

**A STUDY OF THE TREATMENT OF
ARTHURIAN LEGENDS
SINCE THE EIGHTEENTH CENTURY
IN THE LITERATURE OF GREAT BRITAIN
AND AMERICA**

HOPE NICKEL

THE UNIVERSITY OF WICHITA

A STUDY OF THE TREATMENT OF
ARTHURIAN LEGENDS
SINCE THE EIGHTEENTH CENTURY
IN THE LITERATURE OF GREAT BRITAIN
AND AMERICA

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
IN CANDIDACY FOR THE DEGREE OF MASTER OF ARTS
DEPARTMENT OF ENGLISH

BY
HOPE NICKEL
WICHITA, KANSAS
JUNE, 1934

HOPE NICKEL
UNIV. OF WICHITA

BIBLIOGRAPHY

Primary

- Arnold, Matthew: Poetical Works, New York, Thomas Y. Crowell, 1897
- Bedier, Joseph: Tristram and Iseult, (Translated by Hilaire Belloc), New York, Albert & Charles Boni, 1930
- Besant, Walter: Armored of Lyonesse, New York, Harpers, 1919
- Clemens, Samuel: A Yankee at the Court of King Arthur, (Burlesque), New York, Harpers, 1917
- Deeping, Warwick: Uther and Igraine, (Novel), New York, Alfred A. Knopf, 1928
- Dell, Floyd: King Arthur's Socks, (One act play), New York, Alfred A. Knopf, 1922
- Ellis, T. P. and Lloyd, John: Mabinogion, Volumes I and II, Clarendon Press, Oxford, 1929
- Erskine, John: Galahad, (Novel), Indianapolis, Bobbs-Merrill Co., 1926
- Fawcett, Edgar: The New King Arthur, (Burlesque), New York, Funk and Wagnalls, 1885
- Hooker, Brian: Poems, Yale University Press, 1915
- Lowell, James Russell: Poetical Works, New York, Thomas Y. Crowell, 1898
- Machen, Arthur: The Secret Glory, (Novel), New York, Alfred A. Knopf, 1922
- Masefield, John: The Story of the Round-House and Other Poems, New York, Macmillan, 1916
- Masefield, John: Midsummer Night, New York, Macmillan, 1928
- Morris, William: The Defence of Guenevere and Other Poems, (Six Arthurian poems), London, Longmans, Green and Co., 1908
- Pallen, Conde Benoist: The Death of Sir Launcelot, Boston, Sherman, French and Co., 1917
- Peacock, Thomas Love: The Misfortunes of Elphin and Crotchet Castle, Oxford University Press, England, 1924, (Novel)
- Robinson, Edwin Arlington: Collected Poems, New York, Macmillan, 1929
- Stevenson, B. E. (Compiler): Home Book of Modern Verse, New York, Henry Holt Co., 1925
- Swinburne, Algernon Charles: Posthumous Poems, London, Wm. Heinemann, 1917
- Swinburne, Algernon Charles: Complete Works, The Bonchurch Edition, Edited by Gosse, Sir Edmund and Wise, T. J., London, Wm. Heinemann, 1925, Volume I
- Swinburne, Algernon Charles: Works, Philadelphia, David McKay, 1920
- Symons, Arthur: Cesare Borgia, (Play), New York, Brentano's, 1920
- Taft, Linwood: Galahad, (Pageant), New York, A. S. Barnes Co., 1926
- Tennyson, Alfred: Idylls of the King, New York, Macmillan, 1923

- Tennyson, Alfred: Poetical Works, Chicago, National Library Association, 1882
- Wordsworth, William: Complete Poetical Works, Edited by A. J. George, Boston, Houghton Mifflin Co., 1904

Magazine Articles

- Coffin, Robert P.: "Tristram, The Ballad of San Graal" in Poet Lore XXXIII (Autumn, 1922), 464-468
- Marquis, Don: "King O'Meara and Queen Guinevere" (Story) in Saturday Evening Post, March 15 and March 22, 1930
- Weinberger, Mildred: "Elaine" (Poetic drama) in Poet Lore XXXIV (Spring, 1923), 72-110

BIBLIOGRAPHY

Secondary

- Alden, R. M.: Alfred Tennyson, Indianapolis, Bobbs-Merrill Co., 1917
- App, August J.: Lancelot in English Literature, Catholic University of America, Washington D. C., 1929
(Ph. D. Diss.)
- Cestre, Charles: Introduction to Edwin Arlington Robinson, New York, Macmillan, 1930
- MacCallum, M. W.: Tennyson's Idylls of the King and Arthurian Story, Glasgow, James Maclehose Co., 1894
- Maynadier, Howard: The Arthur of the English Poets, New York, Houghton Mifflin Co., 1907

SUPPLEMENTARY BIBLIOGRAPHY

Prepared for the Arthurian section of the Modern Language Assn. by Clark S. Northup and John J. Parry

For the convenience of those who wish to do further study in the Arthurian literature of the twentieth century I have included these books. They are in print but were not available to me.

- Austin, Martha W.: Tristram and Isoult (poem) Boston, Poet Lore Co., 1905
- Bacon, Leonard: Arthurian Interludes: Igraine to Arthur, and The Legend of Lamorak (poems) in University of California Chronicle XV (1913), 29-35
- Binyon, Laurence: Tristram's End (First published as the Death of Tristram in Odes. London, Unicorn Press, 1901) In Selected Poems, New York, Macmillan, 1922
- Buckley, Reginald R.: Arthur of Britain: I. The Birth of Arthur (Uther and Igraine), II. The Round Table, III. The Holy Grail, IV. The Death of Arthur, London, Williams and Norgate, 1914
- Chesterton, G. K.: The Grave of Arthur, (poem), London, Faber & Faber, 1930
- Coutts, Francis (Francis Burdett Thomas Coutts-Nevill, Baron Latymer): The Romance of King Arthur: I. Uther Pendragon, II. Merlin, (drama), III. Launcelot du Lake (drama), IV. The Death of Launcelot (poem). London and New York, John Lane, 1907
- Cram, Ralph Adams: Excalibur, and Arthurian Drama, Boston, Richard G. Badger, 1909
- Davis, Georgene: The Round Table (drama), Rutland, Vt., The Tory Press, 1930
- de Beverley, Thomas (George Newcomen): The Youth of Sir Arthur, The Quest of Sangraele, and Other Poems. London, Erskine, Macdonald, 1925
- Dillon, Arthur: King Arthur Pendragon (drama), London, Elkin Mathews, 1906
- Faraday, W. Barnard: Pendragon (novel) London, Methuen, 1930
- Field, Michael (Katherine Harris Bradley and Edith Emma Cooper): The Tragedy of Pardon (drama) London, Sidgwick and Jackson, 1911
- Graff, Irvine: The Return of Arthur (poem), Boston, The Stratford Co., 1922
- Hamilton, Lord Ernest William: Launcelot--a Romance of the Court of King Arthur, London, Methuen, 1926
- Hardy, Thomas: The Famous Tragedy of the Queen of Cornwall (play for mummers) New York, Macmillan, 1923
- Hayes, James Juvenal: Sir Kay, a Poem in the Old Style, Dark Harp Press, 1923

- Horton, Douglas: A Legend of the Grail, (drama), Boston and Chicago, The Pilgrim Press, 1925
- King, Baragwanath: Arthur and Others in Cornwall (poems, one an Arthurian) London, Erskine, Macdonald, 1925
- Kinross, Martha: Tristram and Isoult (drama) London, Macmillan, 1913
- Lewis, Charlton Miner: Gawayne and the Green Knight (poem) New Haven, Yale University Press, 1916
- Machen, Arthur (Jones): The Great Return (novel), London, Faith Press, 1915
- McCloskey, George V. A.: The Flight of Guinevere and Other Poems (two Arthurian) second edition revised and enlarged (the first was in 1921) New York, Authors and Publishers Corporation, 1928
- Masefield, John: Tristan and Isolt (a play in verse), New York, Macmillan, 1927
- Morgan, Richard W.: The Duke's Daughter, A Classic Tragedy (drama), London, 1867
- Mumford, Ethel Watts: Merlin and Vivian, (a lyric drama with music by Henry Hadley) New, G. Schirmer, 1907
- Ormerod, James: Tristram's Tomb and Other Poems, London Elkin Matthews, 1928
- Reynolds, Ernest: Tristram and Iseult (poem) Nottingham, J. Clough and Son, 1930
- Rhys, Ernest: Enid (1 lyric play music by Vincent Thomas) London, J.M. Dent, 1908
- Rhys, Ernest: Lays of the Round Table and Other Lyric Romances (short poems), London, 1905, J.M. Dent
- Rhys, Ernest: The Leaf Burners and Other Poems (three of them Arthurian) London, J.M. Dent, 1918
- Rhys, Ernest: The Masque of the Grail (Incidental music by Vincent Thomas), London, Elkin Mathews, 1908
- Royle, Edwin Milton: Launcelot and Elaine (drama), New York, Samuel French, 1929
- Southworth, May E.: Galahad, Knight Errant, Boston, Richard G. Badger, 1907
- Spiers, Kaufman: "Madness of Launcelot," (poem), in Fortnightly Review XCII(1909), 345-348
- Sterling, Sarah Hawks: A Lady of King Arthur's Court (novel) London, Chatto and Windus, 1909
- Steynor, Morley: Lancelot and Elaine (drama), London, George Bell, 1909
- Steynor, Morley: Lancelot and Guinevere (drama), London, George Bell, 1909
- Syons, Arthur: Tristran and Iseult (drama), New York, Brentano, 1917
- Todhunter, John: Isolt of Ireland (drama), London and Toronto, J.M. Dent & Sons, 1927
- Trevelyan, Robert C.: The Birth of Parsival (drama), New York, Longmans, 1905
- Trevelyan, Robert C.: The Parsifal: An Operatic Fable (drama) London, for the Author at the Cheswick Press, 1914
- Tucker, Irwin St. John: The Sangreal; (a play in four acts), Chicago, The Author, 1919

- Williams, Antonia R.: Isolt: A New Telling (drama)
London, Privately Printed, 1900
- Williams, Charles: War in Heaven (novel)
London, Gollancz, 1930
- Wodehouse, P.G.: Sir Agravaine (short story), in Chicago Evening American, July, 1923
- Wright, S. Fowler: The Ballad of Elaine, Westminster,
The Merton Press, 1928
- Wright, S. Fowler: The Riding of Lancelot (poem), London,
Fowler Wright, 1929
- Wright, S. Fowler: Scenes From the Morte d'Arthur (poem),
Westminster, The Merton Press, (n.d.)
- Young, Stark: Guenevere, A Play in Five Acts, New York,
Grafton Press, 1908

ARTHURIAN PICTURES

All of These Pictures Are in the Picture
Files at the Wichita City
Library

- "Sir Galahad"---G. F. Watts
- "The Lady of Shalott"---W. Holman Hunt
- "Sir Tristram and Le Belle Yseult Drinking the Love
Drink"---Dante G. Rossetti
- "Elaine"---W. L. Taylor
- "Enid"---W. L. Taylor
- "Elaine"---E. Blair Leighton
- "Sir Perceval"---"King Arthur and the Round Table"
---Mentor Association Series. No. 5
- "King Arthur"---Anonymous (very old)
- "Tristram and Isolde"---Harvey Dunn
- "Ruins of King Arthur's Court"---Dixon
- "Parsifal"---R. de Egusquiza (illustrating Wagner's
"Parsival")
- "The Evocation of Kundy by Klingsor"---Fatin-Latour
(illustrating Wagner's "Parsival")
- "Amfortas"---R. de Egusquiza (illustrating Wagner's
"Parsival")
- "The Real King Arthur"---"King Arthur and the Round
Table"---Mentor Association Series. No. 1
- "Sir Lancelot"---"King Arthur and the Round Table"
---Mentor Association Series. No. 3
- "The Holy Grail"---R. de Egusquiza (illustrating
Wagner's "Parsival")
- "King Arthur"---William Clark Rice
- "The Quest of the Holy Grail"---George Sheringham
- "Titurel"---R. de Egusquiza (illustrating Wagner's
"Parsival")
- "Kundry"---R. de Egusquiza (illustrating Wagner's
"Parsival")
- "Parsifal and the Flower Maidens"---Fatin-Latour
- "Elaine"---J. M. Strudwick
- "Merlin"---"King Arthur and the Round Table"
---Mentor Association Series. No. 2
- "The Holy Grail"---"King Arthur and the Round Table"
---Mentor Association Series. No. 4

List of Abbey Pictures: Boston
Public Library, Boston,
Massachusetts

- *"The Vision, or The Infancy of Galahad."
- *"The Oath of Knighthood."

*These pictures are found in Alexander Hamilton Junior
High School, at Zimmerly and Broadway streets, in
Wichita. These are valuable reproductions.

- *"The Round Table of King Arthur "
- "The Departure"
- *"The Castle of the Grail"
- "The Loathely Damsel"
- "The Seven Sins "
- "The Key to the Castle "
- *"The Castle of the Maidens "
- "Blanchefleur "
- "Death of Amfortas "
- "Galahad, the Deliverer "
- "Solomon's Ship "
- "The City of Sarras "
- "The Golden Tree "

*These pictures are found in Alexander Hamilton Junior High School, at Zimmerly and Broadway streets, in Wichita. These are valuable reproductions.

ARTHURIAN NOVELS

- Babcock, W. H.: Cian of the Chariots, Boston, Lothrop Co., 1898
- Clemens, Samuel: A Yankee at the Court of King Arthur, New York, Harpers, 1889
- Crosefield, Truda H.: A Love in Ancient Days, New York, Mathews Co., 1907
- Deeping, Warwick: Uther and Igraine, New York, Outlook Co., 1903
- Deeping, Warwick: Love Among the Ruins, Outlook Co., New York, 1904
- Erskine, John: Galahad, Indianapolis, Bobbs-Merrill Co., 1926
- Faraday, W. Barnard: Pendragon, London, Nethuen, 1930
- French, Allen: Sir Marrok (juvenile), New York, Century Co., 1902
- Malory, Sir Thomas: Le Morte D'Arthur, Caxton published it in 1485. London, Macmillan, 1925
- Pyle, Howard: The Story of King Arthur and His Knights, (juvenile), New York, Scribners, 1903
- Senior, Dorothy: The Clutch of Circumstance or The Gates of Dawn, New York, Macmillan, 1908
- Williams, Charles: War in Heaven, London, Gollancz, 1930

ARTHURIAN PLAYS

From Firkin's Catalogue of Plays

- Binyon, L.: Authur, Boston, Small, 1923, 12^o, 127p., 9 sc.
- Buckley, R. R.: Arthur of Britain, London, Williams, 1914, 8^o, 258 p., 4 pts.
- Carr, J. C.: Tristan and Iseult, New York, Knickerbocker, 1916, 8^o, 71 p., 4 acts.
- Carr, J. C.: King Arthur, New York, Macmillan, 1895, 8^o, 67 p., 4 acts.
- Cram, R. A.: Excalibur, Boston, Badger, 1909, 8^o, 160 p., 3 acts.
- Fawcett, E.: The New King Arthur, New York, Funk, 1885, 12^o, 154 p., 2 acts.
- Hagerdorn, H.: Silver Blade, Berlin, Unger, 1907, 8^o, 61 p., 1 act.
- Hardt, E.: Tristram the Jester, London, Macmillan, 1913, 8^o, 187 p., 5 acts.
- Hovey, R.: Lancelot and Guinevere: "Birth of Galahad" 5 acts, Vol. 3; "Holy Graal" 3 acts, Vol. 5; "King Arthur" 1 act, Vol. 5; "Marriage of Guenevere" 5 acts, Vol. 2; "Quest of Merlin" 1 act, Vol. 1; "Taliesin" 1 act, Vol. 4. Boston, Small, 1907, 5 volumes.
- Kinrose, M.: Tristram and Iseult, London, Macmillan, 1913 8^o, 87 p., 3 acts.
- Munch-Bellinghausen: Griselda, New York, Young Women's Christian Assoc., 1876, 12^o, 52 p., 5 acts.
- Young, S.: Guenevere, New York, Grafton, 1906, 12^o, 82 p., 5 acts.

