eucharist thus literally transforms into a man before the eyes of the knights. Afterwards, from the holy vessel arises (ll. 10459-10461):

Enen man, die bloetde, bede
An die hande ende an di vote mede,
Ende andien lichame alsoe.

A man, bleeding from both his hands and his feet, and his body as well.

Indeed, the bleeding Christ himself appears before the men. Christ tells the knights that he does not want to conceal ('decken', l. 10469) himself in front of them anymore, and that he will now offer them 'Dat hoge gerechte' (l. 10480): the host. After they have received this spiritual nourishment, Christ gives Galaad his instructions. He tells him: 'Ic houde hier in mine hant / Die scotele daer God ute at, / Daer hi met sinen jongeren sat' (ll. 10500-10502): the dish of the Last Supper. He tells Galaad to go to Sarras, together with Perchevael and Bohort, as that will be the place where the Grail will be revealed to them in plain sight. After the man has ascended (to heaven?), Galaad heals the 'gemangirden koning' ('the maimed king') by coating his body with the blood from the lance, 'Ende hi genas daer ter stont' ('And he healed immediately' l. 10566). Apparently, this (holy) blood has a healing power.

4.1.3. Galaad, the Grail Hero

It is no coincidence that Galaad is the one to receive Christ's instructions on where the Grail will be revealed, as the text displays a clear hierarchy between the different characters. Only the three Grail knights are ultimately allowed to see the Grail: Galaad, Perchevael and Bohort, Galaad being the primary elect. Illustratively, Galaad's arrival to Arthur's court at the beginning of the text seems to have been highly anticipated: it is stressed multiple times that the king and his knights had been waiting for him to come. For example, when Arthur is introduced to Galaad, he says to Walewein (ll. 435-438):

> Live neve, wi hebben nu
> Galate, dat secgie hier u
> Dien wi entie van der tafelronden
> Begeert hebben so lange stonden.
>
> *Dear nephew, who we have here is Galaad, I tell you, the one that we and the others of the Round Table have been wanting to come for such a long time,*

Furthermore, Galaad is portrayed as a Christ-like figure. When he arrives at the 'castle of the damsels', for example, he is immediately welcomed very warmly, and the damsels say: 'Wi hebben begert sere / Uwe comste herde lange, here' (ll. 2273-2274). Galaad is their saviour, who saves them from the seven cruel brothers keeping them captive. The parallel to Christ is also visible in other fragments, especially towards the end of the quest. The clearest example of such a fragment is the moment in which the three Grail knights arrive at their final destination, Sarras, and they need to carry the table with the Grail on it inside the castle. They need an extra hand, so Galaad asks a crippled man with crutches who is begging for alms by the side of the road to help them. Understandably, the man is confused: how can he help them when he has not been able to walk on his own for ten years? Then Galaad says (ll. 10751-10752):

> Dine roke es niet,
> Stant op, du heves geen verdriet.
>
> *This is not the case, stand up, you have no sorrow.*

The man stands up

> al geganst ende al gesont,
> Als oft hi noit ere
> En hadde gehad gene dere.
>
> *all well and healthy, as if he had never had any ailment.*

This narrative can be mirrored to Christ's healing of a crippled man in Kapernaum (Mark 2:1-12). Furthermore, like Christ, Galaad appears to have the power of retracting souls from hell and sending them to heaven: according to the text, he transfers his ancestor Symon from hell to heaven (*Roman van Lancelot* ll.10131-10141).

The special position of Galaad within the quest is constantly emphasized. For example, the knights have barely left Arthur's court when Galaad is offered a shield that is solely meant for him to use: others are not allowed to wear it. Therefore, when king Bandemagus wears the shield, he is almost immediately attacked by a knight in white armour, who says to have been sent by God to avenge this 'sin' (ll. 1321-1332). The anonymous knight instructs the squire accompanying Bandemagus to bring the shield to Galaad as soon as possible (ll. 1333-1336):

> Ende hi hiet den sciltknecht also houde,
> Dat hi den scilt dragen soude
> Den warechtegen riddere te hant,
> Galate, ons heren seriant.
>
> *And he emphasized to the squire that he shou;d carry the shield to the true knight that it was meant for, Galaad, our lord's helper.*

When the squire has brought Galaad the shield, Galaad goes on to find the knight in white armour, who tells him the story of Joseph of Arimathea (ll. 1440-1614). Joseph, the knight relates, was a 'good and free' knight, who took Christ from the cross. Thirteen years after Christ's Passion, Joseph travelled from Jerusalem to the city of Sarras, together with many others. In Sarras the heathen king Emalas ruled, who at the time was at war with a powerful ruler, Tholomeus. Josep, Joseph's son, warned Emalas: if he would go to battle now, he would be slain. Josep fabricated a white shield with a red cross on it and gave it to Emalas. He also told Emalas the story of Christianity and of Christ's Passion and resurrection. He then instructed him that at the moment in battle that Emalas would have fear of death, he would have to bring out his shield and say (ll. 1481-1486):

> Socte here, van wies doet
> Ic dat teken drage al bloet,
> Helpt mi uter noet nu ter stont
> Al behouden ende al gesont,
> Ic sal uwe wet dan ontfaen
> Ende ane u geloven saen.
>
> *Sweet lord, of whose blood I carry the sign openly, help me out now, well and healthy. I will then receive your covenant and become a believer of your faith.*

Emalas was therefore supposed to appeal to God ('here'), and presumably the red cross on the shield was Christ's blood: a reminder of his death ('van wies doet / Ic dat teken drage al bloet'). Emalas did as Josep had told him, and when he looked at the shield, he 'sach dan / Daer in ene gecruesten man, / Die blodech was' (ll. 1493-1495): Christ at the cross. When he said the words Josep had taught him, he was redeemed from his enemy and won the battle, and when he returned to Sarras he was baptized Naschien. Afterwards, a man whose hand was slain off came to Naschien. Joseph put the mutilated arm on the shield, and it healed immediately - a miracle! However, the red cross on the shield had transferred to the arm, and the shield was left all white.

The knight in white armours continues to tell Galaad that that Joseph and Josep decided to leave Sarras, and they came to Great Britain, where they were captured and held prison by a cruel king. However, another king named Mordeaus and his brother-in-law Naschien declared war on the cruel king and freed Joseph and Josep. They conquered the cruel king's lands and brought Christianity to Great Britain in the process. Later, when Joseph was on his death bed, Emalas came to him crying, and asked Joseph for a keepsake to remember him by. Joseph instructed Emalas to bring him the white shield, and when he did Joseph drew a cross on it with his own blood (ll. 1565-1567). He explains to Emalas that no one would be allowed to carry the shield, except (ll. 1585-1588):

> Die beste riddere die dan sal leven,
> Dine God hevet gegeven,
> Galaäte, die dachterste sal wesen
> Van Naschiens geslechte.
>
> *The best knight to live then, given by God: Galaad, who will be the last in line of Naschien's lineage.*

And so it happens: Galaad is now the rightful carrier of the white shield with the red cross.

Part of the reason why Galaad was selected as the primary Grail knight is his lineage. Therefore, the text often points out the grandness of Galaad's descent. Illustrative of this is a dream that Lancelot has (ll. 5185-5242), in which he sees a lion come down from the sky, surrounded by stars and accompanied by seven kings and two knights. Thereafter a man comes from the sky together with a group of angels. The man dismisses the eldest of the two knights, while he changes the youngest knight into a flying lion, whom he allows to fly into heaven. This dream is explained to Lancelot by a hermit, who says (ll. 5311-5313):

> Lanceloet
> Te dire stede mochtu sien al bloet
> Die hoechede van dinen geslachte.
>
> *Lanceloet, in this way you are allowed to see in plain sight the highness of your lineage.*

He explains to Lancelot that he descends from the noble Naschien the hermit: he is the eighth generation, and his son Galaad is the ninth (ll. 5403-5408). It follows that Galaad was the flying lion in his dream (ll. 5475-5482):

> Dat hi gelijc enen libart
> Den jongen riddere hief opward,
> Dat wille hi alsoe bedieden,

Dat hi boven allen erstcen lieden
Hem setten wille; ende dat hi
Hem vlogle gaf was bedi
Dat nieman soude wesen soe waerd,
No so hoge soude comen opwaerd.

That he lifted the boy up in the form of a lion means that he wanted to place him above all the earthly people; and that he gave him wings means that no one else would be worthy enough to reach such a high place.

Galaad is thus placed 'above all the earthly people.' He and the other two members of the Grail company (Perchevael and Bohort) are clearly presented as 'the elect'. And indeed: they are the only knights that are ultimately allowed to see the Grail in plain sight.

At the very end of the *Queeste*, after the three Grail knights have finally arrived in Sarras with the silver table and the Grail, they are thrown into prison by the Sarrasian king Estoran, and they remain there for a year. Luckily, God sends them the Holy Grail, so that they can be sustained by its grace: 'Soe dat si vander gratien van dien / Altoes gevoet waren onder hen drien' (ll. 10824-10825). After king Estoran's death, Galaad is crowned king of Sarras. He has a golden tree made to stand over the silver table, so that it can cover the Holy Grail, and he visits the Grail each day to pray to God. Then, one day, he finds a man, dressed in bishop's habit, kneeling before the Grail, pounding himself on the chest many times. The man calls out to Galaad (ll. 10930-10938):

'Com hare, ons heren seriant,
Com sien dattu lange heves begaert
Te siene.' Ende hi trac derwaerd,
Ende hi sach dat heilege vat,
Ende dat mede was in dat.
Ende als hijt hadde gesien
Hi begonste beven na dien
Tirst dattie vleescelijchede
Anesach die geestelijchede.

'Come here, helper of our lord, come see what you have always wanted to see.' And he went there, and he saw the holy vessel, and what was inside. And when he had seen it, he began to tramble after seeing to spiritual flesh.

In the Grail, Galaad finds the 'vleescelijchede (…) die geestelijchede', which can be freely translated as the 'spiritual flesh'. The word 'vlees' ('flesh') is literally used: Christ's flesh (body) is actually in the Grail. Galaad responds to the sighting in a highly emotional manner: he immediately begins to tremble. He then starts frantically praying to God, and the man, whom Galaad found castigating himself, 'gaf ons heren lichame daer saen / Galaate' ('gave the lord's body to Galaad' ll. 10969-10970) and tells him he is Josep, Joseph of Arimathea's son. Galaad senses that his time has come, and kisses Perchevael and Bohort goodbye. He then kneels in front of the Grail, his 'ziele vanden lichame sciet' ('his sould departed from his body' l. 110000), and he is taken upwards to heaven by a hand coming from above.

From the beginning of the text, the Grail is presented as a mysterious and holy object, which provides food, healing and grace. The religious significance of the quest and the Grail is therefore constantly emphasized: sinners are rejected, the Grail is placed in the context of the Last Supper and the primary Grail knight Galaad is portrayed as a Christ-like figure on

whom mankind has been waiting. Importantly, the sacrament of the Eucharist is a frequently repeated motif in the text. Not only is the celebration of the Eucharist explicitly mentioned multiple times, but there is also a more general focus on the flesh and blood of Christ: a powerful example of this is the fragment in which Bohort watches the bird bringing its dead children to life. Ultimately, the Grail is the 'carrier' of this flesh and blood: Christ is described as arising from the holy vessel after the performance of the Eucharist by Joseph of Arimathea, the holy blood from the lance streams into the Grail, and when Galaad is finally allowed to openly see the Grail, he – quite literally - sees the flesh of Christ. Clearly, the *Queeste* conveys a Eucharistic message, seemingly aiming to convince the audience of the 'realness' of the Eucharist: the bread and wine are actually the flesh and blood of Christ. This means that Christ has truly – and physically – suffered for humankind. The reality of His suffering points at Christ's ultimate sacrifice: his death marks the transition from the Old Covenant of Judaism to the New Covenant of Christianity (Van Welie-Vink 32). The Eucharistic message of the *Queeste* can therefore be summarized as follows: Christ has sacrificed his own flesh and blood to salvage mankind, and good Christians (i.e., those who are pure, free of sins, and go to confession) should regularly take communion to be reminded of this fact and show their gratitude. Most importantly, the *Queeste* aims to convey to the audience the basic principle behind the doctrine of transubstantiation.

4.2. Part 2: Emotional analysis

To see whether this motif of Christ's physical suffering is accompanied by an emphasis on the (religious) emotion of compassion in the *Queeste vanden Grale*, as was the case in many contemporaneous religious works, an emotional analysis has been performed on the text. The results of this analysis can be found in the appendix, in the form of a table (appendix II). The current paragraph serves as an interpretation of and an elaboration on this table, based on the approach outlined in chapter 3. Firstly, some general observations are briefly listed, in order to provide the last pieces of the framework surrounding the analysis. Then, the different types of compassion that can be deducted from the table are discussed. Finally, it is assessed whether the displays of compassion in the *Queeste* can indeed be considered gendered in the sense that Sarah McNamer observed it in Middle English meditations on the Passion - i.e., compassion as an emotion that is structured along a gendered axis and practiced especially by women.

