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# The ARTHURIAN Handbook

SECOND EDITION

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Norris J. Lacy and Geoffrey Ashe  
with Debra N. Mancoff

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## TABLE OF CONTENTS

---

Illustrations	vi
Preface to the Second Edition	xi
Preface to the First Edition	xiii
Chronology	xvii
Genealogy	xxvi
Heraldry	xli
Chapter I: Origins	1
Chapter II: Early Arthurian Literature	57
Chapter III: Modern Arthurian Literature	137
Chapter IV: Arthur in the Arts	197
Chapter V: Conclusion	271
An Arthurian Glossary	275
Bibliography	361
Index	383



## ILLUSTRATIONS

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Heraldic drawings by Helmut Nickel	xlii-xliii
a. Coat of arms of King Arthur, full arms, late version, French style	
b. Arms of King Arthur, late version, English (Tudor) style	
c. Arms of King Arthur, standard version, early fifteenth century	
d. Arms of Gawain, earlier version	
e. Arms of Gawain, later version	
f. Gawain's shield (the pentangle)	
g. One version of Sir Kay's arms	
h. Arms of Sagramours le Desrée	
i. Arms of Yvain	
j. Arms of Lancelot du Lac	
k. Arms of Tristram of Lyonesse	
l. Arms of Mordred, later version	
Grail Liturgy, from Vulgate <i>Queste</i>	xlvi
"Arthur at the Siege of Gaunes," from Vulgate <i>Mort Artu</i>	14
"Battle Scene," from Vulgate <i>Mort Artu</i>	38
"Arthur Tarries at the Castle of Dover After Sending the Body of Gauvain to Camelot and Before Going to Fight Mordred," from Vulgate <i>Mort Artu</i>	41
Tintagel Ruins	47
Glastonbury Abbey Ruins	48
Marker of King Arthur's grave, Glastonbury Abbey	49
William Camden, drawing of the "leaden cross"	50
South Cadbury	51
"Fire Consumes an Occupant of the Perilous Seat," from Vulgate <i>Queste</i>	56

Historiated O: arrival at court	58
"Lady Arming a Knight"	59
"Lancelot Riding in the Cart," from Vulgate <i>Lancelot</i>	71
"Christ Gives Book to Author," from <i>L'Estoire del saint Graal</i>	78
Group of six images from <i>L'Estoire del saint Graal</i> :	79
"Our Lord breathes breath into a hermit"	
"An animal leads a hermit to a kneeling holy man"	
"Joseph asks Pilate for Our Lord's body"	
"Our Lord gives a book to a hermit"	
"A hermit writes in a book"	
"Joseph puts Our Lord into the sepulcher and collects the blood from his wounds in a vessel"	
"Souls Delivered from Hell," from Vulgate <i>Merlin</i>	81
"First Kiss of Lancelot and Guinevere," from Vulgate <i>Lancelot</i>	83
"Lancelot Crossing the Sword Bridge"; "Guinevere with King Baudemagus"; "Baudemagus Meeting Lancelot." From Vulgate <i>Lancelot</i>	83
"Lancelot Rescues Guinevere," from Vulgate <i>Mort Artu</i>	83
"Arthur Convoles the Grail Questers," from Vulgate <i>Queste</i>	84
"Galahad and the Perilous Seat," from Vulgate <i>Queste</i>	85
"Combat between Lancelot and Gauvain"	86
"After Entrusting Guinevere to Mordred, Arthur Assaults Lancelot," from Vulgate <i>Mort Artu</i>	87
"Tristan and Isolde Beneath the Tree," appliqué, German, fourteenth century	89
"A Knight Who Wishes to Kill Gauvain Gives Poisoned Fruit to Guinevere, but She Offers It to Another Knight," from Vulgate <i>Mort Artu</i>	93
"Tristan," from Prose <i>Tristan</i>	102
"First Kiss of Lancelot and Guinevere," from Vulgate <i>Lancelot</i>	115
Galehaut tapestry, northern French or Flemish, fifteenth century	116