TABLE OF CONTENTS

PREFACE	Xiii
Chapter I: The Contribution of Tennyson....	page 1
Chapter II: The Contribution of Tennyson's Contemporaries.....	page 18
Chapter III: The Contribution of Writers Since 1900.....	page 57
Conclusions.....	page 97

ILLUSTRATIONS

Iseult's Mother Preparing the Love Potion..	page 89
Death of Tristram	page 89

PREFACE

That the story of a rugged, half-savage Celt who was mortally wounded about fifteen hundred years ago should have held the interest of story-tellers in every age, that though his vogue has sometimes waned it has never been in total eclipse, offers justification for the present study. Since the time when Merlin with the use of his necromancy erected Stonehenge, the Arthurian legends have held a magic charm for those who find interest in adventure and romance. The old prophecy concerning the second coming of King Arthur was indeed fulfilled when at the close of the age of prose and reason, people turned again to the romantic elements found in the stories of the Middle Ages. The most noteworthy appropriation of the story of the Brythonic Celt is to be found in Tennyson's Idylls of the King, one of the greatest of English narrative poems. Not only in literature has King Arthur been an inspiration but musicians, artists, and sculptors have delighted in the romance and beauty to be found in the stories of the knights and ladies of the Round Table Court. The three Wagnerian operas based upon the old legends, Lohengrin, Tristan und Isolde, and Parsifal, have done much to further the understanding and appreciation of the Arthurian legends. The picture, "Galahad", by G. F. Watts, hanging in many school rooms, has furnished an ideal for chivalrous young America; "The Lady of Shalott" by W. Holman Hunt is a gem of color; The Holy Grail has given Mr.

Abbey inspiration for his pictures which have gained fame in two continents.(1)

King Arthur and his knights of the Round Table are matters of common knowledge. There are few who have not heard of Queen Guinevere, who was loved by Lancelot, and of Galahad, who succeeded in his search for the Holy Grail. Our conceptions of these characters change, however, as various authors give us their interpretations. Those who have read only Malory's Morte Darthur think of King Arthur as a brave and fearless fighter who was the hero of a group of adventurous and bloody tales; but those who follow Tennyson's conception remember Arthur as a spotless character who battled evil in a world of sin.

The treatment of the old legends by modern authors differs widely from that of Malory or Tennyson. It is my purpose to show the variation in this treatment by comparing the modern development with that of Tennyson and his contemporaries. It has not been possible to read all the books written on Arthurian legends because the available facilities are limited, but within these limits I have shown the characteristic trend of the modern treatment of the Arthurian legends in the literature of Great Britain and America

-
1. These pictures consist of fifteen murals in the Boston Public Library in Boston, Massachusetts. Reproductions of the Abbey pictures may be seen in Alexander Hamilton Junior High School here in Wichita. They have the following pictures: "The Vision, or The Infancy of Galahad", first panel, "The Round Table of King Arthur", third panel, "The Castle of the Grail", fifth panel, "The Oath of Knighthood", seventh panel, and "The Castle of the Maidens", ninth panel.

Chapter I

Tennyson

".....this old imperfect tale,
New-old, and shadowing Sense at was with Soul,
Ideal manhood closed in real man,
Rather than that gray king whose name, a ghost,
Streams like a cloud, man shaped, from mountain
peak,
And cleaves to cairn and cromlech still; or him
Of Geoffrey's book, or him of Malleor's...."(1)

Here in Tennyson's own words is expressed the essential difference between Tennyson's treatment of the Arthurian legends, and that of the twelfth century Geoffrey, and the late fifteenth century Malory. Tennyson uses these sources freely but creates his Arthur to represent the spirit of a new age.

Numerous poems have been written concerning the different cycles of the Arthurian legends but all the cycles are represented in the poems of Tennyson. He combined the

1. Tennyson, Alfred: "To the Queen", Globe Edition,
p. 466.

cycles of Arthur, Merlin, Lancelot, the Holy Grail, and Tristram and Iseult in his three early Arthurian poems(1) and the Idylls(2).

To me the most delightful of all Tennyson's poems is "The Lady of Shalott". Perhaps this is because, as representative of a later age, I cannot appreciate the fine ethical and moral seriousness which is found in later poems but which is lacking in this first Arthurian poem. If one chooses to see merely a mediaeval fantasia full of melody and the witching music of words, it can be found in this one poem where Tennyson catches the magic of the old romance. In the picture of the spellbound maiden at her loom who lived only through the reflections of life in her mirror we have a subtle psychological suggestion of a modern kind. After this poem Tennyson became more faithful to the demands of his age. If one chooses to see a deeper meaning in the poem, there are the lines:

When the moon was overhead,
Came two young lovers lately wed;
"I am half sick of shadows", sa id
The Lady of Shalott.(3)

The lovely maiden weaves night and day until her mirror reflects

-
1. "The Lady of Shalott"(1832), "Sir Galahad"(1842), and "Sir Launcelot and Queen Guinevere"(1842)
 2. "The Marriage of Geraint", "Geraint and Enid", "Vivien", "Elaine", "Guinevere", "The Passing of Arthur", "The Coming of Arthur", "The Holy Grail", "Pelleas and Ettare", "The Last Tournament", "Gareth and Lynette", and "Balin and Balan".
 3. Tennyson, Alfred: Poetical Works, "The Lady of Shalott"p85

the shadow of Sir Launcelot, and then in spite of the mysterious curse, she turns to see real life.

She left the web, she left the loom,
She made three paces thro' the room,
She saw the water-lily bloom,
She saw the helmet and the plume,
She looked down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
"The curse is come upon me", cried
The Lady of Shalott.(1)

After she enters the world of realities, the Lady of Shalott finds only death and a word of sympathy from Lancelot.

He said, "She has a lovely face;
God in his mercy lend her grace,
The Lady of Shalott."(2)

"Sir Galahad" is regarded as the first sketch of "The Holy Grail" and "Sir Launcelot and Queen Guinevere" is a fragment which bears an analogous relation to the idyll of "Guinevere".(3)

Tennyson strays from the old version of Arthurian story in his Idylls. The most outstanding difference is that he wholly rejects the element of Arthur's guilt. All through the Idylls we find Arthur a "blameless king",

-
1. Tennyson: Poetical Works, "The Lady of Shalott", p. 87
 2. Ibid., p. 89
 3. MacCallum, M.W.: Tennyson's Idylls of the King and Arthurian Story, p. 305

untainted by the sins of life. Arthur is allegorically the Soul, the spiritual ideal, and is supposed to represent the ideal hero, but since our conception of manhood has changed since the Victorian era Tennyson's Arthur is given perhaps more than his due of resentment and scorn today.

I. In the opening poem, "The Coming of Arthur", King Leodogran's lands are being ravaged. After Arthur is successful in defeating the enemies, he asks for the hand of Leodogran's daughter, Guinevere. There is some question over Arthur's birth, but the king consents, and Lancelot, favorite knight of Arthur, brings the queen.

And Lancelot passed away among the flowers
(For then was late April), and returned
Among the flowers, in May, with Guinevere.(1)

The poem closes with the song of the knights at Arthur's wedding.

II. The second of the series, "Gareth and Lynette", tells the story of happiness and youth. The court is at its best and as yet is uncorrupt. There is no hint of the impending disaster but merely an account of the brave deeds of Gareth, a knightly youth, who goes forth to meet Daystar, Noon, and Evening, representing the temptations of life. Finally when he approaches the grim figure called Night and Death, it proves to be only a "blooming boy".

1. French, C. W.: Tennyson's Idylls of the King, p 18, 1.449

III, IV. Originally "The Marriage of Geraint", and "Geraint and Enid" were one poem and published together. The first poem tells of the tournament in which Geraint defeats Sir Eyrn and wins Enid for his wife. The second poem unfolds the story of their married life and develops the "patient Griselda" motif--a tested wife nobly patient under mistreatment and so winning a double portion of her husband's love.(1) The same type of woman is developed in Chaucer's "Clerk's Tale". Enid's husband thought her unfaithful; before starting on an aimless journey he rebukes her and orders her to ride before him.

"Not at my side, I charge you ride before,
Ever a good way on before; and this
I charge you, on your duty as a wife,
Whatever happens, not to speak to me,
No, not a word!" and Enid was a ghost.(2)

After many trials and misunderstandings the two are reunited and the story ends happily but the seed of jealousy and sin has been sown in Arthur's court. Tennyson's story faithfully reflects life, for in this tale the corruption, which is to be so devastating in the later stories, is conceived not in reality but in the imagination of a jealous man.

V. "Balin and Balan", the fifth poem, is another

1. Alden, R. M.: Tennyson, p. 133

2. French: Tennyson's Idylls of the King, p. 115, l. 14.

development of the old idea of blood relatives killing each other with no knowledge of identity. Both brothers are in the service of the queen, but Sir Balin, who carries as device on his shield the crown of the queen, learns of her love for Lancelot. After Vivien sings her song of sensual love Balin loses his faith and defaces the queen's crown on his shield. In a rage he meets his brother, Balan, in the forest. In the battle which follows the two are mortally wounded. The sin of Guinevere and Lancelot is now definitely undermining the moral standard of the court at Camelot.

VI. The poem, "Merlin and Vivien", shows the growing corruption to a greater degree, for the wise old sage is imprisoned in a tree by his own magic. Merlin is tricked by Vivien, his mistress, whose interests do not include the fine ideals on which Arthur's court was founded. The knights are said to be now,

All brave, and many generous, and some chaste.(1)

VII. We can return to a story in the seventh poem, which is more tangible than "Merlin and Vivian". In "Lancelot and Elaine" we have one of the most popular stories retold and although it is a beautiful poem and fits into the general scheme of the Idylls, I think that the subject was

1. Tennyson: Complete Poetical Works, p. 172

adequately treated in "The Lady of Shalott". The story of Elaine follows Malory very closely. Even the letter which the dead maiden carries with her on the barge to Camelot is almost the same, word for word, as the letter in Malory. There is one point of variation, for Tennyson introduces the incident of the diamonds. After Lancelot has fought nine years for the diamonds he presents them to Guinevere, who, in a jealous rage, throws them from the window into the river. As Lancelot gazes wistfully after them he sees the black barge bearing the body of Elaine to Camelot. After Lancelot's position has been explained, King Arthur orders a tomb for Elaine with the shield of Lancelot at her feet.

VIII. The next poem, "The Holy Grail", brings us to the definite dissolution of Arthur's court and the scattering of the knights over the world. In Malory the story of Elaine follows the story of the Quest of the Holy Grail, but Tennyson tells the story of Elaine in the Idyll before that of the Holy Grail, thus furthering the development of his story. Arthur is absent from court when Galahad decides to go in quest of the Grail. The news of the decision brings sorrow to the king. In his speech to his knights he reveals the fact that he thinks most of them would be more valuable if they would stay at home and not follow "wandering fires".

"Ah, Galahad, Galahad," said the king, "for such
As thou art is the vision, not for these..."

Go, since your vows are sacred, being made:
Yet, for ye know the cries of all my realm
Pass thro' this hall--how often, O my knights,
Your places being vacant at my side,
This chance of noble deeds will come and go
Unchalleng'd, while ye follow wandering fires
Lost in the quagmire? Many of you, yea most,
Return no more."(1)

Galahad is the only knight of many who gains any satisfaction in seeing the vision of the Grail. After beholding the Grail many times he is led by it into the heavenly city as reward for his purity. Percival, after searching for the Grail in sensual love, domestic life, wealth, and fame, finally catches a glimpse of it through the clouds as Galahad ascends into Heaven. Sir Bors gains just a glimpse of the Grail after he has lost his enthusiasm for the quest. Lancelot, the fourth to gain even a small measure of success, goes in search of the Grail partially because of his sin, for which he repents after the death of Elaine of Astolat. After deciding to "lose himself" in the sea, Lancelot is drawn to a castle where the Grail is kept, but because of his great sin, the vision is only momentarily achieved and appears as a blinding terror which strikes him unconscious. Concerning the many knights who do not return from the quest and the success of those who do return, the king says:

1. Tennyson: Complete Poetical Works, p. 211

".....lost to me and gone,
And left me gazing at a barren board,
And a lean Order--scarce return'd a tithe--
And out of those to whom the vision came
My greatest hardly will believe he saw;
Another hath beheld it afar off,
And leaving human wrongs to right themselves
Cares but to pass into silent life.
And one hath had the vision face to face,
And now his chair desires him here in vain,
However they may crown him elsewhere."(1)

The king again expresses his attitude toward the Quest:

"And some among you held, that if the king
Had seen the sight he would have sworn the vow;
Not easily, seeing that the king must guard
That which he rules, and is but as the hind
To whom a space of land is given to plow.
He may not wander from the allotted field
Before his work be done."(2)

Tennyson's purpose in this poem was to emphasize not so much the spiritual values achieved from the quest but the corruption and dissolution of the Round Table.

IX. From this point on we have the actual tragedy and not a mere hint of a brooding storm. The ninth poem, "Pelleas and Etarre", is the breaking of the storm. It is the story of the loss of faith and the disillusioning of a young man in love. Sir Pelleas meets Etarre lost in the woods and falls in love with her. After enduring her scorn

-
1. Tennyson: Complete Poetical Works, p. 211
 2. Ibid., p. 211

patiently, he at length learns that she has given herself to an amour with Gawain, who was supposed to be a friend to Pelleas. Etarre has really personified the youth's idea of beauty and love; so the result is corruption of his faith rather than personal disappointment. Later when Pelleas learns of the sin of the queen and Lancelot he attacks Lancelot in battle and is defeated; but he rides into the night, crying,-----

"I am wrath and shame and hate and evil fame,
And like a poisonous wind I pass to blast
And blaze the crime of Lancelot and the Queen."(1)

Even the sinning lovers realize that their guilt is responsible for the evil that is destined to befall the Round Table. As Pelleas rides wildly into the night, Guinevere

Looked hard upon her lover, he on her,
And each foresaw the dolorous day to be.(2)

X. The crisis is reached in the poem "The Last Tournament", the tenth of the Idylls. King Arthur is absent on one last campaign and leaves his favorite knight, Lancelot, in charge of the tournament. The whole scene is admirably written and pictures vividly the realization that comes to the knights that the glory of the Round Table is gone. The

1. French : Tennyson's Idylls of the King, p. 219
2. Ibid., p. 220

scene is very ~~doleful~~ and lamentable.

Then fell thick rain, plume drooped and mantle clung,
And pettish cries awoke, and the wan day
Went glooming down in wet and weariness.(1)

Again Tennyson furthers the development of his story by giving Tristram the tournament prize---Tristram, most false of lovers and untrue even to the queen whose heart he had stolen. To those of us who prefer to remember the love story in its helpless fated loveliness as depicted by Wagner and others, the sordid picture which Tennyson paints is distasteful.

To modern readers to whom the loves of Tristram and Iseult have been made tragically beautiful by Wagner and Swinburne and many another poet, it is a melancholy use of the great colorful saga of passion---this introduction of it here as a mere pendant to the story of the decay of Arthur's kingdom, a sordid detail in a gray scene. Perhaps Tennyson would not have used it so (he has been reproached for it) if, when this Idyll was written, he had realized the place that the Tristram theme would take in the later nineteenth century; or perhaps on the other hand he would have sturdily maintained his treatment of guilty love, as essentially, a responsible and an ignoble thing.(2)

Just as Tristram is clasping the ruby necklace, the tournament prize, around Iseult's neck, King Mark, Iseult's husband, discovers the lovers and kills the traitor. At

1. French: Tennyson's Idylls of the King, p. 225
2. Alden: Alfred Tennyson, p. 160

the same time Queen Guinevere, having been discovered by Mordred in a love meeting with Lancelot, has fled to the Convent at Almsbury.