4.2.1. General observations

First of all, it is interesting to note that Christ is not always presented as a suffering victim in the *Queeste*. In a vision Perchevael has when he is asleep on a deserted island, a woman sitting on a lion and a woman sitting on a serpent appear. A hermit later explains that these women are allegories for the Old Covenant of Judaism and the New Covenant of Christianity. When explaining the woman on the lion, the hermit says (ll. 4115-4125):

> Bider vrowen, die was geseten
> Opten libaert, suldi weten,
> Es betekent die neuwe wet,
> Die gesticht es ende geset
> Op Jhesuse Christuse; die selve vrowe
> Es gelove, hope, doepsel ende trowe:
> Dese was jonger, dat u dochte,
> Dan die ander wesen mochte.
> Niemanne en dar wonderen das,
> Want si in Gods passie geboren was
> Ende in sine verrisenesse.
>
> *The woman sitting on the lion, you should know, signifies the new law, who was founded and built on Jesus Christ; that same woman is faith, hope, baptism and loyalty. This one was younger, you thought, than the other. No one should be surprised about that, because she was born in God's Passion and in his resurrection.*

In this explanation, Christ is presented as the foundation on which the New Covenant was built: the lady sitting on the lion is thus sitting on Jesus Christ. A lion, generally being regard as a strong and majestic animal, is a long way from the suffering human figure. Christ again appears as a lion in a dream that Lancelot has (ll. 5186). In the same dream, Galaad is also transformed into a lion (l. 5230). In this way, Galaad is paralleled to Christ: both are presented as victorious lions. Evidently, these are not images that normally evoke a compassionate response.

In terms of emotion, it can be observed that emotional displays in the *Queeste* are generally gendered: in certain situations, different rules seem to apply for the male characters than for the female characters. For example, when Lancelot leaves the bereaved Guinevere

behind in her room to go on the quest, he does not cry. Instead, 'Hi pensde ende sweech al stille' ('He thought quietly to himself' l. 1072). He is sad that he must leave, but instead of displaying his sadness like Guinevere, he chooses to cope with it on his own, in silence. Later, when the knights of the quest finally leave the court, these male characters seem to find it more appropriate to not show their emotions (ll. 1121-1130):

> Ende alle die vander stede
> Driven grote serechede,
> Ende alle dandere gemeinlike
> Die daer ware, arm ende rike.
> Entie gene die porden daer
> Sine toenden geen mesbaer,
> Ende men mochter niet an scouwen
> Gene gelike alse van rouwen.
> Maer si scenen te dien tiden
> Alle wesen metten bliden.
>
> *And everyone of the court displayed great pains, and all the others who were there, poor and rich, as well. But the ones who were riding away, they did not show any sadness, and no one could see anything relating to grief on them. They all seemed to be very happy at that moment.*

As this fragment demonstrates, the text literally states that the other people 'mochter niet an scouwen': the knights pretend to be happy, while they are just as sad as the people they leave behind. This gender difference in emotional display possibly forebodes that in the *Queeste* masculinity indeed –, in McNamer's words - 'inhibits, or ought to inhibit, the direct, public expression of compassion and sorrow' (140).

4.2.2. Types of compassion in the *Queeste*

To be able to draw conclusions about the role of compassion in the *Queeste*, an overview of displays of compassion in the text was created in the form of a table (appendix II). Through close reading, it was first established which textual fragments contain and/or evoke compassionate responses. The (implicit) definition provided by McNamer emphatically centered on religious compassion, revolving around compassion for the bodily suffering and frailty of the human Christ. This approach to the meaning of compassion was too narrow to capture the full range of compassionate responses to be found in the *Queeste.* In determining which fragments to include in the table, the broad definition of 'compassion' as used by Martha Nussbaum was therefore adhered to: compassion as 'a painful emotion directed at another person's misfortune or suffering' (Nussbaum 31). However, for the purposes of the current analysis this definition was complemented with the assumption that compassion can also be felt for oneself.

While close reading the text, the focus was not only on explicit descriptions of compassion ('he felt sorry for him'), but also to implicit displays of compassion ('he noticed that the man was in pain'), or to instances in which the text presumably aimed to evoke compassion in the audience ('he was crying/bleeding heavily'). For each fragment that was added to the table, the following components were provided: a translation of the fragment; a characterization of the compassion shown or evoked (by whom is the emotion felt and/or expressed? To whom or what is the compassion directed? What triggered the emotional expression?), the 'gender' of the emotional display (male M, female F or undefined X) and

finally an interpretation: what function does this display of compassion serve? In providing such an interpretation, special attention was paid to three techniques already mentioned in the 'method' paragraph: 'imaginative performance' as a means of producing emotion; portraying Christ as a pitiable human victim; and Brandsma's mirror function. When one of these techniques was deployed, it was explicitly mentioned in the table.

Working from the information gathered in the appendix, two types of compassion that play a part in the *Queeste* can be distinguished: non-religious compassion and religious compassion. Naturally, these categories are designed for interpretational purposes, and in practice sometimes overlap. However, to be able to ultimately answer the central question of this thesis -, i.e., to what extent is compassion presented as a feminine emotion in the *Queeste vanden Grale* and how does this relate to the Eucharistic message of the text as a whole? - it is useful to distinguish displays of compassion without a religious motivation from displays of compassion with a religious motivation. Each of the two categories are divided into several sub-categories, which were determined based on the characterizations assigned to the compassionate responses in the table.

4.2.2.1. Non-Religious Compassion

Non-religious compassion is compassion performed without a religious motivation behind it. In other words, it encompasses all kinds of compassion that is felt for non-religious reasons. As the *Queeste* is a deeply religious text, there are inevitably instances in which religious motifs have found their way into the display of compassion, but insofar as the motivation for the compassionate response is non-religious it is still regarded as non-religious compassion. This type of compassion is divided into two sub-categories: compassion in response to emotional suffering and compassion in response to bodily suffering.

- Compassion in response to emotional suffering

A relatively common type of compassion in the *Queeste* is compassion in response to emotional suffering: a character or a group of characters displays (or is expected to display) a certain negative emotion, and another character or group of characters displays a compassionate response to this (anticipated) emotion. Sometimes, these emotion-response pairs serve to confirm certain hierarchical structures among the characters. The first example of this can be found at the beginning of the text, right after Galaad has arrived at Arthur's court and has managed to pull the sword out of the stone. A damsel starts weeping out of compassion for Lancelot, because he is not the best knight in the world anymore. Galaad is the best knight now, and he has proved this by pulling the sword out of the stone (ll. 514-526). The woman's emotional performance serves a mirror function: her sadness and compassion are supposed to be felt by the audience as well. Through this explicit display of emotion an important development is emphasized: Galaad has surpassed his father Lancelot. The special status of Galaad is foregrounded.

That evening, Walewein announces to leave Arthur's court to search for the Grail, and the other knights of the Round Table follow his example. King Arthur responds by displaying great sadness and anger… (ll. 731-733).

> …want gi mi hebt benomen thant
> Dbeste gezelscap datmen vant.
> Dat sijn die vander tavelronden.

... because you have just taken from me the best company one can find: those of the Round Table.

His emotional display serves a mirror function: the audience is supposed to copy Arthur's sadness and anger. Furthermore, it emphasizes the high standing of the knights of the Round Table. It makes sense that king Arthur is sad, since he will have to miss the best company in the world. Walewein immediately feels compassion for the king, and regrets having made the promise. Clearly, it is important to take Arthur's emotions into account. Walewein's compassionate response therefore emphasizes the status of king Arthur.

In the same way as displays of compassion can be used to point at a character's high status, lack of compassion can serve to emphasize a character's low status. An interesting example of this can be found in the very last scene of the *Queeste,* when the (remaining) knights of the quest have returned to court. King Arthur asks the knights about their adventures, so that a scribe can write them down. He finds out that twenty-two knights have died, and Walewein confesses to the killing of eighteen of them. Then, Arthur wants to know if he also killed king Bandemagus, to which Walewein responds (ll. 11123-11126):

Jaic, here, ic slogene doet;
Ic hebber berouwenesse groet.
Ic dede noit dinge, here,
Die mi berouwen also sere.

Yes, lord, I slayed him to death; I have great remorse. I have never done anything, lord, that I regret so much.

Walewein thus shows remorse for killing king Bandemagus. However, king Arthur has no compassion: he even rubs Walewein's guilt in. This fragment is not included in the original Middle French text: apparently, the author of the Middle Dutch *Queeste* wanted to stress Walewein's failure one more time. This is especially interesting because one of the key features of the Middle Dutch Arthurian tradition is an emphasis on Walewein. He even plays a crucial role in four out of the five original Middle Dutch texts (Smith and Zemel 113). The longest of these four texts, the Roman of Walewein, is named after Walewein and is structured entirely around the title hero's quest (115). By adding a special scene in the *Queeste* devoted to the failure of Walewein, the author of the text clearly tried to make a statement: Walewein might be a good knight in the 'worldly' sense, but in the spiritual quest for the Grail that is not enough. This attack on Walewein can therefore be seen as a call for a 'higher' type of chivalry that revolves around Christian virtues, rather than worldly chivalric values.

Furthermore, compassion in response to emotional suffering often serves to draw attention to the good and pious nature of the three Grail knights Bohort, Perchevael and Galaad. For example, when a squire who refused to help Perchevael returns to him and asks him for help, Perchevael agrees immediately (ll. 3720-3730). Even though the squire ignored him earlier, Perchevael still agrees to help, which emphasizes Perchevael's courtliness and good nature. Much later, king Estoran of Sarras, who kept the three Grail knights captive for a year, is severely ill and about to die. When he asks them for their forgiveness, the knights choose to show compassion and forgive him, so that the king can die in peace. This selfless act demonstrates the three knights' goodness and shows to the audience the power of forgiveness. Displays of compassion in response to emotional suffering in the *Queeste* therefore serves to convince the audience of certain hierarchical structures in the text. Even though Arthur and the knights of the Round Table are presented as men of standing,

spiritually the three Grail knights stand out above the rest, while Walewein ends up at the bottom of the pyramid.

- Compassion in response to bodily suffering

The type of compassion that is evoked in medieval Passion media centers around Christ's bodily suffering. Before turning to the discussion of religious compassion in the *Queeste*, it should therefore be useful to assess how the characters respond to other characters' bodily suffering in general. The first fragment to be discussed in this vein begins when Perchevael's sister is asked to donate blood from her right arm into a silver dish. At first, the three Grail knights resist this idea, because this donation of blood would kill Perchevael's sister. Then, they are told that the blood would heal the lady of the castle, who is severely ill. Perchevael's sister feels compassion and decides that she is willing to make this sacrifice. She explicitly states that she does it 'Opdat ic wille' (l. 9321): she is not forced by anyone. This is a very rare example in the *Queeste* in which a female character displays compassion in such an 'uncomplicated' sense, and the only instance in which a female character displays compassion for another female character.

Another example of (a lack of) compassion in response to bodily suffering occurs when Bohort arrives at a castle inhabited solely by women. One of the women plainly asks him to love her, to which Bohort responds with indignation. The woman feels refused and climbs on top of the castle [tower?], followed by twelve other women and Bohort. It is implied that the woman would kill herself when Bohort would refuse her request. Therefore, one of the other damsels on the tower, called Pallada, says (ll. 7129-7137):

> Ay armen,
> Here, laet u ons ontfarmen,
> Ende laet onser vrowen wille gescien;
> Bedie, falgierdi ons van dien,
> Wi selen ons dan met allen
> Alle neder laten vallen
> Vore onser vrouwen ogen;
> Bedie wine mogen niet gedogen
> Te siene onser vrouwen doet.
>
> *Oh dear, lord, take pity on us, and let our lady's wish be fulfilled. If you don't, we will all let ourselves fall down [from the tower] before the eyes of our lady, because we cannot bear to see our lady dead.*

Bohort responds with a little bit of compassion, but it is not enough (ll. 7143-7144):

> Hem ontfarmde sere van desen:
> Si dochten hem edele wive wesen;
> Niet bedi hine hadde liver dat si
> Hare zielen verloren dan hi.
>
> *He had compassion for the women: it seemed to him like they were noble women. However, he would rather have them lose their souls than he.*

He refuses again, and the thirteen women all throw themselves off the castle. In this way, Bohort chooses his own chastity over the lives of thirteen women, even though the women

explicitly ask for his compassion. It also clearly illustrates the low position of these (noble!) women compared to that of the male Grail knight Bohort: apparently, the lives of thirteen women of less importance than Bohort's chastity. Hereby, the text emphasizes the importance of remaining a virgin in the Grail quest. Medievalist Perry Cracken has already pointed out how, in the Grail romances, virginity is valorized as a sign of spiritual worth (Cracken 40). This is the reason why the three elect Grail knights must remain chaste: without their sexual purity, they are unworthy of ever finding the Grail.