VIII ILLUSTRATIONS

Dante Gabriel Rossetti, <i>Sir Tristram and La Belle Yseult Drinking the Love Potion</i> (1867)	143
John William Waterhouse, <i>The Lady of Shalott</i> (1888)	196
Tapestry, King Arthur (Five Worthies with attendant figures), Netherlandish, fifteenth century	200
"Aramont Becomes Uther's Vassal, They Leave for Battle with Claudas," from Vulgate <i>Lancelot</i> Proper	202
Historiated E: quintain and jousting practice	203
Abduction of Winlogee (Guinevere?), Cathedral of Modena, Italy, archivolt of Porta della Pescheria	206
Burghley Nef	208
The Round Table, Winchester Castle	209
Scenes from the Tristan legend, Sicilian wall-hanging, fourteenth century	213
Woodcut, "King Arthur and His Knights," from <i>Tristan de Leonnoys</i>	215
John Hamilton Mortimer, <i>The Discovery of Prince Arthur's Tomb by the Inscription on the Leaden Cross</i> (ca. 1767)	218
William Holman Hunt, <i>The Lady of Shalott</i> (1886–1905)	220
Dante Gabriel Rossetti, <i>Arthur's Tomb</i> (1854–55)	222
Dante Gabriel Rossetti, <i>How Sir Galahad, Sir Bors and Sir Percival Were Fed with the Sanct Grael</i> (1864)	223
Edward Burne-Jones, <i>The Beguiling of Merlin</i> (1875–77)	225
Edward Burne-Jones, The Grail, frontispiece for <i>The High History of the Holy Grail [Perlesvaus]</i> , trans. Sebastian Evans	226
Arthur Hughes, <i>Sir Galahad</i> (1870)	227
James Archer, <i>Morte d'Arthur</i> (1861)	228
Charles J. Connick, Princeton University Chapel window, the Malory window (1925–28)	232-235
<i>As May Moneth Floreth and Floryssbeth Let Every Man of Worship Floryssbe his Herte in this World Fyrst Vnto God and Next Vnto the Joye Of Them That He Promysed his Feythe Vnto</i>	

James Houston, <i>Excalibur</i> (1963)	237
Dante Gabriel Rossetti, drawing for "The Palace of Art," from the Moxon Tennyson (1857)	238
Daniel Maclise, "Arthur Obtains the Sword Excalibur," from the Moxon Tennyson (1857)	239
Gustave Doré, "Uther Finds the Crown," from Tennyson's <i>Idylls of the King</i> (1859)	241
Aubrey Beardsley, "How Sir Bedivere Cast the Sword Excalibur into the Water," from the Dent <i>Le Morte D'Arthur</i> (1893-94)	242
Aubrey Beardsley, "How Sir Tristram Drank of the Love Drink," from the Dent <i>Le Morte D'Arthur</i> (1897)	243
Walter Crane, "Sir Galahad Brought to King Arthur's Court," from Arthurian stories retold by Henry Gilbert (1911, 1915)	245
Yvonne Gilbert, Arthur and Merlin stamp (1985)	247
Henry Peach Robinson, photograph, <i>The Lady of Shalott</i> (1860-61)	248
Julia Margaret Cameron, photograph, <i>So Like a Shattered Column Lay the King</i> , from Tennyson (1875)	249
From the film <i>Camelot</i> , Joshua Logan (1967)	260
From the film <i>Excalibur</i> , John Boorman (1981)	262
From the film <i>Monty Python and the Holy Grail</i> , Terry Gilliam and Terry Jones (1975)	262
From the film <i>Knightriders</i> , George A. Romero (1981)	263
From the film <i>Lancelot du Lac</i> , Robert Bresson (1974)	265
From the film <i>Perceval le Gallois</i> , Eric Rohmer (1978)	266

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## PREFACE TO THE SECOND EDITION

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This is the second edition of *The Arthurian Handbook*, a critical survey of the Arthurian legend in all periods and languages. Like the first edition, it deals extensively with the complex question of Arthurian origins and with the early development of the legend. Later chapters study Arthurian literature (from Geoffrey of Monmouth to the present) and the expression of Arthurian themes in the other arts: manuscript and book illustration, painting, sculpture, tapestry, opera, film, and other media.