XI. In the two last poems we have the resolution of the tragedy, wherein there is a partial reconciliation of Arthur and Guinevere and the repentance and salvation of the queen. The best poetry of the Idylls is found in the parting scene between King Arthur, who shows that he, though stainless, is after all human, and Guinevere, who has no words to express her gratitude to the king.

And in the darkness heard his armed feet
Pause by her; then came silence, then a voice,
Monotonous and hollow like a ghost's
Denouncing judgment, but tho changed, the King's:
"Liest thou here so low, the child of one
I honored, happy, dead before thy shame?
Well is it that no child is born of thee.
The children born of thee are sword and fire,
Red ruin, and the breaking up of laws
The craft of kindred and the godless hosts
Of heathen swarming o'er the Northern Sea."(1)

Arthur tells Guinevere that, according to ancient prophecies, he is soon to meet his doom, but he says:

"Thou hast not made my life so sweet to me,
That I the King should greatly care to live;
For thou hast spoilt the purpose of my life."(2)

1. French: Tennyson's Idylls of the King, p. 294
2. Ibid., p. 295

He reviews the founding and organization of the Round Table, in which the knights took oath----

"To reverence the King, as if he were
Their conscience, and their conscience as their
King,
To break the heathen and uphold the Christ,
To ride abroad redressing human wrongs,
To speak no slander, no, nor listen to it,
To honor his own word as if his God's,
To lead sweet lives in purest chastity,
To love one maiden only, cleave to her,
And worship her by years of noble deeds,
Until they won her."(1)

Arthur tells Guinevere that all this existed before he married her but he expected to perfect the order with the aid of a true help-mate. After the wedding, however,

"Then came thy shameful sin with Lancelot;
Then came the sin of Tristram and Iseult;
Then others, following these my mightiest knights,
And drawing foul ensample from fair names
Sinn'd also, till the loathsome opposite
Of all my heart had destined did obtain,
And all thro' thee! so that this life of mine
I guard as God's high gift from scathe and wrong,
Not greatly care to lose.
.....
But think not, tho' thou wouldst not love thy lord,
Thy lord has wholly lost his love for thee.
I am not made of so slight elements."(2)

As Arthur pauses to consider his wife who is crouched on the floor, she draws closer and lays her hands over his

1. French: Tennyson's Idylls of the King, p. 296

2. Ibid., p. 299

feet. Arthur, in the following speeches, exemplifies the true hero which Tennyson wanted to picture, for he expresses Christian ideals in his forgiving attitude and his optimism. Through all his moralizing to the woman, the King is still Guinevere's husband.

"The wrath which forced my thoughts on that fierce
law,
The doom of treason and the flaming death,
(When first I learnt thee hidden here) is past.
The pang--which while I weigh'd thy heart with one
Too wholly true to dream untruth in thee,
Made my ears burn--is also past--in part.
And all is past, the sin is sinn'd, and I,
Lo! I forgive thee, as Eternal God
Forgives; do thou for thine own soul the rest.
But how to take last leave of all I loved?
O golden hair, with which I used to play
Not knowing! O imperial-moulded form,
And beauty such as woman never wore,
Until it came a kingdom's curse with thee--
I cannot touch thy lips, they are not mine,
But Lancelot's: nay, they never were the King's."
(1)

Tennyson's optimism is reflected in the hope of happiness in future life displayed by the king in his farewell.

"Perchance, and so thou purify thy soul,
And so thou lean on our fair father, Christ,
Hereafter in that world where all are pure
We two may meet before high God, and thou
Wilt spring to me, and claim me thine, and know
I am thine husband--not a smaller soul,
Nor Lancelot, nor another. Leave me that,
I charge thee, my last hope." (2)

1. Ibid., p. 299

2. Ibid., p. 300

Guinevere says nothing during this long speech of the King's but as he is leaving she is taken with the desire to look on his face once more. She hurries to the open window, through which she can see only the dim figure of the king and the British golden dragon, which is the king's crest. Through the misty night the king appears as a phantom giant, gray and grayer, until he fades as a misty shadow, moving ghostlike to his doom.

XII. In the final poem, "The Passing of Arthur", the difficulties vanish as Arthur is successful in killing his enemy, Mordred, and the sword, Excalibur, is returned to the lake. Arthur, mortally wounded, is placed by Sir Bedivere on a barge, in which he is carried to Avalon by three Queens.

And slowly answer'd Arthur from the barge:
"The old order changeth, yielding place to new,
And God fulfils himself in many ways,
Lest one good custom should corrupt the world.
.....
Pray for my soul. More things are wrought by prayer
Than this world dreams of.....
For so the whole round earth is every way
Bound by gold chains about the feet of God." (1)

Before leaving Tennyson there are one or two things still to be said. The purpose of the Idylls was to present King Arthur as an ideal, not as a superhuman being, but as a man, touched by the personal love of a

1. Ibid., p. 322

woman. Because our conceptions of ideal manhood have changed, Tennyson's Arthur is not the vigorous masculine type which we admire today. We object to the author's didactic style and the sermons which he puts into the mouth of the ancient Briton, but Tennyson's objective was to present Christian ideals with the knights of the Round Table transformed into chivalric gentlemen with nineteenth century standards. No matter how much we dislike the sermonizing, we must admit that Tennyson was thoroughly successful in gaining his objectives, for he gives us the spotless hero whose ideals were lost because of the sin of his wife. The knights of the Round Table were scattered and the court was dissolved because of human sin. Like a good story teller, however, he does not leave the picture dark but sends Arthur to Avalon and the penitent queen to a convent. Even Lancelot does not die in sorrow. (1) The effective center of the purity of the kingdom was to be the wedded life of Arthur and his queen; the corruption of that center becomes the source of the corruption of the whole. This is Tennyson's chief contribution to the saga; for the guilty love of Lancelot and Guinevere, though of course a tragic element of the original story, played no

1. Tennyson does not develop the story of Lancelot but in the text of the Idylls he says Lancelot is to "die a holy man".

such pervasive part as in the Idylls. (1) Tennyson used the old romance as a frame-work to support his theory of Christianity; Heaven is to be gained here on earth, not in a monastery or in lawless freedom, but in individual loyalty to self-imposed ideals, of which one of the greatest is sacred marital love.

It is open to any one to confess that he prefers the Arthurian story to be free of all such ethical baggage; it is also open to anyone who chooses to deny the soundness of the poet's conception of the importance of monogamy in social evolution; but there is no good reason for misunderstanding its place in his treatment of the story. (2)

-
1. Alden, R. M. : Alfred Tennyson, p. 182
 2. Ibid., p. 183.

Chapter II

THE CONTRIBUTION OF TENNYSON'S CONTEMPORARIES

In 1804 Sir Walter Scott edited a thirteenth century Tristrem, and since the manuscript was incomplete, he supplied the final episode with such skill that it is difficult to detect the difference between the original and that added by Scott. He did not stop with merely completing the old fragment but used the Arthurian legends for original inspiration. In 1813 he published anonymously The Bridal of Triermain or The Vale of St. John which combines the old story of the sleeping beauty with the Arthurian legends. (1) The daughter of Arthur and Guendolen, Gyneth, is the tournament prize, who is placed in a magic trance after a kinsman of Merlin's has been killed in the tournament. Years later, Roland de Vaux of Triermain, succeeds in breaking the spell of the magic sleep, making Gyneth his bride. The Bridal of Triermain is as faithful to the old legends as many earlier stories. If it had been written a few centuries earlier it might have become one of the permanent stories of the great Arthurian cycle. Scott shows further interest in the old legends by making

1. There are really three separate plots in the poem. As Dr. Pennington suggests, they may be compared to the Chinese ivory balls which revolve one within another.

several references to them in his Marmion. The interest in the Arthurian stories was still very slight and their importance was not widely recognized, as evidenced by the fact that Scott published his Bridal of Triermain anonymously.

Arthurian stories furnished inspiration for a friend of Scott's in the same year that he was writing The Bridal of Triermain. Reginald Heber, who as a zealous churchman wrote the hymn "From Greenland's Icy Mountains", follows Scott and Spenser in turning to the old legends for expression of his adventurous spirit. He follows the precedent set by earlier writers by employing the marvels and errantry of the old stories. In his fragment Morte Arthur, Malory's Morte Darthur is completely changed. He follows the original in many of the details of the story but he makes Ganora, which is a form of Guinevere, a simple country maid who meets and loves Lancelot before she marries Arthur. Heber leaves the story at the point where the unhappy queen recognizes her lost lover among the pictures of the knights of the Round Table and knows that he is Lancelot. It is unfortunate that the author did not finish his tale for we should be interested in knowing whether he would have followed Malory to a tragic end or would have changed the story even more to give us the happy ending. The poem is important because it is an early attempt to excuse the sin of Guinevere.

This attempt to ennoble the principal characters becomes conspicuous later in Tennyson's treatment of the legends. Heber's still more fragmentary Masque of Gwendolen makes use of old material and is practically the same story as The Marriage of Sir Gawaine. (1) The second poem is less pretentious and the more successful of Heber's two fragments. He has the distinction of having been the first in these latter days who seriously treated the death of the great king and the stories of the Round Table. (2)

These authors of Arthurian works before 1830 show more interest in the external incidents rather than in the spirit and ideals which later became more evident. They reflect the aspirations but not the actualities of feudal life. In this aspect they are followed by Tennyson. The appearance of the knights is chivalrous and artificial rather than primitive and truly British. Perhaps the reason was that the stories were as yet not widely known and the authors chose to introduce them in a saturated form. Keats, Shelley, Byron, and Coleridge, who wrote about this time, were not attracted by Arthurian themes though Southey edited Malory's Morte Darther in 1817.

-
1. This old ballad is not a part of Arthurian story but had been connected with it. It resembles Chaucer's "Wife of Bath's Tale" in which the knight after a long search to discover what women most desire, wins an old hag for his wife. The wife, when given what she most desired, that is, her "own will" became beautiful. The original story is found in Percy's Reliques of Ancient English Poetry.
 2. See MacCallum: Tennyson's Idylls of the King, pp 187-193.

After the gentle introduction by the earlier poets the attention of the public was turned to the Arthurian story. Malory was resurrected and from 1816 to the present day, publishers have found the book profitable.

In 1829 Thomas Love Peacock presented a variation of the Arthurian story which is above comparison with anything of its kind before or since. Peacock had a great knowledge and an even greater appreciation of the old Welsh tales. His Misfortunes of Elphin is the only Arthurian prose romance of the nineteenth century, but in it Peacock succeeds where most writers, both before and since his time, failed. He gives us an old Welsh tale intertwined with the story of Guinevere's abduction, placing the scenes in ancient Britain in which the historic Arthur actually lived. He makes Arthur a rugged Welshman in sixth century society, devoid of nineteenth century chivalry and splendor. His novel is so very short that it can hardly be called a novel but it is packed with interesting details. One story concerns the land of Geoythno and his son, Elphin. Teithrin, who is conscientious in repairing his portion of the great dyke which keeps out the sea from Gwaelod, discovers that Seithenyn ap Seithyn Saidi, one of literature's immortal drunkards, who is the keeper of the other portion of the dyke, has allowed his part of the wall to decay while he drinks wine. When reprimanded by Elphin, Seithenyn replies:

"Decay is one thing, and danger is another. Everything that is old must decay. That the embankment is old, I am free to confess; that it is somewhat rotten in parts, I will not altogether deny; that it is any the worse for that, I do most sturdily gainsay. It does its business well; it works well; it keeps out the water from the land, and it lets in the wine upon the High Commission of Embankment. Cupbearer, fill." (1)

After the water breaks through the wall, all the main characters escape from the ruined castle except Seithenyn, who jumps into the sea. Elphin marries Seithenyn's beautiful daughter and accepts the title of the flooded land. The people whose lands are lost to the sea are fed from a magic and ever-producing hamper sent by Merlin. Elphin finds Taliessin as a babe, afloat in a basket on the river, and rears him with his own daughter. At this point the two plots of the story are so intrically interwoven that they are inseparable. Taliessin meets an interesting old drunkard and discovers that it is none other than Seithenyn ap Seithenyn. One of the best parts of the book is Seithenyn's vivid description of his escape from the sea as it flooded his castle through the ruined dyke.

1. Peacock: The Misfortunes of Elphin, p. 75

"It was well for me that I had been so provident as to empty so many barrels..... and when I jumped into the sea, the sea was just making a great hole in the cellar, and they were floating out by dozens. I don't know how I managed it, but I got one arm over one, and the other arm over another; I nipped them pretty tight; and though my legs were under water, the good liquor I had in me kept me warm. I could not help thinking-----as I had nothing else to think of just then that touched me so nearly--that if I had left them full, and myself empty, as a sober man would have done, we should all three--that is, I and the two barrels, have gone to the bottom together, that is to say, separately; for we should never have come together, except at the bottom, perhaps, when no one of us could have done the other any good; whereas they have done me much good, and I have requited it; for, first, I did them the service of emptying them; and then they did me the service of floating me with the tide..... down to the coast of Dyfed, where I was picked up by fishermen; and such was my sense of gratitude that, though I had always before detested an empty barrel, except as a trophy, I swore I would not budge from the water unless my two barrels went with me." (1)

Seithenyn discloses to Taliessin that there is a beautiful woman held captive in the castle of Melvas. Taliessin guesses that the beautiful lady is Queen Guinevere, who has been abducted. With the help of Seithenyn he returns the Queen to her husband and wins not only Elphin's daughter as wife for himself, but pardon for the negligence of Seithenyn.

1. Peacock: The Misfortunes of Elphin, p. 75

Peacock has treated his material with so much tact and delicacy that he seems to find the happy medium between the serious treatment of Tennyson and the rude burlesque of later writers who chose to dance on the grave of the past.

Peacock had abandoned the more richly cultivated soil when he turned from romance to the antiquities and legends of Wales. But at least he had done one thing which might be an example to graver continuators of Arthurian story. He had shown that it was possible to treat the tradition in a modern spirit, and yet retain for it the ancient stage..... Peacock, with his satire and grace, really succeeds in raising a composite fabric of infinite charm, half modern, half primitive, in style. (1)

The Misfortunes of Elphin raised to a much higher level the appreciation of Arthurian stories. Because it was unusually interesting and fast-moving the public welcomed it, and even today the story is considered a good novel because it is unlike any other in the English language. It combines perfectly the old legends with a gentle touch of modern satire, on a background of antiquarianism.