When his brother's life is at stake, Bohort displays a much deeper level of compassion. Lyoneel is tortured by two armed knights, and the physical pain that he is in is described quite graphically (ll. 6820-6824):

> Sine hande op sine borst gebonden,
> In sijn hemde ende broec al naect,
> Met dorninen roeden sere mesmaect,
> Dat hem dbloet te hondert steden
> Neder liep van sinen leden.
>
> *His hands tied to his chest, all naked without his shirt and trousers, and maimed by thorn rods, so that the blood streamed down off his limbs.*

This can be reconstructed as an example of 'imaginative performance': the audience becomes an eyewitness to Lyoneel's suffering and is thereby brought to feel compassion for him. Possibly, the detailed description of Lyoneel's torture also reminds the audience of the torture that Christ had to endure during his Passion. However, Bohort cannot help his brother: he feels obliged to adhere to his knightly oath and helps a damsel in distress instead. When he encounters his brother again, Lyoneel is furious and wants to fight him: he is not interested in Bohort's apologies (ll. 7459-7466). Instead of fighting back, Bohort falls on his knees in supplication (ll. 7479-7483).

This passage emphasizes Bohort's good nature: instead of defending himself, he chooses not to fight his own brother and ask for compassion instead. An old hermit tries to protect Bohort from his brother's angry and aggressive behavior, and even though he is harmless, Lyoneel slays the good man to death (ll. 7515-7522). Hereby, Lyoneel's recklessness and lack of compassion is emphasized, and the fragment also illustrates how anger can lead to bad decisions. Then, Calogrenant, who is another knight of the Round Table, goes into battle with Lyoneel to protect Bohort. He soon finds himself losing and asks Bohort for his compassion (ll. 7577-7582), but Bohort cannot help him: it is either his fellow knight or his brother who must die. He must choose his brother, even though his brother repeatedly tries to kill him. After killing Calogrenant, Lyoneel turns to Bohort again. Finally, God intervenes by letting a bolt of lightning strike between them: brothers should not kill each other. This passage would presumably remind the audience of the Biblical story of Cayn and Abel, in which Cayn ultimately slays his brother Abel to death (Gen. 4:1-16). The lesson seems to be that brothers should always and unconditionally have compassion for each other.

These displays of compassion for bodily suffering seem to imply that bodily suffering should be 'accepted' to a certain degree: whether bodily suffering should be averted or accepted depends on what is at stake. In the case of Perchevael's sister it the life of a woman of high standing is at stake, which makes her decide to sacrifice herself for the woman. In the case of Bohort and the thirteen women, Bohort's purity is at stake, which makes him decide that he would rather let the women suffer. Finally, in the case of Bohort and Lyoneel's battle it is their brotherly bond that is at stake, which makes Bohort refuse to fight Lyoneel and ultimately forces God to intervene. Compassion in response to bodily suffering therefore

functions to propagate purity and, by extension, a religious type of courtliness. Furthermore, it serves to elicit certain social and interpersonal hierarchies within the text. Again, compassion is used to rhetorical ends.

4.2.2.2. Religious Compassion

The second type of compassion that is displayed in the text is religious compassion, or compassion with a religious motivation. Five categories of religious compassion can be distinguished: compassion for oneself, 'mandatory' compassion, the hermit's compassion, compassion from God and compassion for Christ.

- Compassion for oneself

The first category of religious compassion to be discussed is compassion for oneself, or lack of it. One example of this occurs when a female hermit has just confessed to Perchevael that she is his aunt. Perchevael is moved by this confession, and asks her for news about his mother, whom he had left behind to become one of Arthur's knights. When his aunt tells him that his mother has literally died of sadness, because she could not bear the parting of her son, Perchevael immediately feels guilty and says: 'Ic moet gedogen (…) / Al dat God verlenet nu mi' (ll. 3227-3228). In other words: he is not allowed to feel compassion for himself, as he has caused his own mother's death and must therefore tolerate everything that is due to him. Later in the text, Lancelot experiences something similar: he feels sad about being so sinful and complains to himself that he is the most sinful man alive (ll. 5608-5612). He clearly feels sorry for himself for being unable to change the past – he will probably never see the Grail because of his former sinful life. His sadness and compassion for himself serve a mirror function: the audience is supposed to copy Lancelot's sadness over his sins, his remorse, and his self-compassion. Consequently, the members of the audience might start to reflect on their own sins. In this case, Lancelot's (compassionate) self-reflection is presented as pious, as it shows that he is highly aware of his sins. This is emphasized more strongly when Lancelot's horse is slain to death in battle (ll. 5785-5788):

> Lanceloet verdroecht wel als hi sach
> Dat sijn paert daer doet lach;
> Want hi wel in wane was das,
> Dat ons heren wille was.
>
> *Lancelot bore it well, when he saw his horse lying there dead: for he thought to himself that it was our lord's will.*

Clearly, he is not feeling compassion for himself anymore, but rather seems to have made peace with the fact that misfortune befalls him: it is God's way of punishing him. The behavior of Perchevael and Lancelot ties in with a key theme of the text: the importance of penitence for one's sins.

Compassion for oneself is also implemented to convey another theme of the text: the high position of Galaad. An exemplary fragment of this is to be found at the very beginning of the text when Lancelot is asked to join a damsel to an abbey to knight Galaad. The nun accompanying the young Galaad is very emotional and seems to feel compassion for herself: she is crying and emphasizes that the child has been her joy and consolation all his life. This emotional display serves to emphasize Galaad's exceptional nature. Later in the text, something comparable happens. It is described how Perchevael has been trying to find Galaad

but does not succeed. When they finally encounter each other directly, Perchevael is ignored by Galaad, which completely devastates him (ll. 3699-3714):

> Perchevaele was soe tongemake,
> Dat hi viel neder om die sake
> Onder enen boem, ende wel bleec ward,
> Ende boet den knape sijn sward
> Ende seide: 'Nadien dattu
> Mi nine wils hulpen nu
> Ute dese anxteliker noet,
> Ic biddi dattu mi slaes doet;
> Dus mach min rouwe liden saen.
> Alse die ridder sal verstaen
> Dat ic dor sinen wille doet bem,
> Hine sal niet verdorperen hem,
> Hine sal bidden over mi.'
> Die knape antwerde dat hi
> Niet en dade, ende reet wech daer naer,
> Ende Perchevale bleef also droeve daer.
>
> *Perchevael was so uncomfortable that he fell down under a tree and turned pale. He offered the squire his sword and said: 'Since you will not help me out of this terrible need, I ask you to beat me to death, and I shall be put out of my misery. Then when the knight [Galaad] hears that I am dead because of him, he will not be cruel, but pray for me.' The squire replied that he would not and rode off, leaving Perchevael sad.*

Aside from displaying compassion for himself, Perchevael also seeks compassion from the squire and, ultimately, from Galaad. His dramatic emotional response to Galaad's behavior clearly serves to emphasize the latter's special position. Perchevael even asks the squire to kill him, so that Galaad would feel compassion and pray for him. Apparently, any form of 'attention' from Galaad is worth making sacrifices for. Judging from these four fragments, compassion for oneself primarily seems to function as a rhetorical device. Following Rosenwein's statement that emotional displays are always rhetorical to some degree, it could be argued that this type of compassionate display serves to convince the audience of two things: the importance of penitence for one's sins and the exceptionality of Galaad, who has Christ-like qualities.

- 'Mandatory' compassion

The second category of religious compassion will be referred to as 'mandatory' compassion. To illustrate what is meant by mandatory compassion, the following fragment proves useful. While travelling, Bohort sees his brother Lyoneel being detained and tortured by two armed knights. When he is about to ride towards his brother to help him, he hears a damsel scream for help: she is forcefully carried away by an armed knight, who probably intends to rape her. Bohort finds himself in a dilemma: should he help his brother, whom he loves, or should he help an unknown damsel in distress? This dilemma clearly illustrates why this compassion contains a mandatory element: while Bohort would probably prefer to save his beloved brother, he feels forced in his capacity as a knight to save the damsel from losing her 'suverhede' ('purity' l. 6855). Ultimately, Bohort decides to help the damsel, as the knightly oath he took prescribes. Before doing so, however, he pleads to God to save Lyoneel. In this

way, Bohort is portrayed as a good brother – he does not forget Lyoneel – and a good knight. Tellingly, the saving of the damsel is not necessarily about preserving her life, but about preserving her purity. This ties in with the knowledge that the *Queeste* does not propagate worldly chivalry, but a 'higher,' religiously motivated type of knighthood, in which (sexual) purity is of the utmost importance (Hogenbirk 56).

This mandatory compassion is necessarily a male affair: a similar oath did not exist for women, which means that female characters are not confronted with such dilemmas. However, the mechanism is still presented as a two-way street, as female characters in the text are clearly aware of the obligation that the knights have tied themselves to. It is telling that when the devil appears to Perchevael in the form of a woman, she explicitly reminds him of the oath he took (ll. 4371-4380). He therefore has no other choice but to help her (the devil). In this case, compassion is not the central thing: whether Perchevael feels compassion or not, he will help a lady in need. The scene emphasizes Perchevael's courtliness, but also demonstrates how this (worldly!) courtliness could turn against him. In this way, it is highlighted again that the *Queeste* revolves around religious, instead of worldly chivalry.

However, the courtly code exists of more than solely the obligation to help damsels in distress. When Galaad arrives at a castle and is attacked by a group of seven brothers, he quickly gains the upper hand. He has the opportunity to kill them all, but instead shows compassion and chooses to let them flee: the danger is averted and killing is therefore unnecessary. After Galaad has left, Walewein arrives at the same castle and is confronted by the same group of brothers. In contrast to Galaad, he does not have compassion for the brothers and decides to kill all seven of them when he has the chance. Afterwards, he is reprimanded by a hermit (ll. 2518-2526):

> En haddi niet so besondech gewesen
> Alse gi sijt, wet al bloet,
> Gine hadde niet alle geslegen doet
> Die .vij. brodere, sonder waen;
> Want si souden hebben gedaen
> Penitencie van haren sonden,
> Daer si in lagen lange stonden.
> Dus dede niet di goede man,
> Dise sonder doet slaen verwan.
>
> *And had you not been so sinful as you are, you must know, you would not have slain all seven brothers to death, I am sure. Because they would have done repentance for their sins, in which they had remained for a long time. The good man [Galaad] did not do this: he overcame them without killing them.*

Walewein's lack of compassion is contrasted to Galaad's compassion: Galaad is the better courtly knight for defeating the brothers without killing them needlessly. Therefore, compassion is again used to draw attention to the special position of Galaad. Interestingly, one of the pillars of the twelfth- and thirteenth century worldly ideal of courtliness is self-restraint (Van Oostrom 135). Walewein's overly aggressive behaviour would therefore already have been problematic in a 'worldly' context. However, the hermit provides the virtue of self-restrain with a religious coating: Walewein should have shown compassion for the brothers and let them live, because they would have done penitence for their sins to God. In other words: Walewein was not the one to decide over the faith of the brothers – God was. This comes to show that the worldly chivalry and religious chivalry were not always in conflict with each other, albeit that the explanations underpinning the norms of behavior were

of a different nature. To conclude, it can be observed that displays of mandatory compassion in the *Queeste* is used to praise the Grail knights' religiously oriented courtliness, while pointing at the downsides of worldly courtliness, and to emphasize Galaad's status as the elect Grail knight.

- The hermit's compassion

The third category of religious compassion, compassion of hermits, can be explained as follows. As already mentioned, the knights encounter many 'men of religion' during their travels: good men who guide them through the symbolic maze that is the quest for the Holy Grail. As these men serve as a medium between the worldly realm and the heavenly realm of God, their assessment of a knights and his behavior is telling of the piety of the knight in question. For example, when Perchevael is stuck on a deserted island, he is visited by a hermit from a foreign land. This hermit has travelled to the island only to 'see and comfort' the lonely knight, which already emphasizes Perchevael's good and pious nature. Perchevael is very grateful for the compassionate words of the hermit: he even describes them as 'nourishing', and therefore says not to need any food or drink (ll. 4285-4292). In this way, the scene also serves to stimulate the audience to fast regularly. Later, when Perchevael is in great distress because he has almost been seduced by the devil in the shape of a woman, the good man returns. Despite Perchevael's (almost) sinful behavior, the man shows compassion and comforts him again: God would send help soon.

The hermit's two visits to Perchevael demonstrate how the responses of these religious men serve as a yardstick to determine the mutual hierarchical positions of the different knights in the text. It is telling that the only knights that receive such explicit compassion from hermits after (almost) committing sins are the two 'inferior' Grail knights Bohort and Perchevael, and Galaad's father Lancelot. Galaad does not 'need' compassion as he does not commit sins, and the other knights are left to fend for themselves. The fact that Lancelot is privileged in this sense is interesting: his previous sinful behavior has prevented him from becoming a Grail knight, but because of his grand lineage and excellent knighthood he is not considered 'lost' yet. In other words: he receives an intermediate status. At the beginning of the text, Lancelot is not yet aware of his sins: he is confronted with them during his quest. When he realizes his severe mistakes, he repents himself and confesses to a 'good man', who shows compassion and comforts him (ll. 5295-5299). The compassionate displays of hermits in the *Queeste* therefore not only represent the mercy of God, but also serve to emphasize the hierarchical structures present in the text, especially the intermediate position of Lancelot.