In the main, the organization of this edition is similar to that of the 1988 original, but there are a number of additions and changes. The most evident is the layout of the volume, which often provides boxes and sidebars to offer additional information on authors and themes. The new edition is also more extensively illustrated than was the earlier one. Textually, the most significant change is in Chapter IV, on Arthurian themes in the nonliterary arts. Debra Mancoff, who served as a consultant for the original volume, has now reworked much of that chapter, specifically the sections that deal with the visual arts, both medieval and modern. The remainder of that chapter (music and film) is the work of its original author, Norris J. Lacy.

In other chapters, revisions range from stylistic adjustments to substantial rewriting. In the chapter dealing with modern literature, there has been revision of the poetry section, and in that chapter and the following (on the arts), the material has been brought up to date by the discussion of novels, stories, films, and other creations that have appeared during the years since *The Arthurian Handbook* was first published.

From language to language, and often within a single language, Arthurian names can take many forms. In speaking of the character in general, we have used the form that is most familiar in English (or one of those forms, since there are sometimes two customary forms, as in Iseut/Isolde or Modred/Mordred). In reference to particular texts, we use the form preferred by their authors.

As in the original edition, each chapter is followed by brief bibliographical notes organized by subject. These references are identified only by author's last name and, in some cases, by indications of chapter or page number; they are, however, keyed to the bibliographies at the end of the volume, where full information is given.

In updating the volume, we have exercised the same degree of selectivity as in the original (see Preface to the First Edition). We have made no effort to discuss or even to mention a great many of the recent contributions to the elaboration of Arthurian themes. A single statistic will dramatize the futility of trying to do so: in the period 1990–95, and in English alone, well over eighty Arthurian novels and even more short stories were published, and the flood shows no signs of abating. Rather than clutter these pages with unending lists of names and titles, we have chosen to discuss, as we did in the original, a few of the items that possess unusual artistic merit or illustrate trends in Arthurian literature, art, music, and film. (Readers in search of more nearly complete coverage are referred to the updated paperback edition of *The New Arthurian Encyclopedia* [Garland, 1996].)

In addition to renewing our acknowledgments to the persons named in 1988, we wish to thank reviewers, students, and friends who offered comments on and evaluations of the first edition. Our thanks go also to Kevin J. Harty for information concerning films and for providing some of the stills reproduced here, to Phillip Boardman for information about modern literature and about music, and to Edwin V. Lacy, Jr., who provided assistance with the genealogical charts.

N.J.L., G.A., D.N.M.



## PREFACE TO THE FIRST EDITION

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This book is a critical survey of the Arthurian legend. It deals with all periods, from the fifth and sixth centuries through the Middle Ages and to the present, examining Arthurian origins, the development of the legend in chronicles and other sources, the interpretation of Arthurian themes in literature, and their treatment in the other arts.

We have tried to write for a broad audience, including students and the general reader who may be fascinated by King Arthur and eager to have more information about him. We hope, however, that the book will also be of interest to scholars. The breadth and brevity of our presentation will of course limit scholars' interest in regard to their own specialization, but we anticipate that they will find useful information about areas and aspects of Arthuriana with which they do not deal directly.

Readers often ask two questions about Arthur. The first almost invariably concerns Arthur's historicity: "Who was he?" or "Did he exist?" If it is an inquiry about the existence of the legendary king, with his Camelot and Round Table, the question is easily answered: no such king lived. The monarch of literary invention, however, may have had a real original, and his existence and identity are considerably more complex matters. Their investigation, involving both historical facts and informed conjecture, constitutes our first chapter, on Arthurian origins.

The second question is in its way no less difficult. Those who read a certain version of the Arthurian legend will frequently ask: "Is this really the way the story goes?" This question does not necessarily imply a belief in the historicity of the events and characters in question, but it at least assumes that there is a standard or "orthodox" form of the legend. Of course, for English-speaking audiences Malory's work and retellings of it virtually constitute such a standard version, but other texts, before and after his, offer variants that sometimes differ strikingly from the story he tells.