Immediately after Peacock's novel William Wordsworth became interested in Arthurian legends. As early

1. MacCallum, M. W.: Tennyson's Idylls of the King, p. 207

as 1821, in his Ecclesiastical Sonnets we find,

Amazement runs before the towering casque
Of Arthur, bearing through the stormy field
The Virgin sculptured on his Christian shield.(1)

In the poem, Artegall and Elidure, he says,

There, too, we read of Spenser's fairy themes
And those that Milton loved in youthful years;
The sage enchanter Merlin's subtle schemes;
The feats of Arthur and his knightly peers;
Of Arthur, ---who to upper light restored,
 With that terrific sword
Which yet he brandishes for future war,
Shall lift his country's fame above the polar star.(2)

The story concerns two brothers, one of whom is driven from his kingdom because he is such a cruel king. He is finally reformed and returned to his throne through the kindness and charity of his brother.(3)

In 1830, Wordsworth made his chief contribution to Arthurian literature in The Egyptian Maid, to which he gives the alternative title, The Romance of the Water Lily. This poem tells the story of a lovely maiden who is the sole survivor of a shipwreck, brought about by Merlin's

-
1. Wordsworth, W.: Complete Poetical Works, p. 607
 2. Ibid., p. 535
 3. This whole poem is Arthurian. The story may be found in Geoffrey of Monmouth, Book III, Chapters XVI to XVII

PROVINCIAL LIBRARY
UNIV. OF WASHINGTON

Whereat, a tender twilight streak
Of colour dawned upon the Damsel's cheek;
And her lips, quickening with the uncertain red,
Seemed from each other a faint warmth to borrow.(1)

After the beautiful maiden is recovered from the spell she is given by Arthur to Galahad and the story closes with the wedding song by the angels. The whole poem is clumsily moral. The Egyptian Maid is symbolical of purity, the bride of the purest knight, Galahad. Wordsworth's treatment of the old material is very free and the author says in his introduction:

For the names of the persons in the following poem, see the History of the Renowned Prince Arthur and his Knights of the Round Table. For the rest the author is answerable.(2)

Wordsworth is very modern in his treatment by giving the historic celibate a bride but in creating a new Arthurian story he is essentially of the seventeenth century. Because the moral of the poem is predominant, Wordsworth is placed in the Tennysonian class of Arthurian poets. In combining the old romantic spirit with a moral, he is entirely of Tennyson's time.

-
1. Wordsworth: Complete Poetical Works, p. 680
 2. Ibid., p. 676

Sir Frederic Madden had a share in arousing public interest in the Arthurian stories. In 1840, he collected all the old English poems which made Gawain their hero. In 1847, he edited Layamon's Brut after translating it into English.

Another Arthurian scholar to advance the study of the legends was Lady Charlotte Guest, who in 1849 published her translation of the Mabinogion from the Welsh. Her purpose was to use the stories for the instruction and amusement of her own children, but they have furnished an inspiration and basis for study to other Arthurian students.

The faults of the translation are few, though at times important, and its charm and literary qualities will always ensure for it the foremost place in the field which Lady Guest was the first to explore completely.(1)

Lady Guest translated stories which tell of the adventures of heroes of the race to which the actual Arthur belonged. The "Mabinogii" are not only of scholarly interest, but are a group of entertaining tales.

Following the Mabinogion, in 1848, we have the anachronistic treatment of the legends by Bulwer Lytton. For many years there had been a growing tendency of treating the characters and incidents as nearly as they are in the

1. Ellis, T. P. & Lloyd, John: Mabinogion, p. viii

the originals but Lytton's King Arthur is Arthurian only in name. (1)

No doubt it stands out of all relation with Tennyson's method, but then it also stands out of all relation with the tendencies of the time. It was, and is, and will be a performance of no account, that had neither acceptance nor merit.... He ingenuously explains away the scandal about Guinevere by assuming that there were two ladies, beloved by Arthur and Lancelot respectively, who were called Genevieve and Genevra. But this unwanted condescension to the tradition which he discards is quite superfluous, when he has no scruple in sending Arthur to discuss religion with the heathen Etruscans and to hunt walruses at the North Pole. His jumble of errantry and travel, of burlesque and magic rightly seemed out of date to a generation that had received the first installment of Tennyson's "Epic". (2)

In 1848, James Russel Lowell manifested an interest in one of the Arthurian cycles when he turned to the Holy Grail as a subject for his Vision of Sir Launfal. According to the author, he has invented practically a new incident. He says,

The plot of the poem is my own, and, to serve its purpose I have enlarged the circle of competition in search of the miraculous cup in such a manner as to include, not only other persons than the heroes of the Round Table, but also a period of time subsequent to the date of King Arthur's reign. (3)

-
1. I was unable to secure a copy of Lytton's King Arthur.
 2. MacCallum, M. W.: Tennyson's Idylls of the King, p. 252
 3. Lowell, J. R.: Poems, p. 302.

Lowell's poem is Arthurian only in the fact that it is the story of a young knight who goes in quest of the Holy Grail. The night before he is to leave on the sacred quest, Sir Launfal dreams and sees himself riding to keep his vow. Outside the city gate he meets a leper to whom he throws a gold coin. The beggar did not pick up the coin but called after him,

"He gives nothing but worthless gold
Who gives from a sense of duty."(1)

After spending a lifetime searching for that which he could not find, Sir Launfal returned home, an old man, and saw again the leper, still begging at the town gate. He remembers with regret his haughty attitude when he had thrown the coin to the leper. The wise and experienced old man shares his last mouldy crust with the beggar and after breaking the ice on the stream he gives him a drink from his wooden bowl. Immediately the miserable creature is transfigured into the image of the Christ. He tells Sir Launfal,

"Not what we give, but what we share,---
For the gift without the giver is bare;
Who gives himself with his alms feeds three,--
Himself, his hungering neighbor, and me."(2)

-
1. Lowell: Poems, p. 297
 2. Ibid., p. 302

The knight realizes, after the dream, that the vision of the Grail could be attained by those who knew true charity regardless of the time and place. He rules his land in the "North Countree" with kindness and consideration and learns that the "Grail" can be found within his own castle walls. He expresses his conclusion in a few lines,

"Hang my idle armor up on the wall,
Let it be the spider's banquet hall;
He must be fenced with stronger mail
Who would seek and find the Holy Grail."(1)

The verse of the poem is often commonplace, and, as in Tennyson, the poem suffers from an exaggerated moral, but the story is pertinent and Lowell makes the sweetness of it alleviate the effect of a predominant moral tone. Though Lowell is placed in the class with other Tennysonian moralists, he is at least one step nearer a new attitude, for his poem is refreshingly short to embody such an ever-needed moral and the subject which he has chosen lends itself more readily to moralizing than any other cycle of the Arthurian legends.

A few years later, in 1852, Matthew Arnold published Tristram and Iseult. In his story he has taken a long step from the Tennysonian moralizing. In giving the stories a new significance he anticipates the treatment of later writers. Arnold follows the old story closely except for a few but

1. Lowell: Poems, p. 302

vital changes. Most of the stories of Tristram end with his death, which is sometimes brought about by King Mark. In most stories Tristram, with his wife in his own land, dies before the arrival of the beautiful queen of Cornwall. This delay is brought about by Tristram's jealous wife, whose report of black sails instead of white sails on the ship from Cornwall causes Tristram to give up his last hope of seeing the Irish Iseult, and dies. Arnold shows more modern sympathy for the unhappy lovers and gives them a few minutes together before Tristram's death.

The poem opens with Tristram, propped upon his pillows, calling for Iseult. The ruddy fire shines on the famous golden harp which leans against the bed, upon which is,

The peerless hunter, harper, knight,
Tristram of Lyonesse.(1)

Arnold gives his hero twentieth century emotions and makes him behave like a man of our own time. In a feverish dream Tristram reviews past scenes with Iseult, whom he took from her home in Ireland to Cornwall to be King Mark's bride. The author, who intersperses his own words as an observer, says it is only fair to allow the wasted knight to dream of

1. Arnold, Matthew: Poetical Works, p. 134

What he will never see again. The fever-driven knight dreams of Iseult lifting the cup which contained the magic draught, concocted by Iseult's mother to insure everlasting love between the bride and bride-groom. As she lifts the cup to her lips she asks Tristram to pledge first.

"Ha! dost thou start? are thy lips blanched like mine?"

Child, 'tis no water this, 'tis poisoned wine! Iseult!".....

.....
Ah, sweet angels, let him dream!
Keep his eyelids; let him seem
Not this fever-wasted wight
Thinned and paled before his time,
But the brilliant youthful knight
In the glory of his prime.(1)

Finally awakened from his dream, Tristram sees his wife, Iseult of Brittany, "the sweetest Christian soul alive", standing by the blazing fire. He is very kind to her and seems to show a great deal of affection for her. Some poets have pictured their married life as unhappy but Arnold makes their relationship very normal except for that fact that Tristram cannot forget his first violent love. He has tried to smother it in fierce battles, and to kill it with exiled loneliness but

.....the magic draught
Which since then forever rolls
Through their blood, and binds their souls.(2)

-
1. Arnold: Poetical Works, p. 136
 2. Ibid., p. 135

is still quite as effective as on that fatal day when the lovers drank it. Arnold makes another radical change in the old story when he gives Tristram and Iseult two children. Arnold's Tristram, unlike other Tristrams, is not only solicitous of the comfort of his wife but, even though near death, he speaks lovingly of his children.

"--My princess, art thou there? Sweet, 'tis too late!
To bed, and sleep! my fever is gone by;
To-night my page shall keep me company.
Where do the children sleep? Kiss them for me!
Poor child, thou art almost as pale as I;
This comes of nursing long and watching late.
To bed---good night!"(1)

The character of Tristram is even more human when, after Iseult of Ireland finally arrives, he scolds her for waiting so long to come to him and asks her merely to sit beside him and not speak because he is afraid her voice will reflect the change which he is sure she has undergone. The fierce dream and the long waiting seem to have taken a great toll of Tristram's strength for Iseult is with him but a short time when his head sinks back on the pillows and he realizes that he has but a short time to live. He seems reconciled to his fate, for he says that when his mother died she called him Tristram, which meant sorrow because of the unhappy life he was destined to endure. Iseult is frightened at his appearance but he says to her,

1. Arnold: Poetical Works, p. 143

Close mine eyes, then seek the princess Iseult;
Speak her fair, she is of royal blood.
Say, I charged her, that thou stay beside me:
She will grant it; she is kind and good.

Now to sail the seas of death I leave thee---
One last kiss upon the living shore!(1)

The character of Iseult of Ireland is also radically changed from the golden-haired haughty queen of older stories. Arnold follows Tennyson and Wagner in making the queen a raven-haired beauty. Iseult, like Tristram, arouses in the reader, not a feeling of contempt such as Tennyson tried to produce, but a feeling of sympathy such as one would have for any courageous person who, though caught in the web of fate, is still considerate of the feelings of others. Iseult, too, is brought closer to the people of today. Her changing moods as discussed in the poem by the people of King Mark's court, are representative of the reactions as experienced today by young ladies in similar circumstances. When Tristram gives voice to the suspicion that she has changed, Iseult, no longer the haughty beauty, answers,

"Altered, Tristram? Not in courts, believe me,
Love like mine is altered in the breast:
Courtly life is light, and cannot reach it;
Ah! it lives, because so deep-suppressed!

1. Arnold: Poetical Works, p. 149

What! thou think'st men speak in courtly chambers
Words by which the wretched are consoled?
What! thou think'st this aching brow was cooler,
Circled, Tristram by a band of gold?(1)

Iseult of Ireland mentions the younger Iseult of Brittany but she says that, after years of strain and sorrow, the young wife need not fear her former rival because she is now "humbled, pale, and still". Again the author introduces his own personality by giving the hunter on the tapestry words to express the conclusion to the scene between the two lovers. The hunter wonders why the room is so bright and when he sees the knight on his pillows with a lady evidently at prayer at the bedside he orders the hounds and bugle boy to be quiet. The author answers him,

Thou wilt rouse no sleepers here!
For these thou seest are unmoved;
Cold, cold as those who lived and loved
A thousand years ago.(2)

The real heroine of the story, however, is Iseult of Brittany, the "timid youthful bride", who does not complain when her husband goes on long wars to forget a former love. In Arnold's poem she is blond and very frail with a sad and wistful face. When Tristram tenderly tells her to go to

-
1. Arnold: Poetical Works, p. 147
 2. Ibid., p. 152

bed she leaves the fire and goes to his bedside.

She raised her eyes upon his face,
Not with a look of wounded Pride,
A look as if the heart complained;
Her look was like a sad embrace,---
The gaze of one who can divine
A grief and sympathize.(1)

The third division of the poem develops an entirely new phase of the story. The lonely life of Iseult of Brittany after Tristram and Queen Iseult had been buried in King Marc's chapel at Tyntagel has not inspired many poets. Most of the older stories discard her as a jealous wife who hated her rival, Iseult, but Arnold makes for her a new place in the hearts of the readers. He gives her two children to plan for and thereby makes her character the one which is best remembered.

And is she happy? Does she see unmoved
The days in which she might have lived and loved
Slip without bringing bliss slowly away,
One after one to-morrow like to-day?
Joy has not found her yet, not ever will.

.....
And now she will go home, and softly lay
Her laughing children in their beds, and play
A while with them before they sleep.

.....
Then to her soft sleep---and to-morrow'll be
To-day's exact repeated effigy.(2)

-
1. Arnold: Poetical Works, p. 143
 2. Ibid., p. 155

The story of Iseult, whose great love was not returned, is finished with the patient wife telling her children the story of Merlin, and of Vivian who,

.....whither she will can rove---
For she was passing weary of his love.(1)

Perhaps it was a consolation to the lonely woman to remember the story of one who had to rely on her powers of magic to free herself from attentions which she no longer wanted. In telling this story, Arnold makes Iseult appear to have gleaned the tale from Breton folklore, when in reality, according to the chronology of the original stories, Merlin and Vivian lived about the same time as Tristram and Iseult. Except for this inconsistency, Arnold's medievalism gives a faithful picture of the ancient castle and life in the Middle Ages. He describes the "huge gleam-lit fireplace" and makes the characters medieval shrouded with a very potent modernism.

Arnold's verse is less medieval and less spontaneously melodious than Morris's and Mr. Swinburne's; at times it is a bit academic; but in his poem is that which is not in theirs. Some modernizing of the old characters was necessary, if they were to rouse wide sympathy among Arnold's readers; and it is through his new conception of the characters that Arnold has given his Tristram and Iseult something of the meaning which, in one form or another, the highest poetry never lacks.(2)

-
1. Arnold: Poetical Works, p. 159
 2. Maynadier, Howard: The Arthur of the English Poets, p. 389

I have shown how Arnold's poem is leading us into a new interpretation of the old stories. Chronologically this poem appeared seven years before the first Idylls were published, but in consideration of treatment and tone, the poem is a far-cry from Tennyson. He makes no attempt to moralize, but he gives his characters such vivid personalities expressing modern psychological reactions that we can understand and sympathize with their problems. In 1852, "Modern psychological reactions" meant nothing; but human emotions are ever the same and this poet has succeeded in making his characters so true to human nature that they have been real to all readers since. Tristram, though a true medieval character is any twentieth century conscientious husband, who in his youth loved deeply though not wisely.

Pre-Raphaelitism was the manifestation of medievalism in poetry and painting. The Pre-Raphaelite Brotherhood was led by Dante Gabriel Rossette in its search for beauty in earlier ages. This poet-painter expressed an interest in Arthurian legends only in his painting and left the Pre-Raphaelite Arthurian poems to the skill of his disciple, William Morris. (1) In 1854, when only twenty-four years old, Morris published his first volume of verse. It is entitled, The Defence of Guinevere and Other Poems and contains six Arthurian poems. "The Defence of Guinevere",

1. Rossetti painted illustrations for Moxon's quarto edition of the Poems of Tennyson in 1857.

which gives the book its name, is an early attempt to excuse the guilt of the Queen. Morris accentuates the medievalism in the fashion of the Pre-Raphaelite school but wanders far from the facts of the stories as given in the old manuscripts. In Malory, Gauwaine is the friend of Lancelot and Guinevere and even refuses to listen to any scandal regarding their love affair. Morris chooses to make Gauwaine the chief accuser of Guinevere, who in her self-vindication exclaims,

"Nevertheless you, O Sir Gauwaine, lie,
Whatever may have happened through these years,
God knows I speak truth, saying that you lie."(1)

With these words Guinevere three times returns Gauwaine's accusation.(2) The beautiful lady on trial acts and speaks more like a modern guilty woman at bay than the Guinevere of queenly composure whom Malory draws. The Queen before her accusers tells the story of the slow but certain growth of the love which brought her to the jury. She explains how she struggled courageously against her affection for Lancelot and how she gave him his first kiss only in the second spring after the Christmas when she met him. She tells of the battle in which Lancelot killed Melly-agraunce after that knight had questioned the queen's honor. Lancelot is given none of the blame of their love

1. Morris, Wm.: The Defence of Guenevere & Other Poems, p. 4

2. There are a few changes in the words as Guenevere speaks them the second and third times, but no change in the meaning.

for she makes it quite plain that he came to her room because she requested it and since he was one of the faithful knights he could not disregard an invitation of the Queen's. The character of Guinevere is impressive and seems to be of our own day but the poem is never clear as to whether she is guilty or not. Perhaps Morris intentionally creates this atmosphere, for he has the Queen repeat forcibly three times that Gauwaine lies, but at the end of the poem Guinevere blushes with joy at the sight of Lancelot riding to her rescue. As far as we can tell from this poem, the unhappy queen had merely a glorified admiration for Lancelot and their first kiss might have been the last.