- Compassion from God

The motif of receiving compassion after confessing one's sins is connected to the fourth category of religious compassion: compassion from God. In the text, multiple instances can be found in which the knights make an appeal to God for compassion, forgiveness, and mercy. Frustrated by his own behavior on the remote island, Perchevael screams out (ll. 4520-4522):

> Ic ben doet gewaerlike
> God onse heren en sta mi in staden
> Bi sire groten genade.
>
> *I will surely die if God our lord does not save me with his great mercy.*

Not only does this passionate display of emotion serve a mirror function – the audience is supposed to mirror Perchevael's guilt -, but it also presents compassion from God as a condition for survival: Perchevael cannot move on until he has received mercy from God. The importance of God's judgment is again highlighted later in the text, when the three Grail knights have killed many men together in order to free a palace. Galaad feels that their excessive killing was unjust (ll. 8960-8964):

> Al hadden si jegen Gode mesdaen,
> En stonde ons niet te wreken dan;
> Maer die wrake gaet den genen an,
> Die dicwile vorste gevet
> Dattie sonder kinnesse hevet.
>
> *If they had wronged God, we would not have been the ones to take revenge, but the Lord himself, who waits until the sinner has knowledge of his sins.'*

Hereby, it is again emphasized that sometimes compassion for the enemy is necessary so that the judgment can be left to God: He is the only one who can choose to forgive one's sins or not. Importantly, the three Grail knights can count on God's compassion: when they are thrown in prison by the Sarrasian king Estoran, God helps them by sending them the Grail, so that they are aways nourished by its grace. Clearly, this scene serves as a lesson for the audience: if you are a good and loyal servant of God, he will not forget about you and grant you mercy. This is literally expressed in the text (ll. 10813-10818):

> Maer onse here, die ter menger stede
> Toget sine genadechede,
> Ende die der gere, alsmen seget,
> Te vergetene niet en pleget,
> Die hem dinen lude ende stille
> Met goeder herten, met goeder wille…
>
> *But our lord, who often shows us his mercy, and who does not forget, as people say, the ones who help him loudly and silently, with good heart and good will.*

Consequently, the examples of God showing compassion serve as a rhetorical means to highlight the special position of the three Grail knights among the other knights in the quest. They do not only receive compassion from the hermits mediating between them and God, but also directly from God himself: they must therefore be extraordinarily good and pious knights.

- Compassion for Christ

Furthermore, there is another lesson the text tries to convey to its audience. As could be concluded from the previous chapter, the *Queeste* propagates the physical reality of the Eucharist: the bread and wine are literally the flesh and blood of Christ. The text therefore contains several (sometimes indirect) descriptions of Christ's suffering, which constitute the fifth and final category of religious compassion: compassion for Christ. The technique of 'imaginative performance' is often used in these descriptions, which means that the audience becomes eyewitness to Christ's suffering during his Passion and Crucifixion. According to the already mentioned scholar Herman Roodenburg, the affective piety emerging in the

twelfth century addressed both the body and the full human sensorium (Roodenburg 45). Illustratively, the devotional Passion media produced at the time display a distinct focus on the cruelties done to Christ's fragile body, 'often in the most graphic and gory detail' (46). Consequently, the members of the audience listening to or viewing these cruelties would automatically be forced to imagine such pain inflicted on their own bodies, which would (presumably) result in a bodily compassionate response to Christ's suffering. This constituted the pathopoeic effect of these media, which was supposed to ultimately lead to the constructing of successful memory images revolving around Christ's Passion in the heads of the listeners and/or viewers (61). It seems that, at least to a certain extent, the *Queeste* aims to achieve a similar effect.

The first example of such a detailed description of Christ's suffering occurs when the story behind the white shield with the red cross is told to Galaad. In this story, when king Evalac looks into the white shield that was given to him by Joseph of Arimathea, he sees 'enen gecruesten man, / Die blodech was' ('a crucified man, who was bloody' ll. 1494-1495). Hereby, the audience is very briefly confronted with Christ's crucifixion in a highly visual manner: the man is not only crucified, but also bleeding. After hearing this story Galaad travels on to a graveyard by an abbey, where he experiences some strange things. While in search for knightly armour for his squire, he is told by the monks of the abbey to lift a tombstone. When he approaches it a strange and mournful voice is emitted from it, warning Galaad not to come any closer. Galaad is unabashed and reaches out for the tombstone anyway. Smoke and a flame pour forth, and a hideous male figure emerges: the devil. However, the devil sees how Galaad is surrounded by angels and surrenders himself. Galaad is then able to lift the tombstone and finds the cadaver of a knight who has been laid to rest in full armor. Apparently, the deceased knight had been a false Christian during his life and should therefore be removed from the cemetery: adventure completed.

Afterwards, a hermit explains the meaning of the voice coming from the tomb (ll. 1795-1798):

> Entie stemme die daer was gehort
> Betekent die drove wort
> Die de Joeden ripen sere
> Daer men crueste onsen here.
>
> *And the voice that was heard there, signifies the spiteful word that the Jews yelled while our lord was crucified.*

This sensational description of the crucifixion is probably meant to evoke a compassionate response for Christ in the audience. Again, they are confronted with Christ's Crucifixion, this time in an emotional way: not only the physical Crucifixion is alluded to, but also the spitefulness surrounding this event is emphasized ('die drove wort'). A similar strategy is applied much later in the text, when the Grail knights are on the boat with Perchevael's sister, who explains to them all the symbolism pertaining to the objects inside the boat. While narrating, Perchevael's sister draws a parallel between the treacherous death of Christ and the Biblical story of the death of Abel. In both instances, she explains, the victims were betrayed by people very near to them. Christ was betrayed by Judas, and Abel was betrayed by his brother Cayn. Again, Christ's Crucifixion is referred to in a very emotional manner (ll. 8456-8459):

> Opten vridach, bi nide groet,
> Sloech Judas doet sinen sceppare,

Niet met sire hant, nemare
Metter tongen, die bose was sere.

On Friday, in great anger, Judas slayed to death his creator. Not with his hand, but with his tongue, which was very angry.

This example of imaginative performance seems to be meant to evoke anger with Judas and compassion for Christ at the same time: the emphasis is on the betrayal.

The final example of a fragment by which compassion for Christ is evoked is also the most visually oriented one. The fragment is a part of the climactic scene at Corbenic castle, when from the Holy Grail appears (ll. 10459-10461)

enen man, die bloetde, bede
An die hande ende an di vote mede,
Ende andien lichame alsoe.

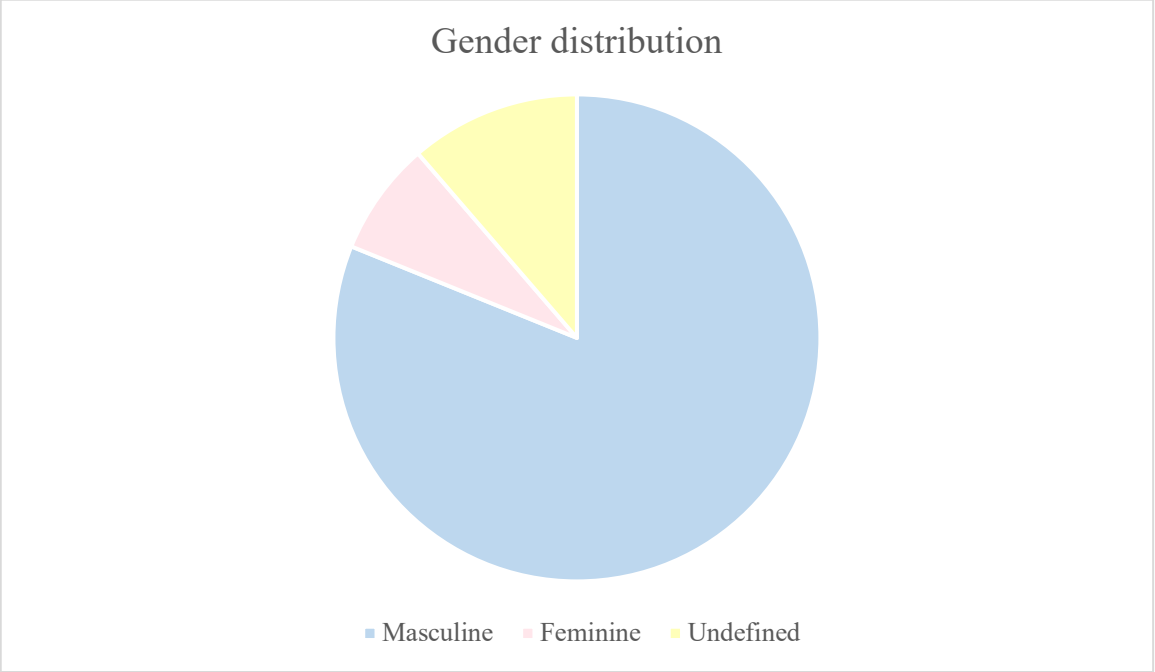
a man, bleeding from both his hands and his feet, and his body as well.

Here, Christ is clearly described as a frail, suffering human, a 'Jesus.' This constitutes one of the beforementioned techniques also implemented in Passion narratives. The graphic description of the Christ's wounds presumably evokes compassion in the audience. The wounds are described in a very detailed way, which makes that this fragment can be reconstructed as an example of imaginative performance: for the last time, the audience becomes eyewitness to Christ's agony. Furthermore, this example draws attention to the physical reality of His suffering: His blood and flesh (body). In the same way as the devotional Passion media produced at the time foreground the suffering of Christ, the *Queeste* draws the audience's attention to the betrayal of Christ and the ensuing Crucifixion and bleeding. This would have moved the medieval audience to compassion for Christ, which constitutes the pathopoeic effect of the text.

4.2.3. Gendered compassion in the *Queeste*

For each display of compassion in the text it was determined whether this compassion could be described as feminine (F), masculine (M) or without a clear gender (undefined, X). This was done by looking at the gender of the character displaying the compassion or, in cases where a character intended to evoke compassion, who was supposed to display it. The way in which compassion was expressed was also taken into account: if the performance of compassion (directly or indirectly) referred to a gender or entity with a certain gender (for example the Virgin Mary), this compassion would also be labeled according to this gender. However, no examples of the latter have been found in the text.

Of the fifty-three fragments included in the table, only four displays of compassion have been labeled feminine. In six instances the gender could not be defined, and this was exclusively because these were instances in which a general audience was (implicitly) addressed. The other forty-three fragments consist of displays of compassion of a masculine nature. These observations can be visualized by means of the following pie chart:



Focusing on the four feminine displays of compassion, it is crucial to note that only one of these displays can be interpreted as an example of religious compassion. All the other examples of religious compassion in the text are performed by or evoked in either male or undefined entities: the knights are male, the hermits that display compassion are male, God is presented as a male entity, and the audience addressed can be either male or female. Furthermore, compassion is only very rarely displayed for female characters. The only woman for whom genuine compassion is shown is for queen Guinevere, when she is left behind by Lancelot because he leaves for the quest (ll. 1027-1034). In other instances in which compassion is displayed for female characters, it concerns chastity. In other words: only when a damsel's sexual purity is in danger, the knights perform a compassionate response and help them. Bohort's dilemma between saving his brother and saving the damsel is a striking illustration of this. He ultimately chooses to save the damsel, but this decision is not necessarily about preserving her life, but about preserving her purity (ll. 6832-6862).

To sum up, compassion as displayed in the *Queeste* can hardly be considered as feminine. This points at the conclusion that McNamer's observations in Passion narratives cannot be extended to wordly (Arthurian) literature. Masculinity does not seem to inhibit the expression of compassion in the *Queeste* as it does in medieval Passion media.

5. Conclusion

Working from the findings done in both parts of the analysis, the current chapter serves as a conclusion, and aims to present an answer to the thesis' central question. It should be emphasized that the forthcoming conclusions are all based on the author's interpretation. The *Queeste* is a notoriously long and complex text, which means that there is no guarantee that certain details, nuances, and symbols have not been missed. Furthermore, in trying to answer a question about gendered emotion the *Queeste* turned out to be a difficult text to work with: female characters are heavily outnumbered. This should not be surprising in a text that revolves around a quest performed by male knights, but it is still something to consider in future research on gendered emotion in medieval narrative texts.