Depending on the text at hand, Merlin may, for example, be imprisoned by Nimue, or he may voluntarily retire from the world; Mordred may

be Arthur's nephew or his illegitimate son; Arthur may have no children, or only Mordred, or also a legitimate son, or also a daughter; Guinevere's lover is usually Lancelot but occasionally Bedivere instead. This fluidity, characteristic of both medieval and modern treatments of the legend, accounts for much of its vitality and richness, but it also makes it difficult if not impossible to define "authentic" and "inauthentic" elements of that legend. Chapters II and III present a great many of the literary versions of the story, from the very earliest to the present; our discussions often point out influences and borrowings but just as often emphasize an author's departures from traditional accounts. Chapter IV surveys interpretations of Arthurian themes in arts other than literature: in tapestry and stained glass, in sculpture, in painting and book illustration, in music, in film and television, and in the decorative arts.

Although we have treated a variety of periods and subjects, we do not purport to offer here an exhaustive history of Arthurianism. Not only would the scope of the legend make that virtually impossible, but the attempt to do so would yield little more than an inventory of titles and authors, many of them holding no interest for anyone but a specialist in that field. We have attempted, rather, to convey a sense of the development of the legend without encumbering the reader with endless details. We thus provide the necessary information about history, archaeology, literature, and art, and we pause in the process to discuss in more detail the most important Arthurian moments, monuments, and authors. We hope thus to have offered a useful critical survey of the long process that transformed the Arthurian legend from the reference to a *dux bellorum* into the fully elaborated history, society, and ideology familiar to countless devotees of Arthur.

A few more notes and caveats are in order. First, the selectivity mentioned here is applied with particular rigor to the chapter treating modern literature. That is a decision made out of necessity: the absolute flood of twentieth-century Arthurian works, especially in English, requires us to omit a great many titles; our choices are arbitrary to an extent, but we have attempted to include the best and the best-known works, as well as certain others that make some interesting or significant contribution to Arthuriana. Admittedly, though, by no means everything deserving of mention has found its way into these pages; conversely, a few items that scarcely merit discussion have been included to make or illustrate a point.

Our understanding of what is Arthurian has intentionally been very broad. Some works follow such "Arthurian" characters as Gawain and hardly mention Arthur himself. Others, such as Gottfried von Strassburg's *Tristan*,

are not literally Arthurian at all, and in fact the Tristan legend itself involves the graft of an independent body of narrative material onto the Arthurian legend. Such grafts and the opposite phenomenon, in which a motif like the wasteland can be split off and exploited for its allusive or mythic value in a non-Arthurian text, are fundamental characteristics of Arthuriana through the centuries. For our purposes, we thus consider such works fully as "Arthurian" as the most traditional retelling of the whole story of King Arthur.

Finally, the dividing line between early and modern literature, between Chapter II and Chapter III, is not clear and absolute. The reason is that the sixteenth century gave us a great many texts that adapt or translate earlier material (and therefore belong to Chapter II), while others may break with medieval conceptions and methods and set a new direction. Thus, a literary work from the sixteenth century may be discussed in either chapter, depending on the character of the text in question.

The principal authorship of portions of the *Handbook* is as follows: Geoffrey Ashe for Chapter I and the Glossary of authors, characters, terms, and places; Norris J. Lacy for Chapters II, III, IV (see Preface to the Second Edition), and V. Each chapter is followed by brief notes that offer the principal sources for the major subjects presented in the chapter. These references, identified by author's last name and in some cases indications of chapter or page number, are keyed to the appropriate bibliography at the end of the volume, where full information is given.

In recognizing the assistance and advice of others, we inevitably omit many who have made a significant contribution by discussing with us Arthurian matters in general or this book in particular, or by bringing an idea or a title to our attention. To all those, we acknowledge our debt and apologize for our silence. There are, however, several persons whose substantial contributions cannot go unacknowledged: Raymond H. Thompson, for his advice concerning the difficult area of modern fiction in English and his kind permission for us to rely strongly on his book *The Return from Avalon* and his contributions to *The New Arthurian Encyclopedia*; Ulrich Müller, for providing invaluable information about Arthur in modern drama, musicals, and fiction; Debra N. Mancoff and Ernst Dick, for reading portions of the manuscript and offering useful critiques; and J. Theodore Johnson, for information concerning modern French material. We are grateful for their assistance but wish to emphasize that the responsibility for the choice and treatment of material in the book is ours. We also express our gratitude to the General Research Fund of the University of Kansas, for grants that facilitated Norris Lacy's contributions to this volume. Finally, it is with plea-

**XVI PREFACE TO THE FIRST EDITION**

sure that we acknowledge the encouragement and assistance of our editor,  
Gary Kuris of Garland Publishing.