The second poem of the group leaves no doubt as to the guilt of the queen. Again the author varies the old story, for he makes the grave of King Arthur at Glastonbury and not at the convent at Almsbury, the final meeting place of Guinevere and Lancelot. Lancelot riding to Glastonbury

.....knew nothing now, except that where
The Glastonbury gilded towers shine,
A lady dwelt, whose name was Guenevere;
This he knew also; that some fingers twine,
Not only in a man's hair, even his heart,
(Making him good or bad).(1)

The character of Guinevere is greatly changed, giving her the will-power and self-restraint which she seemed to lack

1. Morris: The Defence of Guenevere & Other Poems, p. 22

in the other poem. Lancelot, however, is weak and contemptible, wholly absorbed in his passion for the queen. As he rides in a stupor of despair he remembers the happy years with Guinevere but the picture makes him appear sensual. Finally, completely worn out and ill he rests at a tomb, which, though Lancelot does not know it, is Arthur's grave. The nuns of the convent, seeing Lancelot asleep on the grave the next morning, tell Guinevere that "He is come". Guinevere has spent a night of suffering but with the dawn she is given faith and strength to meet Lancelot, not as a guilty lover, but as a repentant sinner.

So Guenevere rose and went to meet him there,
He did not hear her coming, as he lay
On Arthur's head, till some of her long hair
Brush'd on the new-cut stone: "Well done! to pray

For Arthur, my dear Lord, the greatest king
That ever lived." "Guenevere! Guenevere!
Do you not know me, are you gone mad? Fling
Your arms and hair about me, lest I fear

You are not Guenevere, but some other thing"
"Pray you forgive me, fair lord Launcelot!
I am not mad, but I am sick; they cling,
God's curses, unto such as I am; not

Ever again shall we twine arms and lips".(1)

Guinevere completes his agony when she reviews Arthur's love for him and tells him that he dare not die,

1. Morris: The Defence of Guenevere & Other Poems, p. 31

Lest you meet Arthur in the other world,
And, knowing you, he pass you by.(1)

Lancelot falls in a faint and Guenevere, wanting to "run fast" leaves him. The whole scene is filled with wild cries of passion and bitter feelings expressed in bitter words. Lancelot is never the courageous knight of history and Guenevere shows strength only while she is talking to Lancelot. The atmosphere of the poem is pervaded with the peculiar Pre-Raphaelite passion.

The third poem, "Sir Galahad, a Christmas Mystery", makes the spotless celibate of the old legends wonder if he has made a wise choice in disregarding all love for the search of the Holy Grail. His earthly longings are stilled by angels and saints and he continues to search till he gains the sight of the Grail, while other more worldly knights, on the same sacred quest, are either severely wounded or killed. The fourth of the group, "The Chapel in Lyonesse", is even more inventive than the others. It is the fragmentary story of a knight who lies wounded in a half-mad trance in a chapel until Sir Galahad releases him from the spell and he dies in peace.

Most critics mention only these four poems from William Morris's pen but in the same volume are "A Good Knight in Prison" and "Near Avalon". The first tells the tale of

1. Morris: The Defence of Guenevere & Other Poems, p..41

"good Sir Guy", imprisoned in the court of a Pagan castle, who is rescued by Sir Lancelot. It contains a vivid description of his surroundings by Sir Guy,

Like one who points with knitted brow,
The flowers and all things one by one,
From the snail on the wall to the setting sun. (1)

The second of the above mentioned is a short poem describing the appearance of the barge and the people who were on it to take the wounded King Arthur to Avalon.

Morris's analytical method of portraying characters and the skillful workmanship of his writing are modern, but his characters are essentially a part of the Rossetti Medievalism. His pictures are vivid and highly colored but they are intangible and saturated with Pre-raphaelitism. Morris in his treatment of Arthurian legends expresses the contemporary ideas of his group toward the old stories but does little to further their development.

During the remaining years of the nineteenth century there were several authors who looked to the Brythonic Celt and his stories for inspiration. The greatest of these is Swinburne. (2) A fragment of "Queen Yseult"

1. Morris: The Defence of Guenevere and Others, p. 150
2. T. Westwood wrote The Quest of the Sangreall (1863) and The Sword of Kingship (1866). R. S. Hawker wrote The Quest of the Sangraal (1863) R. Hovey wrote The Quest of Merlin, masque, Taliesin, masque, The Marriage of Guenevere, Birth of Galahad, plays (1860). Carr gives us King Arthur & Tristram and Iseult, (1895) & (1906) I was unable to get these.

was contributed by Swinburne to the "Undergraduate Papers" in 1857. Later among some college papers, additional Cantos of the poem were found. The poem is still incomplete. (1) In the opening of the poem we are told of Sir Tristram's birth, early life, and his voyage into Ireland to bring Yseult as a bride for King Mark. Swinburne introduces the famous "secret drink" scene into his poem.

So the chaliced wine was brought
And the drink of power that wrought
Change in face and change in thought.

And Sir Tristram, courteous-wise,
With a smile about his eyes
Pledged the queen in knightly guise.

At their hearts it stirred and crept,
Round their hearts it grew and lept,
Till they kissed again and wept.

So was their great love begun,
Sitting silent in the sun,
Such a little thing was done. (2)

If one were not already familiar with the old stories, these verses would have little meaning, for his verse form practically prohibits any detailed description. After three years of secret love with Tristram, Yseult is ordered to bear the "white steel hot" as a test of her fidelity. Yseult answers that she has given her hand only to King Mark.

1. Swinburne, A. C. : Complete Works, p. 1
2. Ibid, p. 31

"And if other ever were
(And a great scorn made her fair)
It was he that standeth there. (1)

These incidents are merely referred to and would be only confusing if one did not possess a knowledge of the original stories. The poem is broken off in a description of Yseult's unhappiness after Tristram has gone to Brittany. That this poem was never finished does not indicate a lack of interest on the part of the author, but it perhaps is the reason for starting his later poem concerning this love story at the drinking of the love potion. He has turned too to the story of Lancelot and treated it in a poem. His "Lancelot" greatly resembles Rossetti's "Blessed Damozel" which is based on the story of Dante & Beatrice. The sorrowful knight falls asleep and an angel brings him a vision.

The blessed maiden looketh out
White, with bared face and throat
Leaned into the dark. (2)

"Joyeuse Garde", another of Swinburne's Arthurian poems, tells of the anguish suffered by Iseult at being away from Tristram.

-
1. Swinburne, A. C.: Complete Works, p. 31
 2. Ibid., p. 104

Her grave shut lips were glad to be in sight
Of Tristram's kisses; she had often turned
Against her shifted pillows in the night
To lessen the sore pain wherein they burned
For want of Tristram. (1)

Swinburne's greatest contributions to our stories are his Tristram of Lyonesse in 1882 and his Tale of Balen in 1896. In the former the author follows the old versions of the Tristram stories but he does not tell the tale as others before him have told it. His poem is not an epic narrative but an emotional symphony in verse with a variety of melody and movement. After Tennyson's Idylls were completed writers were inclined either to dramatize the old stories or to treat only the characters who were given a minor place in Tennyson's great epic. There had to be some good reason why Swinburne chose to write the story of Tristram when the story had been treated in "The Last Tournament". In that story however, the story is completely debased and given only brief mention. Perhaps for this reason, thinking that he could give the great love story the beauty which Tennyson had failed to give it, Swinburne wrote his Tristram of Lyonesse. The early life of Tristram had been treated in another poem and the author wished to stress merely the love story, so this poem opens on the day when Tristram and Iseult drank the philter. It did

1. Swinburne, A. C.: Complete Works, p. 65

not take very long for the drug to take effect, for immediately

Their heads neared, and their hands were drawn in one,
And they saw dark, though still the unsunken sun
Far through fine rain shot fire into the south;
And their four lips became one burning mouth. (1)

Swineburne follows the events of the old story and makes Tristram's wife, Isuelt of Brittany, a jealous mean woman who hated her rival. She causes the death of the lovers when her false report of the color of the sail drives the hope and life from Tristram.

And on the deep sky's verge a fluctuant light
Gleamed, grew, shone strengthened into perfect sight,
And she that saw looked hardly toward him back,
Saying, "Ay, the ship comes surely: but her sail is
black".
And fain he would have sprung upright and seen,
And spoken: but strong death struck sheer between,
And darkness closed as iron round his head;
And smitten through the heart lay Tristram dead. (2)

The only consolation at their early death is given by the author when he philosophizes. Young love killed will at least never die "sick or stagnant from the strife". Several critics do not appreciate the fact that Swinburne neglects the narrative and spends his energies in painting

-
1. Swinburne; Poems, p. 346. Philadelphia: David McKay
publisher
 2. Ibid., p. 390

the various aspects of the changing moods of the romance.
Mr. Andrew Lang says,

Mr. Swinburne's poem of Tristram of Lyonesse merely showed that among Mr. Swinburne's many gifts of narrative is not one. The story was clogged and covered out of sight by the heavy splendour of the style. Events and characters are lost in vast digressions of description. (1)

Perhaps there is some justification for this criticism, for as Maynadier observes, Swinburne does devote five pages of beautiful description to Tristram's morning swim in the shining sea. The author's purpose, however, was not to tell again the narrative of the old story but to develop the emotional scenes. His treatment in this way is quite modern for he tries to analyze the thoughts and motives of his characters and he thus initiates a treatment which has grown more popular with the years. The most charming characteristic of Swinburne's poetry is the steady flow of his beautiful verse.

The Tale of Balen is considered better poetry by many because it evades the characteristics which tend to be faults in Tristram of Lyonesse. It is better narrative poetry and less digressive than the other poem. Again the author follows the outlines of the old story. It is the same as that told by Tennyson but, unlike Tennyson and true to later standards, he does not drain any moral from the story. Tennyson makes the fate of Balen appear
L. Maynadier: The Arthur of the English Poets, p. 373

from the story. Tennyson makes the fate of Balen appear as a natural consequence of his ungoverned life; but Swinburne, like Malory, makes Balen appear consistently as the victim of fate, though his "wild" nature helps lead to his sad fate. This story of the fatal battle of the two brothers, neither recognizing the other, is one of the best stories in Malory's Morte Darthur and Swinburne tells the same tragic story with few changes. It is written in his characteristic musical style:

And there with morning Merlin came,
And on the tomb that told their fame
He wrote by Balan's Balen's name,
And gazed thereon, and wept. (1)

These authors and their works practically complete the parade of nineteenth century Arthurian writers. But as Maynadier observes, in every parade, there are the clowns who follow the trained seals and gilded cages, turning cart-wheels to attract attention. Most critics have taken the attitude that these "clowns" are attractive merely to boisterous children and they are disposed with in a brief footnote.

Since it is my purpose to show the various developments in the treatment of Arthurian legends I will have to

1. Swinburne, A. C.: Poems, p. 256

step the bonds of polite criticism and include these "clowns" in the discussion. Following the extreme treatment of Tennyson and a few of his contemporaries there were those who felt it necessary to burlesque the old stories.

The best piece of work in this reactionary development is The New King Arthur which Edgar Fawcett published in 1885. In the dedication we find the following:

Take, Alfred, this mellifluous verse of mine,
Nor rank too high the honor I bestow
Howe'er it thrill thy soul with grateful pride.
For thou hast sung of Arthur and his knights,
And thou hast told of deeds that they have done.
I have sung in my way, thou in thine.
I think my way superior to thine
Yes, Alfred, yes, in loyal faith I do.
For thou hast very creditably sung
Of Arthur, if we judge thee all in all;
And I, if I more creditably sing
Can help it not. (1)

The poem opens with a complaint in a song by the army:
Galahad puts them to shame by describing his pure life.

At the seventh anniversary
Of my spotless birth and growth
I had fainted in my nursery
When my nurse let fall an oath.

1. Fawcett, Edgar: The New King Arthur, p. i

But at nine years old, humanity
Had impressed me as so weak
That I lectured on profanity
In the purest Attic Greek. (1)

Arthur, who enters in great pomp, says that he is unable to name all his ancestors as is customary in celebrating a victory, because he does not know who they were. He says that Merlin swears that he never had any parents.

If sprung from human parents or from spiritual hosts,
If strikes me I'm at present very palpably material,
With nothing in my biceps that would indicate a
ghost's. (2)

There are two plots in the castle to gain possession of the magic sword. Guinevere and Lancelot plan to get the sword and by its power they plan to take, not only the control of the land, but also the two magic flasks which contain face-wash and hair-dye so that Guinevere can be even more beautiful. Lancelot promises to make Merlin Prime Minister if he will aid in the plot. The other conspirators are Mordred and Vivien, who are seeking the same objects of power. Vivien is in love with Galahad, who says that he cannot return her love unless she wins the magic hair-dye and becomes a blond. Dagonette, Arthur's fool, is the only one of the court who remains true to Arthur. In the darkness the sword, Excalibur, is snatched from Guinevere's

-
1. Fawcett, Edgar: The New King Arthur, p. 8
 2. Ibid., p. 12

hand after she has stolen it. Mordred intended to steal it from Guinevere but is not successful. Dagonette appears with the sword and explains to Arthur that his friends are false. Arthur, persuaded by his friends, orders Dagonette to leave the city and the false friends, are restored to their former places in the affection of the drunken king. The humor and verse form can be appreciated only by reading the "opera". The populace sings a song to the army:

But would the thought not thrill you
More fearfully by far
Of cannons that could kill you
Three miles from where you are?

And therefore warriors plucky,
Appreciate the boon
Of having been so lucky
In being born so soon.

Your fate were much inferior
If lumps of lead or zinc
Could wander your interior
Before you'd time to wink;

While dread that seldom ceases
Would bid you curse your lots,
Going up in pieces
And coming down in spots! (1)

This treatment of the almost sacred legends needs no discussion. This type of satirical literature is becoming very popular and when all is written in a spirit of gentle fun, like the fun of clowns who follow the parade, no one can take offense.

Another interesting example of the reaction to the serious literature of the Victorian era was A Connecticut Yankee in King Arthur's Court, which Samuel Clemens published in 1889. He has really carried his burlesque further because he writes a whole novel on the subject. It is the story of a young man who is suddenly transported into Middle Ages. Though he notices the unusual clothes of the peasants he does not realize where he is until after he has talked to several inhabitants of the town, Camelot.

I said in an insinuating, confidential way:
"Friend, do me the kindness. Do you belong to the asylum, or are you just here on a visit or something like that?"

He looked me over stupidly, and said:

"Marry, fair sir, me seemeth-----"

"That will do", I said; "I reckon you are a patient" (1)

He soon found another man to ask.

"If I could see the head keeper a minute----
only a minute-----"

"Prithee do not let me".

"Let you what?"

"Hinder me, then, if the word please thee better." (2)

1. Clemens, Samuel: A Connecticut Yankee in King Arthur's Court, p. 13

2. Ibid., p. 13

Finally a young man approaches.