Taking these reservations into account, the first part of the analysis will now be evaluated. To begin with, it can be argued that the author of the *Queeste* envisages the Grail as a precursor of the chalice of the Eucharist. Several motives in the text point at this conclusion. Firstly, just like people in state of sin are forbidden to take communion, the sinful knights in the quest are forbidden to see the Grail in plain sight. Secondly, in the text a relationship is established between the Grail and the table of the Last Supper. The Eucharist being first and foremost a commemoration of the Last Supper, this relationship serves to establish a symbolical connection between the 'gesellen' of the Round Table in search of the Grail and the disciples of Christ. The third and most important motif in the text that presents the Grail as the precursor of the chalice of the Eucharist is the focus on the material reality of the Eucharist. The Sacramental wine is the actual blood of Christ, and the bread (host) his actual flesh. In other words: the doctrine of transubstantiation is adhered to. The text repeatedly refers to Christ's flesh and blood, both directly and indirectly. One striking example of this is the fragment in which Bohort sees the mother pelican reviving her children with her own blood. This image serves as a symbolic allegory to Christ salvaging humankind by sacrificing his body and blood.

Towards the end of the text, the references to the transubstantiation become increasingly less symbolic. Illustratively, in the scene at the castle at Corbenic the Communal bread literally transforms into the shape of a man of flesh and blood. Furthermore, when Galaad is finally allowed to openly see the Grail, he – quite literally - sees the flesh of Christ: the 'vleescelijchede (…) die geestelijchede' ('the spiritual flesh,' ll. 10937-10938). Clearly, the *Queeste* aims to convince the audience of the 'realness' of the Eucharist: the bread and wine are actually the flesh and blood of Christ. This focus on the material reality of His suffering points at the physical sacrifice Christ has made for humankind, and the Eucharistic message of the *Queeste* can therefore be summarized as follows: Christ has sacrificed his own body and blood to salvage mankind, and good Christians should regularly take communion to be reminded of this fact and show their gratitude to Him. The Eucharistic message of the *Queeste* hereby ties in neatly with the decrees of the Fourth Council of the Lateran and reflects the period's Eucharistic piety.

Having reiterated the Eucharistic message of the text, it is time to turn to the central question of this thesis: **to what extent is compassion presented as a feminine emotion in the Queeste vanden Grale and how does this relate to the Eucharistic message of the text as a whole?** As the second part of the analysis has shown, displays of compassion in the *Queeste* serve multiple (narrative) functions in the text. Importantly, the only one who is ultimately allowed to see the Grail openly and discover what is inside is Galaad. He is presented as the most virtuous and pure knight: he is even repeatedly paralleled to Christ himself. It can be observed that both the non-religious and the religious displays of compassion in the text are often used to emphasize Galaad's special position, and that of the other two Grail knights Perchevael and Bohort. Clearly, their behavior is supposed to serve as

an example to the audience. The idea seems to be that as long as you follow the example of the three Grail knights, especially Galaad, you are a good servant of God. Illustratively, the three Grail knights do not only receive compassion from the hermits mediating between them and God, but also directly from God himself: they must therefore be extraordinarily good and pious knights. Aside from conveying a Eucharistic message, the text therefore also provides guidelines on how to be a good Christian. The (religious and non-religious) displays of compassion in the text are the means to convey these guidelines, often engaging the audience directly by making use of the mirror function. One of the most recurring 'lessons' that is implied in the text is the idea that virginity is a sign of sexual worth. This lesson is propagated most clearly in the scenes in which Bohort and Perchevael's chastity is tested: Perchevael is tempted by the devil in the shape of a woman on a remote island, and Bohort is forced to choose between the lives of thirteen noble women and his own chastity. Naturally, both knights pass the test and thereby demonstrate to the audience that no sacrifice is too great when it concerns one's own sexual purity.

From the religious displays of compassion in the text, another lesson can be deducted: one should always do penitence for one's sins. In conveying this lesson, the character of Lancelot is instrumental. Lancelot is presented as an 'intermediate' character between the three Grail knights and the other knights of the Round Table involved in the quest. Because of his grand lineage and excellent knighthood, he is not considered 'lost' yet. However, his illegitimate (sexual) relationship with queen Guinevere has rendered him too sinful to successfully participate in the Grail quest. He was formerly the best knight in the world but in the *Queeste* he is surpassed by his son Galaad. He learns this the hard way, and as the story progresses Lancelot becomes more and more aware of his sinful past. Luckily, the hermits he encounters guide him in doing penitence for his sins, so that God can ultimately grant him mercy. Even though Lancelot has been sinful, he tries to find his way back to God. His 'journey' is elaborately described in the text and Lancelot thereby serves as an example to the audience. Walewein is also presented as an example to the audience, but in an opposite way: he is deployed to demonstrate how the knights in the quest should not behave. As Frank Brandsma has already argued, he exemplifies the worldly knights failing the quest for the Holy Grail (Brandsma 'Translations and Adaptations' 163). He is the ultimate failure, and even accidentally kills eighteen of his fellow knights. In contrast to Lancelot, Walewein is not presented as remorseful or willing to do penitence: he simply stumbles through the quest and never even gets close to seeing the Grail.

Evidently, the displays of compassion in the text serve a rhetorical function, offering moral lessons to its audience and propagating a 'higher' form of chivalry that revolves around Christian virtues such as chastity and penitence. Importantly, even the non-religious displays of compassion serve religious (Christian) purposes. The deeply religious orientation of the *Queeste vanden Grale* makes it easier to compare the text to the Passion narratives of the time. Indeed, in multiple instances the text seemingly aims to evoke compassion for the suffering Christ in the audience. The technique of 'imaginative performance' is often used in these descriptions, which means that the audience becomes eyewitness to Christ's suffering during his Passion and Crucifixion. Furthermore, Christ is not depicted as a regal, death-defying figure, but rather as 'Jesus', a pitiable human victim (McNamer *Affective Meditation* 29). In the same way that the devotional Passion media foreground the suffering of Christ, the *Queeste* draws the audience's attention to the betrayal of Christ and the ensuing Crucifixion and bleeding. The descriptions of the suffering Christ point out the physical reality of His agony, focusing on his blood and flesh. Hereby, compassion for Christ is connected to the Eucharistic message of the text, which revolves around the material reality of the Eucharist. The graphic description of His suffering would have moved the medieval audience to

compassion for Christ, which constitutes the pathopoeic effect of the text. As hypothesized, the *Queeste* therefore indeed works to craft compassion for the suffering Christ.

This crafting of compassion for the suffering Christ through imaginative performance and the construction of Christ as a pitiable human being, in combination with the repeated use of the mirror function in displays of compassion suggests that the *Queeste* indeed serves as an 'affective script' that can generate emotions (McNamer 'The Literariness of Literature' 1436). In contrast to McNamer's observations in Passion narratives, however, these emotions cannot necessarily be characterized as feminine: only four out of the fifty-three displays of compassion in the text are compassionate responses by female characters. The other forty-nine displays of compassion are initiated by male or undefined characters and do not contain references to the female gender or to female entities. Furthermore, as already established, all the displays of religious and non-religious compassion in the *Queeste* ultimately serve religious (Christian) purposes. This means that the text actualizes compassion in general as a religious emotion. The suspicion therefore arises that the *Queeste* aims to present religion as a predominantly male affair. Knowing the author's Cistercian background, it can be speculated that the text's Middle French source text, the *Queste del Saint Graal,* was written in response to the development of religious women withdrawing themselves from society to live in Premonstratensian and Cistercian houses from the twelfth century on. As Caroline Walker Bynum has already pointed out, these houses grew at a speed that alarmed the (male) orders (Bynum 'Introduction' 14). Therefore, the author of the *Queste* and, by extension, the author of the *Queeste* might have wanted to demonstrate that this medieval 'women's movement' was unjust, and that religion should remain a male affair.

It is now possible to provide an answer to the central question of this thesis: to what extent is compassion presented as a feminine emotion in the *Queeste vanden Grale* and how does this relate to the Eucharistic message of the text as a whole? The text evokes compassion for Christ by pointing at the reality of His suffering, which in turn draws the attention to the physical sacrifice Christ has made for humankind. Hereby, the *Queeste* connects its Eucharistic message to a call for compassion for Christ. The idea seems to be that good Christians should show their gratitude by regularly receiving communion and displaying devotional compassion for Christ. Importantly, the displays of compassion in the text are not necessarily gendered feminine. This implies that according to the text, compassion for the suffering Christ should not be regarded as a feminine emotion. As a result, McNamer's conclusion about the feminine nature of the (religious) emotion of compassion should be nuanced: to feel compassion is not necessarily to feel like a woman, according to the *Queeste*. As this compassion partly constitutes the period's Eucharistic piety, it follows that the Eucharist is also not necessarily presented as a feminine concern in the *Queeste*, in contrast to the expectation formulated on the basis of Bynum's work on woman medieval religiosity and the Eucharist in the Low Countries (Bynum *Fragmentation and Redemption* 121).

The *Queeste vanden Grale* can and should not represent the whole body of medieval worldly literature by itself. Naturally, to be able to draw truly informed parallels between medieval Passion media and worldly medieval literature, the corpus of texts should be considerably enlarged. However, the current thesis can proudly serve as a first exploration of the crafting of compassion (for Christ) through worldly medieval media that do not belong to what is traditionally viewed as Passion media.

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List of characters

Name	Description
Coninc Arthur	Name-giver of the genre. King who holds his court at Camelot and is in charge of the knights of the Round Table.
Coninginne Guinevere	Married to king Arthur, but in an illegitimate relationship with Lancelot.
Walewein	Knight of the Round Table, generally the most esteemed knight in the secular Middle Dutch Arthurian tradition.
Lancelot	Knight of the Round Table, in the context of the *Queeste* clearly deemed the best knight (before Galaad). Father to Galaad.
Galaad	Primary Grail knight. Son of Lancelot and the daughter of coninc Pelles. Descendant of Naschien the Hermit, king David and Joseph of Arimathea.
Perchevael	One of the Grail knights.
Bohort	One of the Grail knights.
Joseph of Arimathea	Biblical figure, keeper of the Grail, supposed to be the one to take Christ off the Grail, collect his blood and bury him.
Josep(pe)	Joseph of Arimathea's son.
Evalac	The name Evalac is used interchangeably with Emalas. King of Sarras, after his conversion known as both Nascien (not the same person as Naschien the hermit) and Mordeaus (sometimes also called Mordran).
Naschien die Heremite	Hermit who has called for the quest for the Holy Grail.
Coninc Pelles	Also known as the Fisher king (coninc Vischers). Guardian of the Grail, Lord of Corbenic the Grail Castle, in the land of Listeneise, Galaad's maternal grandfather.

Fragment	ll.	Translation	Characterization	M/ F/ X	Interpretation
COMPASSION IN RESPONSE TO EMOTIONAL SUFFERING					
Om die scoenheit dire lach anne Haddire soe goeden wille toe, Dat hijt hare beloefde doe, Da thine riddere soude maken.	68-71	Because of the beauty he [Galaad] possessed, he [Lancelot] was of good will: so much that he promised her to make him a knight.	Lack of compassion. Lancelot is simply impressed by Galaad's beauty.	M	Lancelot does not show compassion for the nun's emotion – he decides to make Galaad a knight because he is so impressed by the child's beauty.
Doe sprak die joncfrouwe tote hem Wenende: 'Ay Lanceloet, here, U doen es nu verwandelt sere Sider gisteren vroech; nu verstaet hoe: Gi ward di beste vander werelt doe; Ende die nu van u dit secgen woude, Ic weet wel, dat hi ligen soude, Want men vint beteren dan gi sijt, Dats wel geproeft nu ter tijd Van den swaerde, daer gi ane liet te done Die hant; want gine waerd niet so cone. Wacht u, dat gi u niet vortan En hout over den besten man.'	514-526	Then the damsel spoke to him, weeping: 'Oh Lancelot, lord, your being has deteriorated since yesterday in the early morning; you will now hear how: you were the best of the wereld; and who would say this of you now, I am certain, would be lying. Because one finds better ones [knights] than you are, that has become clear by the sword, on which you would not put your hand, because you were not so brave. Beware, that you do not consider yourself the best man anymore.	Compassion performed through crying: the damsel feels bad for Lancelot because he is not the best knight in the world anymore – Galaad has proved that he is, by pulling the sword out of the stone.	F	Mirror function: the compassion of the damsel is supposed to be mirrored by the audience. Through the display of this emotion an important development is emphasized: Galaad has surpassed his father Lancelot.
'Ay Walewein, Walewein!' seide hi, 'Gi hebt nu verraden mi,	727-740	'Oh Walewein, Walewein!' he said, 'you	King Arthur clearly displays sadness and	M	Mirror function: the audience is supposed to copy Arthur's sadness and anger. The

Des nu worden ben in inne, Ende alle die met mi sijn hier inne; Want gi mi hebt benomen thant Dbeste gezelscap datmen vant. Dat sijn die vander tavelronden; Want ic weet wel van dien stonden Dat nu van hier binnen sceden sal, Datse en keren nembermeer al; Wantere vele, dats scade groet, In die queste sal bliven doet, Want si langer tijd sal geduren Dan gi waent nu ter uren.’		have betrayed me and all the others here; because you have just taken from me the best company one can find: those of the Round Table. Because I know that from the moment that you will depart from here, not everyone will return: because many of you, unfortunately, will remain dead in the quest, because it will last longer than you might think right now.’	anger, caused by Walewein’s announcement to leave court to search for the Grail, and by the other knights of the Round Table following his example.		clear emotional display of the king emphasizes the high standing of the knights of the Round Table. It makes sense that king Arthur is sad, since he will have to miss the best company in the world. He seems to be asking for compassion.
Walewein ne conste niet daertoe Geantwerden dattie coninc seide doe, Ende hem hadde berouwen daer of Dat hi hem hadde gedaen tgelof; Mare en hadde nu niet gedocht, Bedie het was te verre brocht.	781-786	Walewein did not know what to answer to what the king was saying, and he was very sorry that he had made the promise. But he was not going to change his mind – it was already too far along.	Walewein, displays a compassionate response to the king’s sadness: he feels guilty for initiating the quest. However, he knows that he cannot turn back.	M	Walewein’s compassionate response emphasizes the status of king Arthur: clearly, it is important to keep Arthur happy.
Alse die coninginne dat horde Si ward so drove, dat si daer Van rouwen waende sterven, vorwaer. Ende si sprac al wenende daer nare, Dattet grote scade ware; ‘Want menech goet man besterven sal Eer tenen inde sal comen al; Ende mi wondert sere des, Dat min here die coninc, die es	810-824	When the queen heard that, she was so sad, that she thought she would die of sadness, really. And, crying, she said: ‘Because many good man that come into the quest shall die; and I am surprised that my lord the king lets	Queen Guinevere displays great sadness over the knights leaving, especially Walewein and Lancelot, and she also seems to be a bit angry at the king: how could he let this happen? Again,	M	Lack of compassion. The queen makes valid points: indeed, king Arthur will have to miss most of his knights. However, there is no compassionate response to her sadness and frustration.