He informed me that he was a page.

"Go 'long", I said; "you ain't more than a paragraph." (1)

The whole book is written in this style. The Yankee hero expresses wonder at the language and customs of the land of Arthur, and these people in turn show surprise and wonder at his actions and magic feats. He uses his knowledge of modern scientific inventions to mystify the people so that they will cooperate in his plans for their education. The practical Yankee introduces bicycles, telephones, newspapers, schools, fire-arms and other conveniences of our modern world. He uses his knowledge of an eclipse of the sun which had taken place in the Middle Ages to save himself from prison. Merlin is jealous of his unusual power. He includes some democratic discussions of slavery, rule of the church, and the absolute power of kings. Aside from the fact that the Arthurian names are used, there is nothing in the book which is of interest for this study. One may conclude from the popularity of this book that the old stories were well known to the reading public.

1. Clemens, Samuel: A Connecticut Yankee in King Arthur's Court, p. 14

Mark Twain, (Samuel Clemens), in making his knights and ladies of vastly different temper from our own, is mistaken. He has much to say about their lack of cleanliness and their brutality to animals. In point of fact, the knights of romance were as fond of bathing as the athletic young gentlemen of our own time. As to the animals, though in general they may have needed the protection of a society for the prevention of cruelty, plenty of individual pets received all the attention which some pampered favorites enjoy today.(1)

During the last quarter of the century just passed there were others written in the same style but these two serve to show the antics which were performed by the tumbling "clowns".(2)

In this chapter I have given a brief glance at the works of all the Arthurian writers in the nineteenth century. We have seen the antiquarian fidelity of Peacock, the elaborate technique of Swinburne, the gentle stress of the moral in Lowell's poem, the anticipation of modern treatment found in Arnold's poetry, and above all, the dignity and moral beauty of Tennyson's contributions. We have seen the gradual but radical change in the treatment of the old stories, until, as we reach the end of the century, we find them popular enough to the subject of burlesques.

-
1. Maynadier: The Arthur of the English Poets, p. 252
 2. Eugene Field wrote Proper Trewe Idyll Of Camelot during this time.

Chapter III

The Contribution of Authors Since 1900

1915.(1) Brian Hooker in his Morven and the Grail has retold another old story. The story is included in The Holy Grail by Tennyson. Morven, in search of the Grail, wanders to the island of Avalon, the heaven of pleasure, where he attempts to find the Sacred Cup. He abides awhile in bliss but soon realizes that his mission cannot be completed on an island of pleasure.

Let me go hence!.....
I have hungered and thirsted
Overlong in your Avalon.
Here is no heaven-----
The Grail is not here.(2)

After Avalon he searches in Valhalla of the Old Gods, the heaven of stark manhood, and here he stays in great glory. His conscience, taking the form of St. Cecilia, warns him that a man may not be content forever in triumph. He leaves his glory and enters Paradise, the heaven of holiness, and there he lives in peace among the saints. His conscience again warns him that man may not forever be content in rest. Morven leaves heaven and returns to earth as a little child, ready to experience

-
1. The works will be treated chronologically with the date of the work to be discussed given at the beginning of the paragraph.
 2. Hooker, Brian: Poems, p. 113

the joys and sorrows, love and pain, that are necessary before one can achieve the vision of the Grail. As the clouds part to allow him to descend to earth he is rewarded by a vision of the Grail.

From His throne alone and afar
In the night before light began,
The Lord let fall a star
Into the heart of the sea.
And a ripple arose and ran
Spreading eternally
In glimmering rings that roll
Over the dark of the sea,
As the ripple of years that flow
Over the dark of the soul---
And in the light thereof
Are all things written plain;
For the name of the sea was Love
And the name of the star was Pain. (1)

The poem contains some beautiful poetry but it is evidently influenced by the story of Lancelot in The Holy Grail. In Tennyson's poem the hero searches for the Grail in sensual love, wealth, and fame and finally catches a glimpse of the Holy Cup through the clouds. The intrinsic perfection and great popularity of Tennyson's Idylls tended in general to discourage poets from attempting to repeat the stories which are thoroughly treated there, but this is exactly what Mr. Hooker seems to have done. Aside from reflecting a growing

(1) Hooker, Brian: Poems, p. 125

interest in Arthurian legends and giving us some good poetry clothed in nineteenth century morals, this poem, Morven and the Grail, is of little importance. The poem is approximately two hundred lines in length.

1916. In his volume, The Story of the Round-House and Other Poems, John Masefield published his short Arthurian poem, "The Ballad of Sir Bors". This knight, riding on the sacred quest, is growing tired of endless searching. He longs for

.....some quiet and rest, and a little
ease,
In the cool grey hush of the dusk, in the dim
green place of the trees. (1)

Sir Bors decides, however, that the sight of the Holy Grail is worth the "years of Hell".

My horse is spavined and ribbed, and his
bones come through his hide,
My sword is rotten with rust, but I shake
the reins and ride,
For the bright white birds of God that nest
in the rose have called,
And never a township now is a town where
I may hide. (2)

-
1. Masefield, John : The Story of the Round-House and Other Poems, p. 212
 2. Masefield, John: The Story of the Round-House and Other Poems, p. 213

The poem resembles Sir Galahad, a Christmas Mystery by Morris. The name of the knight is changed from Sir Galahad to Sir Bors but both are disheartened in the first of the poem and later decide that the final accomplishment of the task is worth the years of struggle and search. This poem is more modern, for, unlike Morris's poem, it contains no supernatural being or heavenly vision to give the knight faith. The more recent development shows a substitution of reason or will power for the supernatural power called into the story by the first poet. We shall see more of this development later. Another aspect which reflects a modernizing of the legends is the fact that, though the moral is included, it is not made too evident. Any thinking person can see that the long search is comparable to the long and trying journey through life, and that the goal, in either case, is worth the effort required. Masfield, contrary to the treatment of his predecessors, leaves this conclusion to the reader. Those who find it for themselves are naturally more benefited than if it were pointed out and stressed, as was the custom fifty years before this time.

1917. In this year Conde Benoist Pallen edited his The Death of Sir Launcelot and Other Poems. The first poem in the book from which the volume gets its name, develops the rather neglected story of what happened to Launcelot after Arthur's death. Again, this poem res-

embles a poem of Morris's. Like Morris's Tomb of King Arthur, it tells of the meeting of the two guilty lovers after Arthur has been killed. There is one point of difference in the treatment of Launcelot. Morris makes his character weak and rather contemptible because, when Guinevere summons the courage to tell him that she must remain in the convent to repent for her sins, he questions her sanity and, finally realizing that she is not only sane but sincere, he falls to the ground in a faint. When he returns to consciousness he can only complain of the bruises and scratches he received in his fall. The character is very different from the Launcelot presented at the conclusion of Pallen's poem. As Launcelot rides to the convent to see the queen, he too has ideas of taking her away with him. He further resembles Morris's Launcelot in being benumbed by Guinevere's discussion of their sin. Pallen's Queen shows less selfishness and more repentance than Morris's Guinevere. She severely reproves herself for her sin and tells Launcelot that though she loved him sinfully she cannot love him shamefully.

"Farewell! betake thee to thy realm again,
And guard it well from war and wrack, and there
Take thee a wife for joy and for an heir
To bear thy name and do thy work hereafter;
Till righted be the wrong of our misliving,
And from the ashes of the dolorous past
Push forth the blossom of a fairer hour,
In promise of the nobler fruit to come

Now blighted by the canker of our loves."(1)

The character of Launcelot here rises to meet her challenge and swears to spend the rest of his life in repentance. He rides away from their last meeting almost out of his mind, but, as often happens in the old stories, he reaches a monastery at evening and there remains for the seven years which are left to him. He struggles with his desires.

Oft-times, when heaven stood at middle night,
And all the world was laid in sleep, then came
Upon him half-awake and half-adream,
Soft phantoms wooing him with sensous breath
To break his steadfast will and drag him down.
Anon Queen Guinevere bent over him
And swept his lips with velvet touch of hers,
Or Vivien, her almond eyes half veiled,
From under drooping lids shot languorous
lightnings.(2)

Launcelot atoned for his sins by showing to other knights the effect of true repentance. After the first years of struggle he gained peace and there was in his eyes, a light which attracted others to him.

And when Sir Bors, and others after him,
Came seeking Launcelot, finding him a monk
They marvelled greatly seeing him so changed.
But by the deathless fire allured, that burned
Celestial beacons in his eyes, and held

-
1. Pallen, C. B.: The Death of Sir Launcelot and Other Poems, p. 10
 2. Ibid., p. 14

whole poem is contained in the few lines:

But Launcelot came to holiness by penance,
Like stubborn ore seven times over passed
Through the refiner's fire, till it come forth
Pure golden, purged of all its earthiness
And alien dross.(1)

1917. In this year Edwin Arlington Robinson published his Merlin. Robinson, who is one of our most popular of modern poets, has given his attention to three long Arthurian poems. The first of these, Merlin, involves the reactionary effects of the World War. It is not a war poem, however, but it contains "pictures of the world in solution".(2) The story opens with one of the Round Table knights, Gawain, and Dagonet, King Arthur's fool, discussing Merlin.

"He knew as much as God would let him know
Until he met the lady Vivian.
.....then Merlin sailed
Away to Vivian in Broceliande,
Where now she crowns him and herself with flowers
And feeds him fruits and wines and many foods.
.....and she sings
To Merlin, till he trembles in her arms
And there forgets that any town alive
Had ever such a name as Camelot.
So Vivian holds him with her love, they say,
And he, who has no age, has not grown old."(3)

-
1. Pallen: The Death of Sir Launcelot and Other Poems, p.24
 2. Morris, Lloyd: The Poetry of Edwin Arlington Robinson,
p. 47
 3. Robinson, E. A.: Collected Poems, p. 239

In the second scene we learn more about Merlin's fate from the conversation of Sir Lamorak and Sir Bedivere. Sir Kay, who joins them, says that Merlin has left his living grave and has returned to King Arthur. In scene three King Arthur talks with Merlin, who has greatly changed.

.....On his face,
Too smooth now for a wizard or a sage,
Lay written, for the King's remembering eyes,
A pathos of a lost authority
Long faded, and unconscionably gone;
And on the King's heart lay a sudden cold:
....."This Merlin is not mine,
But Vivian's. My crown is less than hers,
And I am less than woman to this man."(1)

Merlin tells Arthur that his court will soon be destroyed and that Arthur will be a "sad-fronted man, made sadder with a crown".(2) He tells him that even though there can be no future hope for the Round Table, he (Arthur) has been successful in his effort to develop a perfect kingdom. In the following scenes Merlin returns to Vivian, but since he feels a strange desolation and a new loneliness, he leaves her again to return for the last time to the court of King Arthur. Merlin finds a friend in Dagonet when he has determined that it is better for him to leave Arthur, Vivian, and the whole world.

-
1. Robinson: Collected Poems, p. 250
 2. Ibid., p. 250

The theme of the story is love---powerful love which does not bring human happiness. The poem ends in a tragic note.

.....Colder blew the wind
Across the world, and on it heavier lay
The shadow and the burden of the night;
And there was darkness over Camelot.(1)

Robinson shows a modernizing of his main characters, for Merlin is made a man with human feelings instead of a powerful sage who was tricked. Vivian shows even a greater change for in this poem she is tender and unobtrusive in her affection, while in earlier poems she was made a cruel and sensual creature.

1917. Swinburne's poem, King Ban, posthumously published, is fragmentary. It gives us a desolate picture of the ruined kingdom of King Arthur. King Ban, Elaine, and Lancelot are riding over the land to review the destruction. There is a description of King Arthur's court:

A sleep like yellow mould had overgrown
A pleasure sweet and sick as March flowers.(2)

-
1. Robinson: Collected Poems, p. 314
 2. Swinburne, A. C.: Posthumous Poems, p. 103

King Ban prays to be forgiven for his "grey, grime, dusty years". He feels that the life he has led has brought him to his ruin. He follows the note of desolation which was prominent in Robinson's Merlin.

.....For back the white lands lay;
The wind went in them like a broken man,
Lamely; the mist had set a bitter lip
To the rimmed river, and the moon burnt blank.(1)

The poem which is only about forty lines long, breaks off quite suddenly.

1919. The novel, Armored of Lyonesse, by Walter Besant is slenderly Arthurian. It is the story of a girl, Armored Roseveau of Scilly, who lives a quiet life on her island. The young painter, Roland Lee, after being saved from the sea by Armored, falls in love with her, but returns to London. He is gone for five years while Armored waits. She inherits a large fortune and by its use she receives the education and finishing polish of a well-bred girl. There follow many complications which are not at all concerned with the Arthurian romances. At the end of the story the lovers are united and we have them in a boat on the sea at Scilly. There are several Arthurian names mentioned through the book since the ancient kings of Lyonesse are supposed to be buried in Scilly. The story resembles the story of Elaine of Astalot just a

1. Swinburne: Posthumous Poems, p. 104

little for both girls live a lonesome life with only an older person and some servants for companions until the hero appears. They are both left again to their lonely life, but Besant has changed the usual tragic ending of the story so that Armorel's love is returned and the story ends happily. The story is not very strongly Arthurian but shows an added interest in the old legends.

1920. Edwin Arlington Robinson's Lancelot was published in this year. This is the second of his three long Arthurian poems. As in Merlin, the author probes into the motives and thoughts of his characters. For the main points of his story, he follows Malory. The poem opens with Lancelot, who has decided that it is better for him to leave the court, saying good-bye to Gawaine. Guinevere hears the last of their conversation and demands an explanation. Lancelot is determined to leave because his life as it is will bring only sorrow.

"Between me and the peace I cannot know,
My life were like the sound of golden bells
Over still fields at sunset, where no storm
Should ever blast the sky with fire again,
Or thunder follow ruin for you and me,---
As like it will, if I for one more day,
Assume that I see not what I have seen,
See now, and shall see. There are no more lies
Left anywhere now for me to tell myself
That I have not already told myself,
And overtold, until to-day I seem
To taste them as I might the poisoned fruit."(1)

1. Robinson: Collected Poems, p. 375

Lancelot is afraid of Mordred and the power that he holds over the lovers. The high knight Sir Lancelot can no longer cry, "God save the King" without feeling choked, for since he saw the Queen's face, he has been unfaithful to the King. Guinevere asks Lancelot to come to see her since the King has gone hunting in Carleon or Carlisle. He returns shortly after midnight because of a sudden illness. Guinevere is condemned to die but Lancelot rescues her and takes her to Joyous Garde. The Bishop of Rome demands the deliverance of the Queen. Lancelot consents and Guinevere is returned to Camelot. There is no peace, however, for Gawaine, whose two brothers, Gaheris and Gareth, were killed when the Queen was snatched from her death, demands vengeance. There is another war in which Lancelot is on one side, and Arthur with Gawaine on the opposing side. War breaks out at home and the King is forced to return. Lancelot takes his army to help the King at Dover but "ill has fared the great". (1) Mordred, King Arthur, and all the knights except Bedivere are killed. Bedivere retires to a hermitage to think and die. Thus ends Camelot. There is a last scene between Lancelot and Guinevere where the Queen refuses to leave with her former lover. She tells him that she still loves him and always will but that the old world is ruined because of their sin and the new world is not for

them. Lancelot rides away from Almsbury.

.....Under the stars
Alone, all night he rode, out of a world
That was not his, or the King's; and in the night
He felt a burden lifted as he rode,
While he prayed he might bear it for the sake
Of a still face before him that was fading
Away in a white loneliness.....

.....
He rode on into the dark, under the stars,
And there were no more faces. There was nothing.
But always in the darkness he rode on,
Alone; and in the darkness came the light. (1)

Robinson makes these characters act and feel like twentieth century human beings. His skillful treatment makes us feel that this could have happened today. This poet, though he follows Malory, recreates his characters and gives us a new and delightful treatment of the old legends. In his desire to impress us with the need of a deeper faith in mankind and a greater light as a guide, he is indeed moralizing, but his morals are completely clothed in the story and the psychological reactions of the characters. We have no resentment for this kind of moralizing.

1920. A play again demands our attention, for in this year Arthur Symons wrote his one act play, Iseult of Brittany. Iseult, with her ladies, Ygraine, Elaine, and Imogen, sits at an embroidery frame by a window which overlooks the sea. The girl is young and innocent and

1. Robinson: Collected Poems, p. 449

asks her ladies about love.

Ygraine
Lady, when women live there is an end
Of peace in life; it were as well we loved.

Iseult of Brittany
Would you not love to love?

Ygraine
I have loved, madam.

Iseult of Brittany
Is this an answer?

Ygraine
I have no other one
Can say so much in little. (1)

Iseult realizes that she cannot wager her weak sighs and loneliness against the vitality and "little warrior's hands" of the other Iseult. Again the author changes the tragic end of the lonely girl and leaves us with the hope that her infatuation will pass as she learns more about life and love. The words of the old duke, her father, contain moral principles of life which are applicable to every one's life but there is no undue stress on this part of the story. The ladies leave and the duke talks with his daughter.

1. Symons, Arthur: Cesare Borgia, p. 75

Duke

" I am old, you are young:
The young have many wants, as infants have,
Who want the stars, the brightness of sharp swords,
The burning rose of fire: What troubles you?

Iseult of Brittany

"Father, the oldest trouble in the world."

Duke

"Ah, this is the first trouble of young maids,
Before they learn what grief is. I have lived
So long, and it has always been the same.

.....
There is no witchcraft, that can draw a man
Like a weak woman's love, when that can wait
And never waver. Can you wait?"

Iseult of Brittany

"As those

That wait for morning".

Duke

"Yet if you would live
Your very life, hope without fear, and will
Without foreboding, Life is in today,
Yesterday and to-morrow are but words,
And all despair and fear and melancholy
Are shadows of that shadow. Cast away
Remembrance, and the fear of things to come,
And live between the dawn and the sunsetting;
So shall desire die or be satisfied." (1)

The poem does not tell us whether Tristram ever returned or not but we feel sure that this girl could never be the jealous, deceiving wife whom Tristram married in the old stories. As we finish the play we wish that Elaine of Astalot could have been understood and advised as Iseult was, for one can not die of a broken heart if he,

1. Symons; Ceasare Borgia, p. 84

....."Cast away
Remembrance, and the fear of things to come,
And live between the dawn and sunsetting". (1)

1921. One of the most charming treatments of the Arthurian stories is to be found in Heywood Broun's "Fifty-first Dragon", an essay. He has invented an entirely new story which is Arthurian merely because Gawaine le Coeur-Hardy is the hero who kills the dragons. Gawaine had not always been a brave dragon fighter for of all the pupils at the knight school Gawaine was at one time the least promising. The Headmaster and Assistant Professor of Pleasaunce discussed the case and decided to train him to kill dragons.

"Are the dragons particularly bad this year?" interrupted the Assistant Professor.

"I've never known them worse. And if this dry spell holds there's no telling when they may start a forest fire simply by breathing about indiscriminately".

"Would any refund on the tuition fee be necessary in case of an accident?"

"No," the principal answered judicially, "that's all covered in the contract. But as a matter of fact he won't be killed. Before I send him up in the hills I'm going to give him a magic word." (2)

After a few months training with dummy monsters Gawaine was in fine shape to slay dragons. The principal called him in to the office and said that the faculty had decided

-
1. Symons: Cesare Borgia, p. 84
 2. Morley, Christopher: Modern Essays, p. 339

that it was time to give him a diploma and send him into the world of real dragons, since only the night before a dragon had come close to the school grounds and had eaten some of the lettuce from the garden. The magic word decided upon was "Rumplesnitz" and in an hour or so Gawaine had the word well in hand. His first dragon charged and released huge clouds of hissing steam through its nostrils. It was almost as if a gigantic teapot had gone mad but with one swing of his battle-ax as he said "Rumplesnitz", the dragon's head flew off. After the first Dragon, others soon followed.

Few good days passed in which Gawaine failed to get a dragon. On one particularly fortunate day he killed three, a husband and wife and a visiting relative. Gradually he developed a technique. Pupils who sometimes watched him from the hill-tops a long way off said that he often allowed the dragon to come within a few feet before he said "Rumplesnitz". He came to say it with a mocking sneer. Occasionally he did stunts. Once when an excursion party from London was watching him he went into action with his right hand tied behind his back. The dragon's head came off just the same. (1)

Gawaine's success continued until he had won forty-nine pairs of dragons ears. In fact, his success and popularity became so great that Gawaine fell into the habit of stealing out at night and engaging in long drinking bouts at the village tavern. It was after such a debauch that he rose about dawn to meet his fiftieth dragon. His mind was heavy and his eight pounds of medals were heavy

so that it was no wonder that he forgot the magic word. The dragon obligingly offered suggestions but when none of them helped he insisted on getting down to business. He preferred that Gawaine die fighting rather than surrender because he would taste better. Gawaine killed the fiftieth dragon but he did not remember the magic word until the dragon's head had landed about a hundred yards away in a thicket. He could not understand how he could have killed the dragon without the use of the magic word, but the Headmaster explained that there wasn't any such thing as a magic word, except that it gave one confidence. The next morning the disillusioned Gawaine had to be dragged from his bed. He had lost his courage because he realized that the dragons could not be controlled by mere magic.

"If I hadn't of hit 'em all mighty hard and fast any one of 'em might have crushed me like a, like a -----". He fumbled for a word.

"Egg-shell", suggested the Headmaster.

"Like a egg-shell", assented Gawaine. (1)

The faculty forced the reluctant dragon-killer into the thicket to kill another dragon so that he could gain confidence in his ability, unaided by the magic word. But Gawaine never came back. No trace of him was ever found

except the metal part of his medals. Visitors are now given the privilege of seeing Gawaine's great shield, on which are pinned fifty pairs of dragon's ears. The record has never been equaled.

The story is delightfully told in mock-seriousness. The Arthurian theme, though treated in this light manner, does not lose its dignity. The fact that the old stories lend themselves so readily to modern treatment accounts perhaps, for their enduring popularity.

1922. Arthur Machen published his novel The Secret Glory in this year. The book is hard to read and is not very strongly Arthurian. It concerns the story of Ambrose Meyrick who spent an unhappy childhood. He becomes a writer and endeavors to correct the conditions of working men. There is no plot to the book. It tells of the man's life and death, giving excerpts from the books he wrote. Through his writings he mentions a Celtic cup, which had been preserved in one family for hundreds of years. Meyrick took charge of the cup on the death of the last "Keeper". He received it with the condition that he was to take it to a concealed shrine in Asia where there were friends who would know how to hide its glories forever. He was successful on the mission and gave the treasure to those at the shrine. On the return journey he visited among Christians and while he was taken a prisoner by the Turks.

One of the native Christians, who had hidden him-

self from the miscreants, told afterwards how he saw "the stranger Ambrosian" brought out, and how they held before him the image of the Crucified that he might spit upon it and trample it under his feet. But he kissed the icon with great joy and penitence and devotion. So bore him to a tree outside the village and crucified him there.

And after he had hung on the tree some hours the infidels, enraged, as it is said by the shining rapture of his face, killed him with their spears.

It was in this manner that Ambrose Meyrick gained Red Martyrdom and achieved the most glorious Quest and Adventure of the Sangraal. (1)

The Secret Glory is concerned with the story of a Welsh lad in an English public school. The standardization destroys individuality. But Ambrose Meyrick's father had taken him once to see the old Welshman who is the last keeper of the Holy Grail. Beauty was in his soul. Outwardly he conformed; inwardly he kept the secret glory.

"Every day of our lives we see the Graal carried before us in a wonderful order, and every day we leave the question unasked, the Mystery despised and neglected. Yet if we could ask that question, bowing down before these Heavenly and Glorious Splendours and Hallows--then every man should have the meat and drink that his soul desired; the hall would be filled with odours of Paradise, with the light of Immortality." (2)

Finally, he obtains "Red Martyrdom" as has been prophesied, for it is the lot of those who seek the Grail

1923. The tragedy, Arthur, by Laurence Binyon, was

-
1. Machen, Arthur: The Secret Glory, p. 279
 2. Ibid., p. 234

was published in this year. The play is well written and as one reads it he can picture the beautiful scenes because the speeches and descriptions are so vivid. The story follows Malory. It opens with Lancelot recovering from a wound at Astalot. Elaine's brother Lavaine admires Lancelot and follows him to King Arthur's Court. The maid, Elaine, preferred to follow him too but Lancelot told her:

"Elaine,
Deep in the heart of me, humbly and purely,
I thank you for your love, for your sweet love;
Sweet as a flower it is to my sore spirit.
But I am one who, could I give such love
As should be yours, the love that blesses both
In the meeting lips of innocence, the love
That's honour, faith, truth--must be changed to what
I am not." (1)

In gratitude to Elaine who nursed him from his wound, Lancelot promises to wear her red sleeve as a favor on his spear. Guinevere is very angry because of the red sleeve. Mordred follows Lancelot to Guinevere's room and in the battle which follows Gaheris and Gareth are killed. The King, hearing the report of the scandal, orders Guinevere to die but Lancelot rescues her. There follows a battle between Lancelot and Arthur. The Bishop of Rome demands that the battle cease and the Queen be returned. The story ends with Arthur's farewell to his queen and his death.

1. Binyon, Laurence: Arthur, p. 19

"Farewell! That peace
Which can remember and yet hope, because
Love makes us greater than we know, come to you
Guenevere!" (1)

When the news of Arthur's death reaches the convent at Almsbury, Guenevere is overcome with sorrow; but Lynned, who was once the sweetheart of Gawaine, helps her.

"Life up your heart!
Out of such pain the immortal part of us
Is tempered. The King passes: even now
He is ferried over that lamenting mere,
And voices from the starred air sing him home." (2)

The story follows Malory so closely that it adds little to our study. The characters, however, are portrayed as modern with mental reactions as well as physical reactions pictured for us. There is no use of magic in the play. It gives us the old story in a usable and new form.

1922. The Ballad of San Graal by Robert P.

Tristram Coffin is a step backward in the development of modernism of our stories. The diction, verse form, and subject matter are different from others of the same time. Joseph with his "Saviour's Cup" sails with Faith, Hope, and Charity to find a safe place to keep the Graal. They avoid several places because there is evil there.

-
1. Binyon: Arthur, p. 122
 2. Ibid., p. 126

Finally they find a land where grows the magic rose and there they stay after Joseph has killed a red, a purple, and a black knight.

High in the Glastonbury land
It wears the years away,
And San Graal is that hall's sweet light
Forever and a day. (1)

There is a great amount of symbolism in the story. It is based solely on the moral and even that is not presented in such a way that it will be effective. If I had read the poem, not knowing the year in which it was written, I should have placed it among the formal moral poems of the first part of the nineteenth century.

1923. Mildred Weinberger has added to our stories with her Elaine, a poetic drama. It opens with two masked figures enjoying a moon-lit garden at a mask ball. As they leave the stage the May party with Guinevere enter and discuss the long absence of Lancelot. One understands that the two first figures represented Elaine and Lancelot. Vivien, true to her character in old stories, tries to make trouble by telling Guinevere that Lancelot has married Elaine and that they have a son, Galahad. Guinevere refuses to believe it but Elaine and Lancelot come to her, one at a time, and tell her that the story is true. Lancelot eases his mind after the Queen orders

1. Coffin, R. P.: The Ballad of the San Graal, in Poet Lore, XXXIII, p. 468

him exiled. Vivien learns the magic spell from Merlin, and after using it to put the old sage in a trance, she casts the same spell over Lancelot. Geraint and Enid help Elaine, who breaks the spell by calling on the Holy Grail. Lancelot and Elaine swear everlasting love for each other but they realize that Guinevere will drive them apart.

Lancelot-----

"How could I give that love to Guinevere
That had it not to give, for it was yours,
Is yours and will be always, though I die
And carry it beyond the stars and back to
find you-----"

Elaine-----

"Waiting. Past the stars and back,
I'll come to you, beloved, when you call."

Lancelot-----

"And yet, I fear the tales of men, Elaine,
Will not report us true, but Guinevere
Will twine the name of Lancelot with hers,
And so dishonor both. They will not know
Those who come after, that it was Elaine
I loved--not Guinevere, the Queen." (1)

At the end of the play we turn again to the masquerade when the host introduces Larry, who has been dubbed Lancelot, to Elaine. They are the same characters who open the play.

1. Weinberger, Mildred: Elaine, in Poet Lore, XXXIV,
p. 106

The Host-----
"I say, do you
Two know each other?"
She-----
"We have met,-----"
He-----
"-----Before." (1)

The play gives us another side of the modern treatment. The characters of the lovers, Lancelot and Elaine, are directly represented by characters in the modern part of the play. The character of Lancelot is made more lovable than ever with a new mantel of fidelity.

1925. G. K. Chesterton's poem, The Myth of Arthur, expresses the kernel of my study. Like many modern poems it ends with a personal quip but the rest of the poem is very appropriate.

Say, have you thought what manner of man it is
Of whom men say, "He could strike giants down."?
Or what strong memories over time's abyss
Bore up the pomp of Camelot and the crown?

And why one banner all the background fills
Beyond the pageants of so many spears,
And by what witchery in the western hills
A throne stands empty for a thousand years?

Who hold, unheeding this immense impact,
Immortal story for a mortal sin;
Lest human fable touch historic fact,
Chase myths like moths, and fight them with a pin.

Take comfort; rest----there needs not this ado.
You shall not be a myth, I promise you. (2)

1. Weinberger, Mildred: Elaine, in Poet Lore, XXXIV,
p. 110

1925. In the same book we find the extreme of burlesque treatment. Don Marquis's poem, Tristram and Isolt, is almost sacrilegious. Concerning Tristram, it says:

.....He'd tell some Sweet Thing, "You belong!"
And with that word he'd cop her from the throng,
Boudoir or tourney, tea or dancing green.
He never kept them waiting very long;
Nor Foe nor Frail had really turned his bean
Until he lamped King Mark of Cornwall's sprightly
Queen.

Mark was a Pill. His little Dame had Class....
One of those Unions that neglect to Une.....
She was a Saint! He was a Hound! Alas,
That such a Peach should marry such a Prune! (1)

The style of the poem cannot be described. The free use of the names of the great lovers can be estimated only by showing actual examples. Tristram and Isolt finally meet.

Tristram rode by her palace on a day
When some young angel leaned from Paradise
And loved the earth and laughed and made it May;
And Izzy saw his lovely purple eyes-----
Not the young angel's: Tristram's; otherwise
She might have flagged the angel for her Beau
Instead of Tristram. Oh! what tears and sighs
Were saved if women never looked below
The angels-----yet, no doubt, at times they'd
find it slow. (2)

1. Stevenson, B. E.: Home Book of Modern Verse, p. 543
2. Ibid., p. 452

Tristram tells Isolt that mere conventions mean nothing for affinities and that temperate zones grow warmer by degrees but equators don't have to bother about that. He promises her that he will murder Mark as soon as possible. Mark, however, has other plans.

The Spoilsport crept behind them as they kissed
And slammed the window down across their necks,
Nor any guardian spirit grabbed his wrist,
And in one instant both of them were Wrecks!
The sad tale's moral goes for either sex:
Don't spoon beneath a giddy guillotine
If any one's about whom it may vex---
Make love quite out of windows or quite in
If you aspire to keep a chest below your chin.(1)

The diction is so slangy that one would have to be familiar with the old stories and still be able to understand the language of today's high school students to get the full value from the poem.