Soe goede man, dit laet gevallen; Want die barone welna met allen, Verre dat meeste deel daer of, Selen hier bi rumen sijn hof.' Ende si viel in groten wene, Ende alle die vrouwen gemene.		this happen; because all of his barons, or at least the largest part of them, will leave his court. And she fell into loud weeping, and all the other women as well.	there is no response to the sorrow of the women.		
Doe quam hem een wenen ane, Dat hi liet vele heter tranen. Ende si, die om die sake Sere waren doe tongemake, En antwerden hem niet ter dinc.	941-945	Then the crying started, he wept many hot tears. And they, who were very uncomfortable because of it, did not answer.	King Arthur displays great sadness towards his 'favorite' knights Lancelot and Walewein. Lancelot and Walewein, two men, feel compassion (?) – or at least they are affected by the king's sorrow.	M	Mirror function: King Arthur is especially sad about Walewein and Lancelot leaving – he even tries to stop them from going. This emotion is supposed to be mirrored by the audience, and highlights the special position that Lancelot and Walewein have at court. Even though Lancelot and Walewein acknowledge the king's suffering, they are not going to change their minds.
Alse die coninginne gewarde ward Dat si hen gereiden ter vard, Si dreef rouwe also groet Oft al hare vriende waren doet. Si keerde in die camere weder Ende liet hare doe vallen neder, Ende mesliet hare soe sere dan, Dats ontfermen mochte elken man.	1027-1034	When the queen noticed that they were about to leave, she showed great grief, as if all of her friends were dead. She returned to her room, and fell down, and was in so much misery, that anyone would have felt sorry for her.	The queen is extremely sad about the knights leaving, especially Lancelot. Asking for compassion.	X	The text literally says that she looked so sad that anyone would have felt sorry for her. Clearly, the audience is supposed to feel compassion for the wailing queen.
Ende Lanceloet quam daer nare In die camere doe tot hare.	1035-1036	And Lancelot came to her in her room.	Lancelot seems to feel compassion for Guinevere.	M	This passage emphasizes the relationship between Lancelot and Guinevere: clearly, Lancelot cares about Guinevere's feelings.

Hi seide: ‘Ic scede uten hove, Vrouwe, bi uwen orlove.’	1049-1050	He said: ‘I leave court, lady, with your permission [farewell].’	Lancelot seems to feel compassion for Guinevere: he does not want to leave without her permission or farewell.	M	Again, this passage emphasizes the relationship between Lancelot and Guinevere: clearly, Lancelot cares about Guinevere’s feelings.
‘Acharme keytijf! Layse wats mi! Ay God, here, nu ten stonden Blikken oppenbare wel min sonden Ende min quade leven mede; Ende mine grote keytivechede Hevet mi meer dan andere sake Ontkeert ende gedaen tongemake; Bedie als ic beteren soude Quam di viant alsoe houde, Di mi destruerde ende nam daer naer Dat ic niet mochte sien claer; Want ic was van dien stonden Dat ic ridder ward al vol sonden, Ende ic waser in vord an Meer dan enech ander man.’ Dus lasterde hem selven Lanceloet Ende hadde droefheit herde groet.	2826-2842	‘Oh bungler! What is wrong with me! Oh God, lord, now I see clearly my sins and my wrongful life. And my big stupidity has, more than others things, made me uncomfortable. If I tried to be better, the ‘enemy’ [devil] returned, who destroyed me and took away my clear vision. Because at the moment that I became a knight I was already full of sin, and from then on still, more than any other man.’ In this way, Lancelot slandered himself, and he was very sad.	By displaying sadness and remorse, Lancelot seems to ask for compassion.	X	In this passage, Lancelot shows great remorse for his sinful way of living. Presumably, the audience was supposed to feel compassion for Lancelot, and at the same time understand his remorse and reflect on their own sins.
Entie selven knape quam lopende naer Al tote Perchevale, wenende sere, Ende riep ane hem: ‘Ay live here, Saechdi hier enen ridder iet liden, Die mi ontfoert min rossiden, Dat, daer gi ombe baet mi	3720-3730	And the same squire came walking towards Perchevael, crying loudly, and called out to him: ‘Oh dear lord, did you see a knight pass by here, who	Perchevael feels compassion for the squire and wants to help him.	M	The roles are reversed: now the squire is asking for compassion from Perchevael. Despite the fact that the squire ignored him earlier, Perchevael still agrees to help him. This emphasizes Perchevael's courtliness.

Dat ict u leende, dat heeft hi Mi met crachte genomen; sonder waen Mijn here sal mi te doet slaen.' Ende Perchevale antwerde hem doe: 'Ic sagene. Wat weltu dat ics doe?'		has taken my horse from me, the one that you asked me for earlier? He took it from me by force, I am sure my lord will slay me to death.' And Perchevael answered: 'I did see. What do you want me to do?'			
Hi bleef sonder troest van enegen man Al toter midnacht al tongemake.	3758-3759	He remained in discomfort until midnight, without the comfort of any man.	Lack of compassion	M	No one feels compassion for Perchevael: he is on his own.
'Hets ene dinc dimen nine soude Ane mi versoeken, dat secgic u, In den poente datic ben nu. Mijn broder es heden versiegen doet, In weet hoe, des hebbic rouwe groet.'	7096-7100	'This is something that you should not ask me, I tell you, at the point in which I am now. My brother has just been killed, and I know how, and I am in great grief.'	Bohort feels indignant and asks for compassion from the lady.	F	A lady has just declared her love to Bohort, and asked for his love in return. Bohort thinks this is a rude question: with his brother recently killed, he has other things on his mind than love or women. This passage emphasizes Bohort's purity.
Alse Bohort dat alsoe vernam, Dat sijn broder op hem was gram, Hi leide te gadere sine hande Ende bat hem genade te hande; Knilende over sine knien Bat hi hem genade van dien Dat hem te hemwaerd was gesciet. Hi seide, hine daets niet.	7459-7466	When Bohort noticed that his brother was angry at him, he put his hands together and plead for his mercy: kneeling on his knies, he [Bohort] begged for mercy that he had departed from him. What he said did not affect him [Lyoneel].	Bohort asks for compassion/ mercy, but Lyoneel is not willing to forgive him and show compassion for his brother's decision.	M	Bohort uses his whole body to modestly supplicate to his brother and ask for compassion/ mercy. However, Lyoneel is unmoved by this.

Die coninc Pelles seide daernare Lancelote van Hestore die mare, Ende hi was daeraf so tongemake, Dat hi niet en mochte di sake Soe gedecken, die hem waren bi En worden geware van hem, dat hi Weende so, dat in sijn ansichte Die tranen vielen wel gedichte. Ende het berau thant den coninc, Dat hi hadde geseit di dinc.	9999-10008	Afterwards, king Pelles told Lancelot about Hestor, and he was so distressed, and he did not know how to conceal it from the others, who witnessed the tears running down his face. And the king felt great regret for having said it to Lancelot.	King Pelles feels compassion for Lancelot.	M	Lancelot's brother has died, and Lancelot apparently feels as if he should hide his sadness for the other people in the castle. King Pelles sees his sadness and feels compassion and regret.
Ende si vergavent hem al daer; Ende die coninc starf te hant daer naer.	10867-10868	And they forgave him right there, and the king died upon that.	The Grail knights show compassion for king Estoran.	M	King Estoran, who kept the three knights captive for a year, is severely ill and about to die and asks for their forgiveness. The knights choose to show compassion and forgive him. This passage again emphasizes their good nature.
'Jaic, here, ic slogene doet; Ic hebber berouwenesse groet. Ic dede noit dinge, here, Die mi berouwen also sere.' - 'Mine bewonderes niet,' sprac die coninc, 'Dat u sere berout dese dinc, Want icker omme ongemake bem. Mijn hof es meer genedert bi hem Dant van drien den besten was Die doet sijn in die queste, sijt seker das.'	11123-11132	'Yes, lord, I slayed him to death; I have great remorse. I have never done anything, lord, that I regret so much.' 'It does not surprise me,' the king said, 'That you regret this so much, because I am very distressed about it. My court is more humbled by him, because he was one of the three best knights to die in the quest, that is for sure.'	Walewein shows remorse for killing king Bandemagus, but king Arthur has no compassion.	M	This fragment is not included in the Middle French text: apparently, the author of the Middle Dutch *Queeste* wanted to stress Walewein's failure one more time. Even king Arthur, his uncle, is extremely disappointed in him.

COMPASSION IN RESPONSE TO BODILY SUFFERING					
Hi was drove ende sere in vresen Datter vele sterven souden In die queste, die varen woude.	912-914	He [Arthur] was sad and very afraid that many who would go into the queeste would die.	Compassion (?) for the knights.	M	King Arthur worries for the knights. However, it is also in his own interest that the knights stay alive: he needs them (for protection of his lands).
Galaät vragede na desen Oft hi soude mogen genesen? Een broder antwerde: 'Ja hi. Hi es sere gewont; niet bedi En es niet te clagene sere; Het was hem wel geseit ere, Ware dat sake dat hi den scilt name, Dat hijs soude hebben mesquame.'	1373-1380	Galaad asked afterwards if he was allowed to heal it [Bandemagus' wounds]. A brother responded: 'Yes. He is severely wounded; not that he should complain too much. he was told before that, would he take the shield, he would have sorrow.'	The brother does not have compassion for Bandemagus: he called it upon himself by taking the shield meant for Galaad.	M	Bandemagus has behaved haughty by taking the sword and is therefore punished: the lack of compassion that the brother feels for him emphasizes for the audience that haughtiness is not to be encouraged.
Ende alse Galaät dat gesach, Dat Melian ter eerden lach, Hi was sere tongemake das. Hi waende dat hi ter doet gewont was: Hi ginc tot hem tier stont Ende vragede hoet met hem stont, Oft hi iet soude mogen genesen?	1933-1939	And when Galaad saw that Melian was lying on the ground, he was really uncomfortable. He thought that he [Melian] had been wounded to death: he went to him immediately, and asked if he might heal him?	Galaad feels compassion for Melian, his squire.	M	Galaad has taken Melian under his wing, and he is therefore worried when he sees the young knight so severely wounded.
'Ay here, suldi mi laten alsoe? En es man die levet, here, Wies geselscap ic begere mere, Opdat alsoe mochte wesen.' Galaät antwerde te desen: 'Ic ne doe hier clein no groet, Ende ic hadde merre noet	2010-2018	'Oh lord, will you leave me here? There is no man alive whose company I wish more than yours.' Galaad answered to this: 'I can do nothing here, and I am more urged to	Melian wants Galaad to stay with him while he recovers from his wounds, but Galaad shows no compassion: he has to get on with the quest.	M	Galaad's lack of compassion makes sense: he is the primary knight in the Grail quest, and as Melian is taken care of, he has better things to do. This fragment also stresses Galaad's sense of duty.