1926. Another development along the same line is John Erskine's Galahad. It is an interesting novel written with modern characters who speak in a modern language, but the book does not compare with the extreme treatment of the poem discussed in the preceding paragraph. Elaine, King Pelles's daughter, offered her love to Lancelot. At first he said no, but in the end he tired of saying it. Galahad was their son. Lancelot made no pretense at loving her. Nor did he love the lovely

1. Stevenson: Home Book of Modern Verse, p. 453

Elaine of Astalot, who died because he did not return her love. Lancelot goes mad after the jealous tirade by the Queen on hearing of his son. He wanders to the home of Elaine, Pelles's daughter, and there he is locked in his son's dog-house. Galahad is presented first as a youngster with too much spirit to be managed by his mother.

"I've never seen a real madman", said Galahad, "Is he like a mad dog?"

"Not exactly", said Elaine.

"I'll go see", said Galahad.

"You will not", said Elaine. "I postively forbid you."

So Galahad went down and saw his father for the first time.

.....
"Galahad! You don't throw stones at him?" said Elaine.

"To stir him up", said Galahad. "And not always stones. Sometimes sticks."

"At your age, not to know better---a big boy nearly seven!"

"I don't hit him in the eye, or anywhere dangerous", said Galahad. "I'm careful. Only on the head."(1)

This presentation of the purest of knights, certainly makes him appear human. Lancelot is finally cured of his insanity and lives with his family, but as soon as Guinevere sends for him, he departs for Camelot, in spite of the fact that Elaine wants him and needs him to help rear their son. When Galahad reaches the age of knight-hood, he is sent to his father at King Arthur's Court. There Guinevere, who has no children of her own, takes him

under her direction and teaches him that celibacy is necessary if he wishes to live a perfect life. When Galahad learns that his mother was really never married, he hates her. Arthur gives him some advice:

"Guinevere tells me you are rather cut up. You know your own history now. And you don't approve of it, if I've heard correctly."

"I don't", said Galahad.

"Young man", he said, "has it ever occurred to you that it's none of your business?"

.....
"I had a high opinion of my father and mother", said Galahad.

"So have I of mine", said Arthur. "I think so well of my father that I've spent many hours in a rather busy life wondering who he was."(1)

When Galahad learns of the sin of Guinevere and Lancelot he leaves the court to search for the Holy Grail. Lancelot, on his way to a tournament, visits Astalot and there he meets the second Elaine. He refuses her love but promises to wear her sleeve on his spear. Guinevere is furious when she hears the story because she thinks the sleeve belongs to the first Elaine, the mother of Galahad. Elaine of Astalot dies because of her love for Lancelot, When her body arrives in Camelot, Guinevere realizes that there had been two Elaines. Lancelot enters the religious life and the book closes with a scene in the monastery.

1. Erskine: Galahad, p. 262

"You don't seem to ask yourself what Arthur would think of it all, her husband and your friend," said Brother Martin.

"I asked him. That's why I'm here. He said he had known it for some time. Soon after their wedding, he said, he found out she had married him to reform him. He wouldn't have minded, he said, if he had had more leisure, but with the kingdom on his hands he was too busy to be reformed. Then he saw she had turned her attentions to me, and though it hurt him, yet there was something to be said for the arrangement. When Arthur talked that way to me, I couldn't look the world in the face.....

Yet when you come to consider it, your best conduct can do so much harm, and your mistakes do turn out amazingly. When I sinned with that woman who threw herself at me, we had a child. The result of that wrong was Galahad. And then Galahad wouldn't have been on his way to greatness if I hadn't loved Guinevere."

"I see," said Brother Martin.

"And then," said Lancelot, "the one time I did right when I spoke so gently and wisely to that little girl, it killed her."

"She probably died from natural causes," said Brother Martin.

"Perhaps," said Lancelot, "but my impression is that if I had said yes, she wouldn't have died."(1)

This treatment of our stories is light and frivolous but it presents the characters so that we feel that they are actually living. They speak in the same language that is used by common people today. The author says in his introduction that he intends to omit all magic. He says that his purpose is to present the story as it happened in our world to people like ourselves---the story as it

1. Erskine: Galahad, p. 340

was before poets changed it with remote and mystical things. He has certainly succeeded in his purpose and though we are sometimes appalled at his daring, we enjoy the modern treatment.

1926. In this year Linwood Taft made his contribution to the more formal literature. His Galahad, A Pageant of the Holy Grail, presents the story of Galahad's life. The scenes are enacted while the chronicler reads the story. Between scenes there is appropriate music. The first scene is the infant Galahad visited by the Grail; the second represents his long vigil; the third portrays the knighting of Galahad; the fourth is the service of prayer which is held before he starts on the quest; the fifth is the Grail procession wherein Galahad does not ask the important question because of his pride; the sixth has Galahad meet the Loathely Damsel who tells him he must ask the question; the seventh presents Galahad overcoming the seven deadly sins; the eighth is the wedding of Galahad and Blanchefleur, but Galahad leaves his bride to continue the quest, so that in the last two scenes we see him delivering the people and finally achieving the sacred quest. The scenes seem to follow the story as presented by the Abbey pictures and in staging the pageant these pictures would be a valuable aid.

1927. E. A. Robinson's Tristram is one of the best examples of modern Arthurian literature. His characteristic style, already discussed, is again given to the re-



Iseult's Mother Preparing the Love Potion.(1)



Death of Tristram.(1)

1. These pictures are taken from Joseph Bedier's Tristram and Iseult. A discussion of the book was not included because it is French, though in English translation.

telling of an old story. Again, the author does not waste space by giving much emphasis to the details of the story, for he treats the emotions and thoughts of his characters. The story opens with Iseult of the White Hands looking out over the sea, waiting for one to come from the North. Her father, King of Brittany, tries to draw her from her waiting. He tells her that Tristram is attending the wedding feast of his uncle, King Mark, and Iseult of Ireland. The second part of the story takes us to the wedding at Cornwall, where Tristram is moaning because he did not try to stop the wedding. Guests at the feast go to Tristram and try to persuade him to join the celebration but he feigns illness. Andred, the spy, catches Tristram and Iseult together. He tells King Mark about the relation between Iseult and the King's nephew. Mark is at first determined to kill Tristram but he decides to banish him from the country. Tristram goes to Brittany and there while singing of his beloved Iseult of Ireland, Iseult of Brittany mistakes his intentions, and she falls in love with him. They are married and for two years Tristram is kind and tender, but when Gawaine comes from Camelot to invite Tristram to join the Knights of the Round Table, he leaves his wife and returns to Camelot. Iseult of Ireland meets him at Joyous Gard. King Mark sails and takes his wife with him; but Tristram, in spite of the danger, follows. Mark, realizing that all of them are in the grip of Fate, places their future in the Queen's

hands:

"I shall do no more harm to either of you
Hereafter, and cannot do more to myself.
.....
.....A month ago,
He might have stepped from folly to sure death,
Had his blind feet found Cornwall. But not now.
Your gates and doors are open. All I ask
Is that I shall not see him."(1)

At the last meeting of Tristram and Iseult, Andred stabs
Tristram. Both lovers die. The poem closes with Iseult
of Brittany still watching by the sea.

And white birds everywhere, flying, and flying;
Alone, with her white face and her gray eyes,
She watched them there till even her thoughts
were white,
And there was nothing alive but white birds
flying,
Flying, and always flying, and still flying,
And the white sunlight flashing on the sea.(2)

Cestre attributes Robinson's unique treatment to his keen
observation, wise judgment, and prompt sensibility.(3)

Robinson's greatest contribution to Arthurian literature
is his treatment of his characters. He makes them real
men and women torn by actual griefs and passions.

1928. Another valuable addition to Arthurian liter-

-
1. Robinson, E. A.: Collected Poems, p. 708
 2. Ibid., p. 729
 3. Cestre, Charles: Introduction to Edwin Arlington
Robinson, p. 115

ature was made when Warwick Deeping wrote his novel, Uther and Igraine, Igraine is a novice at a convent which is burnt and sacked by the heathen. Sir Pelleas rescues Igraine and they fall in love with each other, but since he thinks she is a nun, he makes no mention of his feeling. Igraine, after discarding her nun's habit, is tricked into marrying Gorlois. She soon runs away and, disguised as a knight, she lives in freedom for a while. Sir Pelleas, who is really Uther, finds her in this disguise but even after he learns her identity, he can say nothing of the true state of his affections. Gorlois finds Igraine and keeps her captive in his castle. He intends to have her killed because he has learned that she loves Uther. King Mark sends word to Uther to help Igraine. There is a duel between Uther and Gorlois to decide who shall have Igraine but during the battle Gorlois tries to make Uther think she is already dead.

"Are you much in love, sire?"

Uther answered him nothing, but waited with his sword over his shoulder.

"She made fuss enough."

Still silence.

"I never knew a woman so obstinate in making an end. And we buried her in the sand, where the waves roll at flood. Now, you and I lose our brains over a corpse."

Uther looked at him and heaved up his sword. It was all ended in a minute. The rain washed his gilded harness as he lay with his blood soaking into the leather.(1)

1. Deeping, Warwick: Uther and Igraine, p. 362

After Gorlois has been killed Uther tries to find Igraine, who has gone mad. Finally her sanity returns and they are united.

The story exemplifies the change made in treatment. In older stories Uther was changed into the semblance of Ingraine's husband. Thus he could make love to the woman he loved without her realizing that it was anyone but her husband. Modern readers do not accept magic feats as explanations for the unnatural. Deeping has changed the situation and made his Uther refuse the love of Igraine as long as she was married, and thus not necessitate the use of magic or open immorality. By keeping the story within the bounds of modern morals he has ennobled the principal character. The book is interesting and well written. It is another valuable piece of work which reflects the sustained interest in Arthurian legends.

1928. Midsummer Night by John Masefield is a treatment of the old stories different from any other. The author changed the traditional account. At the end of the poem he gives the time-honored plot. In his first poem, The Begetting of Arthur, Igraine is the daughter of the hated King Merchyon. Uther, who is visiting the King on diplomatic service, carries Igraine away at her request. King Merchyon and his men, however, overtake the lovers, and Uther is slain. Igraine is returned to her home and there she bears her son, Arthur. Masefield tells us that most people think that Uther, having assumed the form of

Igraine's husband, loved Igraine. This puts the blame on fate and on the magic power of Merlin. Masfield's version of the story, like Deeping's, is more acceptable to modern readers. Some authors make Mordred merely the nephew of Arthur. Masfield follows Malory in making Arthur Mordred's father. Mordred's mother, Morgause, is Arthur's sister. Therefore, we have,

And the father, the uncle,
Had a nephew for son.(1)

The rest of the story, told in various poems, follows Malory, except for one more change. When Mordred has trapped Guinevere and Lancelot together, the King does not have time to condemn Guinevere to her death by fire, for the heathen invade his country, and he is forced to go to war. There is no scene where Lancelot rescues Guinevere and carries her off to Joyous Gard. Again at the end of the poem, the author explains that his story is not the one usually told, so he gives the other version for those who prefer it. After Mordred and Arthur have killed each other Guinevere lives in a convent. Another minor change in the old story is found here. Guinevere tells the story:

"What though I watched and fasted and did good
Like any saint among my sisterhood,
God could not be deceived, God understood.

1. Masfield: Midsummer Night, p. 118

There was the chapel, at a brooklet's side
I galloped downhill to it with my guide.
I was too late, for Lancelot had died.

I had last seen him as a flag in air,
A battle banner bidding men out-dare.
Now he lay dead; old, old, with silver hair." (1)

The story is made doubly interesting by these changes. If the author had merely created another story without showing that he knew the old version, this would be merely another example of a free use of Arthurian names. As he has written the story, it is a great contribution to our study. (2)

1930. Don Marquis again lends his powers of burlesque to Arthurian story. In his story King O'Meara and Queen Guinevere, he adds a new name to the list of Guinevere's lovers. King Timothy O'Meara of Ireland departs for Camelot to help King Arty M'Carty fight the Angles and Saxons. On the way he stops at a fair. There he is fascinated with Jenny, a girl who sold cakes and ale. The next day, at King Arty's court, he meets the King's wife, Guinevere, and recognizes her as Jenny. Lancelot Dooley is also in love with Guinevere. King Arty introduces King Tim to the knights of the Round Table:

-
1. Masefield: Midsummer Night, p. 118
 2. I was unable to get Masefield's Tristram and Iseult.

".....and auld Kay's over there with his napkin under his chin already, and that's Bedivere trying to open the bottle with a fork prong instead of a corkscrew, and Tristram of Lyonesse there in the corner with the harp and the hangover, and that's me young nephew, Mordred, with his fist in the olives, and there's a couple of the Trelawney boys from Cornwall."(1)

Guinevere is doomed to burn because of her infidelity, but King Tim and Lancelot rescue her. Lancelot and King Arty fight but they are such friends that by mutual agreement they run on each other's swords and are killed. Guinevere, watching the fight, asks King Tim, who was to be her next husband, for a handkerchief, not because she is crying but because she has a cinder in her eye. The other Arthurian work by Don Marquis was a comparatively short poem, but this is a long story which appeared in two numbers of a magazine.(2)

-
1. Marquis, Don: "King O'Meara and Queen Guinevere", in Saturday Evening Post, March 15, 1930, p. 168
 2. There were other magazine articles available but they are either technical studies or elementary discussions of the stories. They reflect a popular interest in the old legends. For the use of those who would like to study them I have included several.
Byng, L.C.: "Who was Merlin", Quarterly, 252, 293-304, April, 1929
Cooke, A.B.: "King Arthur's Country", Illustrated St. Nicholas, 54, 509-513, May, 1927
Dawson, E.C.: "Malory's Morte d'Arthur compared with Idylls of the King", Living Age, 267:606-610, December 3, 1910
Erskine, John: "Further Gossip About King Arthur's Court", Delineator, 110:44, May, 1927
Griffith, J.: "French Arthurian Romances", Nature, 90:328, November 21, 1912
Griffith, J.: "Arthur's Round Table in Glamorgan", Illustrated Nature, 84:8-9, July 7, 1910
Johnson, W.B.: "The Arthurian Legends in Brittany", Nineteenth Century, 11:9-11, December, 1923

CONCLUSIONS

The role of the Arthurian legends in English literature from 1800 to 1930 has been described and analyzed. In 1800 the spirit of romanticism turned with eagerness to the medieval Arthurian romance in general. The revival of these stories was characterized by formal writings in which the moral was of the greatest importance. I have shown how Tennyson, in his Idylls, made Arthur a perfect example of ideal manhood, making the moral of the story more important than the story itself. Most of Tennyson's contemporaries followed the same style of treating the legends. Peacock is the only author in the first seventy-five years of the century who gave us a humorous story in which the Arthurian themes were treated. The satire of the story, however, is directed, not at the Arthurian characters, but at the customs of his own day. Following the years of moral treatment, we have seen the reaction to the Tennysonian style. This burlesque treatment has carried over into our own century. Approximately around 1900 there was a change in the treatment of the legends. The development in our own century has taken three distinct paths. The diagram illustrates the development in the treatment of the story since 1800.

1800			<u>.Burlesque</u>
.			. Clemens, Samuel
.		1900 .	Marquis, Don
.		. .	Erskine, John
.		. .	
.	<u>.Tennyson and His</u>	<u>.Psychological Treatment</u>
.	<u>.Contemporaries</u>	. .	Robinson, E. A.
.	.	. .	Swinburne, C. A.
.	<u>.Formal</u>	. .	Symons, Arthur
.	<u>.Moral</u>	.	
.	<u>.Idealistic</u>	.	<u>.Pure Love Stories</u>
			Deeping, Warwick
			Masefield, John
			Weinberger, Mildred