Te vaerne in die queste, sijt seker des, Vanden grale, die om mi begonnen es.’		go in the quest, for sure, of the Grail, which has started because of me.’			
… Ende Perchevale sach doe Dattie gode man was tien stonden Sere tongemake van wonden; Ende hi sceen out wel driehondert jaer.	3490-3493	And Perchevael saw then that the good man [king Mordran/Mordeaus] was very uncomfortable because of his wounds; and he seemed old, maybe three hundred years.	Perchevael is aware of the old man’s physical suffering (compassion?)	M	Perchevael witnesses a Mass-like ceremony behind bars – he cannot get there. He can see, however, that in the space there is a bed with an extremely old man in it. The man is wearing a crown and is physically wounded and maimed. Perchevael seems to acknowledge the pain the man would be experiencing. Perchevael’s compassion could serve to emphasize an important element of the plot: the fact that the maimed king will be healed once Galaad sees the Grail ‘oppenbare’ (ll. 3613-3622).
‘Om Gode, en slaet mi niet doet, Ic sekere u hier ende swere, Dat ic die vrouwe nembermere Orlogen ne sal na desen.’ Ende Bohorte liet sijn slaen doen wesen.	6794-6798	‘By God, please don’t kill me, I assure you that I will not battle against that woman again after this.’ And Bohort slayed him.	Bohort does not display compassion for his enemy in battle	M	Despite the knight’s plea, Bohort still decides to kill him.
Daer hi twee gewapende ridders vernam, Die leitden sinen broder doe Lyonele, daer hi sach al toe, Op een groet starc ors tien stonden, Sine hande op sine borst gebonden, In sijn hemde ende broec al naect, Met dorninen roeden sere mesmaect, Dat hem dbloet te hondert steden Neder liep van sinen leden. Ende hi gedoget embertoe vort,	6816-6831	…Where he saw two armed knights, who carried his brother Lyoneel on a strong horse, his hands tied to his chest, all naked without his shirt and trousers, and maimed by thorn rods, so that the blood streamed down off his limbs. And he	Compassion for his brother’s bodily suffering	M	The physical pain that Lyoneel is in is described quite graphically: it is explicitly stated that the blood streamed down his limbs. This can be reconstructed as an example of ‘imaginative performance’: the audience becomes an eyewitness to Lyoneel’s suffering and is thereby brought to feel compassion for him.

Sonder te sprekene enech wort, Al die slage diemen hem gaf, Oft hire niet gevoelt hadde af. Alse Bohort des geware ward Ende hi soude varen derward, Ende sinen broder soude bescarmen		tolerated all the blows that he was given, without saying a word, as if he did not feel them. When Bohort saw this and wanted to ride towards his brother…			
Si ginc opten casteel daer nare, Ende .xij. daer met hare; Ende alsi waren comen daer Sprac ene joncfrouwe daer naer, Die Pallada hiet: 'Ay armen, Here, laet u ons ontfarmen, Ende laet onser vrowen wille gescien; Bedie, falgierdi ons van dien, Wi selen ons dan met allen Alle neder laten vallen Vore onser vrouwen ogen; Bedie wine mogen niet gedogen Te siene onser vrouwen doet. Ende ic segt u oec al bloet, Laetti ons allen bederven Ende om dus cleinen dinc sterven, Dat noit riddere en dede Alsoe grote ongetrouwechede.' Hem ontfarmde sere van desen: Si dochten hem edele wive wesen; Niet bedi hine hadde liver dat si Hare zielen verloren dan hi; Ende seide dat altoes van dien Haer wille niet mochte gescien. Alsijt horden si lieten met allen	7125-7152	She climbed on top of the castle, together with twelve others, and when they had arrived there, one of the damsels, whose name is Pallada, said: 'Oh dear, lord, take pity on us, and let our lady's wish be fulfilled. If you don't, we will all let ourselves fall down [from the tower] before the eyes of our lady, because we cannot bear to see our lady dead. If you let all of us die for such a small thing, this would be the most disloyal thing a knight has ever done.' He [Bohort] had compassion for the women: it seemed to him like they were noble women. However, he would rather have them lose their souls than he,	The women ask for Bohort's compassion. Bohort does display some compassion, but it is not enough. He rather lets the thirteen women die than lose his own purity.	M	The women explicitly ask for Bohort's compassion, but still Bohort chooses his own purity over the lives of thirteen women. In this way, the text emphasizes the importance of remaining a virgin in the Grail quest. It also clearly illustrates the low position of these (noble!) women compared to that of the male Grail knight Bohort.

Hen allegader nedervallen; Ende als hi dat hadde gesien Hi seinde hem, al gescoffiert van dien.		and he told them that he would not do as they wished. When they heard this, they let themselves all fall down. When he had seen this, he was shocked and made a cross.			
Alse Bohort hevet vernomen Dat hem te vechtene toe es comen, Hi viel neder echt nadien Anderwerven over sine knien Vore sijn broder perts voete.	7479-7483	When Bohort noticed that it would come to a fight, he let himself fall over his knies, in front of the feet of his brother's horse.	Lyoneel does not show compassion and wants to fight Bohort, but Bohort refuses.	M	This passage emphasizes Bohort's good nature: instead of defending himself, he chooses not to fight his own brother. This shows that Bohort has the moral highground.
Hi seide: 'Ic hebbe liver dat gi Mi doet slaet dan hem, bedi Het ware merre scade van hem Dan van mi, die een out man bem.' Hi ginc op Bohort licgen mettien. Alse Lyoneel dat hadde vorsien Hi verhoef sdat swaerd met felheid groet Ende sloech den hermite doet.	7515-7522	He said: 'I would rather have that you slay me to death, because it would be more of a waste if he dies than when I do, as I am an old man.' He immediately laid down on top of Bohort. When Lyoneel saw this, he raised his sword with great power and slayed the hermit to death.	Lyoneel does not feel compassion for the harmless old hermit because of his anger for Bohort.	M	The old hermit tries to protect Bohort from his brother's angry and aggressive behaviour. Even though he is harmless, Lyoneel slays the good man to death. This passage emphasizes Lyoneel's recklessness and anger and illustrates how anger may lead to bad decisions – Lyoneel even tried to kill his brother.
Hi riep Bohorde tier tijd: 'Bohort, comt hare ende hulpt mi mu Uter vresen daer ic in ben dor u. Gevalt mi dat ic bederve Sonder uwe hulpe, ende sterve, Wet wel datmen u daer af over al Euwelijk lachter spreken sal.'	7577-7582	At that moment he called out to Bohort: 'Bohort, come here and help me now, out of the dread I am because of you. If it would happen that I am wasted without your help,	Calogrenant ask for Bohort's compassion.	M	Calogrenant (another knight of the Round Table) went into battle with Lyoneel to protect Bohort. However, he is losing and asks Bohort for his compassion. Bohort cannot help him: it is either his fellow knight or his brother who must die. He has to choose his brother, even though his

		and die, you must know that everyone will speak slander of you forever.'			brother tries to kill him: the passage therefore propagates family loyalty.
Ende alse die vanden castele vonden Waleweine dus mesmaect van wonden Si waren tongemake das, Want hi man vander werelt was Meest gemint in vremden landen.	7795-7799	And when the people inside the castle found Walewein, maimed by his wounds, they were distressed: because he was a man of the world, most loved in foreign countries.	The people in the castle feel compassion for Walewein's physical suffering.	X	This passage serves to emphasize that Walewein, who does not do well in this spiritual quest, is still a good 'worldly' knight (a man of the world). Clearly, however, this worldly success is inferior to success in the 'heavenly' realm.
Die joncfrouwe seide na desen: 'Ic mach dese vrowe nu genesen Opdat ic wille.'	9319-9321	The damsel said afterwards: 'I will now heal this woman, because I want to.'	The damsel, Perchevael's sister, feels compassion for the ill lady of the castle.	F	Perchevael's sister is asked to donate blood from her right arm into a silver dish. At first, the three Grail knights resist this idea, because this donation of blood would kill Perchevael's sister. Then, they are told that the blood would heal the lady of the castle, who is severely ill. Perchevael's sister feels compassion and decides that she is willing to make this sacrifice. She explicitly states that she does it 'Opdat ic wille.'
Daerna alse dat sware weder Te ginc ende vel neder Es een riddere gevloen, die was Sere gewont, die bat das, Datmen hem holpe: ende daer quam saen Een riddere gevolget en een naen, Ende ripen al oppenbare Van verren dat hi doet ware. Bohorde ontfermde des sere	9445-9458	When the heavy weather had cleared, there was a knight, retreating and severely wounded. He asked for someone to help him, and behind him was another man, followed by a dwarf, who screamed from afar that he was a dead man. Bohort felt	Bohort feels compassion for the wounded and distressed knight.	M	Bohort wants to help the knight, but he does not want to endanger or bother Galaad, it seems: he chooses only to put himself in danger. This shows Bohort courtliness, but also emphasizes Galaad's special position.

Ende bat tot Galaäte: ‘Live here, Vard uwen wech, ende laet mi keren Genen riddere hulpen verweren Nu hier jegen viande, Die hem willen doen scande.		great pity and asked Galaad: ‘Dear lord, go your own way, and let me turn around and help the knight defend himself against enemies that want to harm him.’			
COMPASSION FOR ONESELF					
Ene nonne hilt kint in die hant, Ende si weende sere te hant, Ende seide: ‘Here, ic bringe u Dat kint, dat ic tote nu Gevoet hebbe, dat al mine Bliscap ende troest plach te sine…’	55-60	A nun held the child by the hand, and she was crying loudly at the time, and said: ‘lord, I bring you the child, that I have fed up until now, and that is all my happiness and consolation…’	The nun feels compassion for herself, and seems to be asking for compassion as well (from Lancelot?).	F	Mirror function: the weeping of the nun is meant to convey to the audience what a wonderful and beautiful person Galaad is – he is definitely worth crying for.
Perchevael weende ende sat vor hare Ende vragede hare om niemare Van sine moder. Doe vragede si dare Oft hine wiste dat ware? Hi seide: neen hi, ‘sonder dat si es Mi te voren comen, des sijt gewes, Menechwerf alsic lach ende sliep, Ende dat si dan op mi riep Dat si bat sculdech te clagene ware Van mi dan te belovene hare.’ - ‘Dat was om dat gi vort ins conincs hof, Want si was so drove daer of, Ende dat sceden was haer soe swear, Dat si starf sander dages daer naer Doe gi ward van hare versceden.’	3211-3228	Perchevael cried and sat in front of her [his aunt, a hermit] and asked her for news about his mother. Then she asked him if he did not know what had happened? He said: ‘no, without her having appeared before me, she has come by, often when I laid asleep, and she would call out my name and say that she had more reason to complain about me than to speak in praise of me.’	Perchevael displays compassion for his aunt, and a lack of compassion for himself.	M	The female hermit has just confessed her identity to him: she is his aunt, and she lives in poverty. Perchevael is moved by this knowledge and cries (compassion?). When he hears that his mother has died, he seems not to let himself be truly sad about it: he does not deserve the sadness, he must tolerate what is due to him. He, therefore, does not feel compassion for himself – it is his own fault that his mother died.

- ‘God moge die ziele geleden! Ic moet gedogen,’ seide doe hi, ‘Al dat God verlenet nu mi.’		‘That is because you went to the king’s court. She was so sad about that, and the parting was so hard for her, that she died a few days after you had left.’ ‘May God have mercy on my soul! I must tolerate,’ he said then, ‘everything that God gives me now.’			
Perchevaele was soe tongemake, Dat hi viel neder om die sake Onder enen boem, ende wel bleec ward, Ende boet den knape sijn sward Ende seide: ‘Nadien dattu Mi nine wils hulpen nu Ute dese anxteliker noet, Ic biddi dattu mi slaes doet; Dus mach min rouwe liden saen. Alse die ridder sal verstaen Dat ic dor sinen wille doet bem, Hine sal niet verdorperen hem, Hine sal bidden over mi.’ Die knape antwerde dat hi Niet en dade, ende reet wech daer naer, Ende Perchevale bleef also droeve daer.	3699-3714	Perchevael was so uncomfortable that he fell down under a tree and turned pale. He offered the squire his sword and said: 'Since you will not help me out of this terrible need, I ask you to beat me to death, and I shall be put out of my misery. Then when the knight [Galaad] hears that I am dead because of him, he will not be cruel, but pray for me.' The squire replied that he would not and rode off, leaving Perchevael sad.	Perchevael feels compassion for himself, and is asking for compassion from the squire as well: he is devastated because he seems not to be allowed to travel together with Galaad – he is ignored by him. The squire, however, does not display a compassionate response: he simply rides off.	M	Mirror function: the audience is supposed to mirror Perchevael’s emotion and understand why it is so frustrating for him to not be able to travel with the Grail knight Galaad. This passage emphasizes Galaad’s greatness.
Hi ward drove in sinen sinne; Ende in die grote droefhede Clagedi sine sonden mede,	5609-5612	He [Lancelot] became sad, and in his great sadness he also	Compassion for himself	M	Mirror function: the audience is supposed to mirror Lancelot’s sadness over his sins

Ende seide dat hi was dan Besondecht meer dan enech man.		complained about his own sins and said that he was more sinned than any other man.			and his remorse. Also, Lancelot's self-reflection is presented as pious.
Lanceloet verdroecht wel als hi sach Dat sijn paert daer doet lach; Want hi wel in wane was das, Dat ons heren wille was.	5785-5788	Lancelot bore it well, when he saw his horse lying there dead: for he thought to himself that it was our lord's will.	Lack of compassion for himself or the horse.	M	Lancelot seems to have made peace with the fact that misfortune befalls him: it is God's will (he probably deserved it?).
'MANDATORY' COMPASSION					
Die gebroderen, di van groter macht Hadden gesijn, falgirde haer cracht, Datsi hen niet mochten weren mere, Si waren vermoit so sere. Ende Galaät dreefse te dien, Dat si bi node moesten vlien; Ende Galaät en volgede hen niet doe.	2251-2257	The strength of the brothers, who had been of great power, weakened in such a way that they could not defend themselves against him [Galaad] anymore; they were so tired. And Galaad drove them in such a way they they were forced to flee; and Galaad did not follow them.	Galaad lets the cruel brothers escape. Compassion?	M	Galaad's choice seems to be out of courtliness: there should not be necessary killing.
'En haddi niet so besondech gewesen Alse gi sijt, wet al bloet, Gine hadde niet alle geslegen doet Die .vij. brodere, sonder waen; Want si souden hebben gedaen Penitencie van haren sonden, Daer si in lagen lange stonden. Dus dede niet di goede man, Dise sonder doet slaen verwan.'	2518-2526	And had you not been so sinful as you are, you must know, you would not have slain all seven brothers to death, I am sure. Because they would have done repentance for their sins, in which they had remained for a long time. The good man	Walewein is reprimanded by a hermit: he has needlessly killed the seven cruel brothers, while Galaad had chosen to defeat them without killing them all. Walewein had no compassion.	M	Walewein's lack of compassion is contrasted to Galaad's compassion: Galaad is the better knight for defeating the brothers without killing them unnecessarily.

		[Galaad] did not do this: he overcame them without killing them.			
‘Ende hi jagetde mi van hem daer toe Arm ende ontervet daer toe; Ende hine hadde noisint gene Ontfermecheit groet no clene No van iemanne, sekerlike, Die hem hilt in mine gelike.’	4341-4346	‘And he sent me away from him, poor and disinherited, and he did not show pity, big or small, for me or anyone who supported me.’	The lady aims to evoke compassion in Perchevael.	M	The lady tries to make use of Perchevael’s courtliness and sense of knightly duty: if she tells him a sad story, he will feel sorry for her and he will be forced to help her.
Perchevael liede daer wel gereet Dat hi gedaen hadde den eet, Ende belovede hare also houde, Dat hi hare hulpen soude.	4381-4384	Perchevael said that he had indeed sworn such an oath and promised her to help her.	Perchevael does not necessarily feel compassion for the lady: he just feels obliged to help the because of his oath that the took when he became a knight.	M	In this case, compassion is not the central thing: whether Perchevael feels compassion or not, he will help a lady in need. This emphasizes Perchevael’s courtliness.
Bohort seide: ‘Soe ombiet dan Uwer suster, dat gi enen man Hebt vonden, die die bataelge Over u wille doen, sonder faelge.’	6625-6628	Bohort said: ‘Then let your sister know that you have found a man who is willing to go into battle for you, no lie.’	Bohort feels compassion for the wronged lady and feels obliged to help her (sense of knightly duty).	M	The lady has just told Bohort a sad story to evoke compassion. However, whether Bohort feels compassion or not does not matter: he will always help a lady in need. This emphasizes his courtliness.
Hort hi lude ropen: ‘Wacharmen!’ Ene joncfrouwe, die hadde groten vaer, Die een riddere brachte gevord daer. Ende alsi Bohorde ward geware Si pensde doe dat hi ware Vander queste, ende si riep sere: ‘Ic mane u, riddere, live here, Bider trouwen die gi sculdech sijt Hem, dies man gi sijt nu ter tijt, Dat gi mi hulpt ofte gi moget,	6832-6862	… he heard a loud call: ‘Ah!’ A damsel was in great danger and was carried away by a knight. And when she saw Bohort, she thought he was of the quest, and screamed loudly: ‘I beg you, knight, dear lord, by the loyalty that you owe	‘Mandatory’ compassion for the damsel.	M	However, the damsel’s loud cries are also meant to evoke compassion. The dilemma that Bohort faces is therefore understandable. In the end, Bohort pleads to God to save Lyoneel and decides to follow his knightly oath and help the damsel in need. In this way, Bohort is portrayed as a good brother – he does not forget Lyoneel – and a good knight.

Ende dat gi niet en gedoget Dat mi dese riddere nu vercrachte, Die mi wech vort met machte.' Bohort ward soe teberenteert saen, Hine wiste wat irst anegaen; Bedie lite hi sinen broder daer Alsoe wech voren, hi hadde vaer Dat hine vord na dien dage Nembermer gesont ne sage, Dat hem sere soude rouwen; Ende en holp hi niet der joncfrouwen, Si verlore hare suverhede Ende worde onteert daer mede Bi fauten van hem, ende alte handen Hief hi op daer sine handen Ende seide doe oetmodelike: 'Ay soete here van hemelrike, Wies man ic ben, ic bidde u, Dat gi minen broder bescermt nu, Die die twee ridderen hebben bestaen, dat sine niet te doet ne slaen.'		to Him, whose man you are now, to help me if you can, and to not allow this knight to rape me, the one who carries me away by force. Bohort was very much in doubt - he did not know what first to do: if he would let his brother be carried away, he was afraid that he would never see him in good health again, and that would sadden him very much; and would he not help the damsel, she would lose her purity and she would be dishonored through his fault. He raised his hands and said, modestly: 'Oh sweet lord of the heavens, whose man I am, I beg of you to protect my brother, who is captures by those two knights, so that they do not kill him.			
THE HERMIT'S COMPASSION					
Alse die gode man dit horde Hi seide wenende dese worde: 'Wie dat in sonden leget stille Ende gene beteringen doen en wille, Ende also stervet, hi es gewaerlike	2917-2922	When the good man [a hermit] heard this, he said these words, crying: 'Who lays still in sin and does not want to make	The hermit shows his compassion by crying, and by reassuring Lancelot.	M	Lancelot has just confessed to the hermit that he is afraid that he will not be worthy God's grace anymore, and that he is doomed to 'eweliker doet na desen' (l. 2916). The hermit is moved by Lancelot's

Dan verloren ewelike.’		changes, and then dies, he is rightly lost for eternity.’			words and displays compassion: Lancelot is not yet doomed, as long as he betters himself.
Perchevael seide doe: ‘Wanen sidi?’ -‘Ic ben van vremden lande,’ seide hi, ‘Ende come u troesten ende sien.’	4071-4073	Perchevael then said: ‘Where are you from?’ ‘I am from a foreign land,’ he said, ‘And I came to comfort and see you.’	The man feels compassion for Perchevael, who is all alone on an island: he came to comfort him.	M	The man is a man of religion, and the fact that he travelled to the deserted island just to comfort Perchevael, emphasizes Perchevael’s good and pious nature.
Hi troestene te wel doene sere, Ende seide dattene onse here Cortelike soude senden hulpe daer.	4583-4585	He [the good man] comforted Perchevael, admonished him to live well, and said that God would send help soon.	Despite his (almost) sinful behaviour, the good man shows compassion for Perchevael and comforts him.	M	The good man’s compassion again emphasizes Perchevael’s good and pious nature.
Hi troestene te wel doene sere, Ende seide dattene onse here Cortelike soude senden hulpe daer.	4583-4585	He [the good man] comforted Perchevael, admonished him to live well, and said that God would send help soon.	Despite his (almost) sinful behaviour, the good man shows compassion for Perchevael and comforts him.	M	The good man’s compassion again emphasizes Perchevael’s good and pious nature.
Alse die goede man hadde gehort Lanceloets biechte ende sine wort, Hi vertroestene met goeder sprake: Daer Lanceloet af was tongemake Troestine wel.	5295-5299	When the good man had heard Lancelot’s confession and story, he comforted him with good words. Lancelot, who had been sad, was comforted.	Despite Lancelot’s sinful behaviour, a hermit shows compassion for him and comforts him		Lancelot is distressed, because he has been confronted with his own sinful behaviour. The hermit sees him crying and shows compassion. Even though Lancelot has done sinful things, he is not lost: this passage emphasizes that.
COMPASSION FROM GOD					
‘Ic ben doet gewaerlike, God onse here en sta mi in staden Bi sire groter genaden.’	4520-4522	‘I will surely die if God our lord does not save me with his great mercy.’	Perchevael asks for compassion and forgiveness from God.	M	Mirror function: the audience is supposed to mirror Perchevael’s guilt after he has almost let himself be seduced by the devil. Compassion from God is presented as condition for survival.

Alsi hen gediliverert sagen Ende die viande vor hen doet lagen Seide Galaät: 'Hets mesdaet groet, Dat wire hebben soe vele doet.' Bohort seide: 'Hadse onse here iet Gemint, dit ne ware niet gesciet; Si haddens bi aventuren so sere Verdient jegen onsen here, Dat si hem liver doet waren Dan si ons waren ontvaren.' Galaät seide, al sonder waen: 'Al hadden si jegen Gode mesdaen, En stonde ons niet te wreken dan; Maer die wrake gaet den genen an, Die dicwile vorste gevet Dattie sonder kinnesse hevet.'	8949-8964	When they saw them [the palace] liberated and their dead enemies in front of them, Galaad said: 'It is a great crime, that we have killed so many.' Bohort said: 'If our lord would not have wanted this to happen, it would not have happened: they had deserved this in the eyes of our lord, so that he wanted them dead, rather than let them get away.' Galaad said: 'If they had wronged God, we would not have been the ones to take revenge, but the Lord himself, who waits until the sinner has knowledge of his sins.'	Galaad feels compassion for the dead 'enemies', but Bohort doesn't.	M	This fragment shows that Galaad has the moral highground: he tries to teach Bohort a lesson about how God deals with sinners. Apparently, sometimes compassion is necessary so that the judgment can be left to God.
Maer onse here, die ter menger stede Toget sine genadechede, Ende die der gere, alsmen seget, Te vergetene niet en pleget, Die hem dinen lude ende stille Met goeder herten, met goeder wille, Hi sinde sinen vrienden soe, In die gevanckenesse daer si lagen doe, Dat heilege grael om hen mede Te vertroestene te dier stede, Soe dat si vander gratien van dien	10813-10824	But our lord, who often shows his mercy, and who, as people say, does not forget about the ones who serve him, loud and silent, with good heart and good will, sent his friends the holy grail in the prison where they were taken captive. To comfort them, and so that	God has compassion for his servants (in this case: the three Grail knights).	X	This is a general lesson the text seems to want to convey: if you are a good and loyal servant of God, he will not forget about you and grant you mercy.

Altoes gevoet waren onder hen drien.		they were always fed by its grace.			
COMPASSION FOR CHRIST					
Hi ontecte den scilt, ende sach dan Daer in enen gecruesten man, Die blodech was.	1493-1495	He [king Evalac] looked at the shield, and saw in there a crucified man, who was bloody.	The description of the bloody man (Christ) is probably meant to evoke a compassionate response for Christ in the audience.	X	A form of imaginative performance: the reader is very briefly confronted with the passion and crucifixion of Christ, in a highly visual manner.
Entie stemme die daer was gehort Betekent die drove wort Die de Joeden ripen sere Daer men crueste onsen here.	1795-1798	And the voice that was heard there, signifies the spiteful word that the Jews yelled while our lord was crucified.	The sensational description of the crucifixion is probably meant to evoke a compassionate response for Christ in the audience.	X	A form of imaginative performance: the reader is very briefly confronted with the passion and crucifixion of Christ, in a highly auditive and visual manner.
Bi deser doet es in gelike Betekent theren doet van hemelrike: Bedie, alsmen mach lesen wel, Alse Caym groette sinen broder Abel Alsoe groette onsen here Judas; Ende gelijc dat Abel was Van Cayme geslegen doet Opten vridach, bi nide groet, Sloech Judas doet sinen sceppare, Niet met sire hant, nemare Metter tongen, die bose was sere.	8449-8459	This death has the same meaning as the death of the lord of heavens: because, as one might read, as Cain greeted his brother Abel, so greeted our lord Judas. And just as Abel was slain to death by Caim, on Friday, in great anger, Judas slayed to death his creator. Not with his hand, but with his tongue, which was very angry.	This passage evokes compassion for Christ, as he was betrayed by his disciple.	M	Imaginative performance: Parallel between the death of Abel and the death of Christ: in both instances, the victims were betrayed by people very near to them. This parallel seems to be supposed to evoke compassion for Christ.
Ende daerna hebben si vernomen Uten heilegen vate comen	10457-10461	And then they saw, coming from the holy	The graphic description of the man's (Christ's)	X	The wounds are described in a very detailed way, which means that this

Enen man, die bloetde, bede An die hande ende an di vote mede, Ende andien lichamen alsoe.		vessel, a man, bleeding from the hands, the feet, and rest of the body as well.	wounds presumably evokes compassion in the knights and in the audience.		fragment can be reconstructed as an example of imaginative performance: the audience becomes eyewitness to Christ's suffering. Christ is described as a frail, suffering human.