N.J.L., G.A.



## CHRONOLOGY

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## THE EARLY PERIOD

This chronology (pp. xviii-xxv) lists most important Arthurian events, authors, and works of art. The dates given after authors' names refer either to all their Arthurian works (in which case a range of dates is listed) or to a single

	History, Chronicle, Archaeology	Art	Literature	
			Celtic	French
3rd- 9th c.	<p>Britain separated from Empire (410)</p> <p>Vortigern (r. 425-50)</p> <p>Arthur (r. 455-75, according to Geoffrey)</p> <p>Ambrosius Aurelianus (r. ca. 460)</p> <p>"King of Britons" crosses into Gaul (468)</p> <p>Seige of Mt. Badon (between 500 and 518)</p> <p>Gildas (540)</p> <p><i>Gododdin</i> (ca. 600) (may be earliest mention of Arthur by name)</p> <p>Nennius (9th c.)</p>			
11th c.			<p><i>Mabinogi</i> (1050)</p> <p><i>Culhwch</i> (11th c.)</p>	
12th c.		<p>Perron Relief (1st Arthurian sculpture, 1100)</p>		

important composition. In either case, given the impossibility of dating many medieval texts with precision, the dates here are approximate and are provided simply to give a general idea of comparative chronology.

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Dutch, German,  
Scandinavian

Hispanic,  
Italian

Latin

English

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XX CHRONOLOGY: THE EARLY PERIOD

		Literature		
	History, Chronicle, Archaeology	Art	Celtic	French
12th c. cont.	William of Malmesbury (1125)			
	Henry of Hunting- don (ca. 1129)	Modena Archivolt (1st half 12th century)		
	Geoffrey of Mon- mouth (ca. 1136) (1st mention of Merlin by that name)			Wace (1155; 1st mention of Round Table)
		Otranto Mosaic (1165)		Chrétien (1160-80) (1st mention of Grail, Bleeding Lance, Camelot, Lancelot)
				Marie de France (1170)
				Thomas (1175)
	Layamon (1190)			
	Discovery of Arthur's Grave (Glastonbury, 1190 or 1191)			Béroul (1191)
	Giraldus Cambrensis (1193)			
13th c.			Three Welsh Romances (13th century)	Robert de Boron (1200) (1st men- tion of Sword in Stone, in <i>Merlin</i> )
				<i>Perlesvaus</i> (1200)

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Dutch, German, Scandinavian	Hispanic, Italian	Latin	English
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Eilhart von Oberge  
(1180)

Andreas Capellanus  
(1185)

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Gunnlaugr Leifsson  
(1200)

*De Ortu Waluuanii*  
(1200)

Wolfram von  
Eschenbach  
(1210)

*Historia Meriodoci*  
(13th c.)

History, Chronicle, Archaeology	Art	Literature	
		Celtic	French
13th c. cont'd			Vulgate (1215-35) (1st mention of Galahad by name)
	1st illuminated Arthurian MSS (1220s)		Prose <i>Tristan</i> (1250)
	Chertsey Abbey Tiles (1270)		
14th c.	Winchester Round Table (1st half 14th century)		
	Wienhausen Embroideries (1310-40)		J. de Longuyon (1st list of Nine Worthies, 1310)
			<i>Perceforest</i> (1330)
	Cloisters Tapestry (1385)		<i>Meliador</i> (1380)
15th c.	Runkelstein murals (1400)		
	Pisanello (1395- 1455)		
	Louvre tray (early 15th century)		
	La Manta murals (1420)		

Dutch, German, Scandinavian	Hispanic, Italian	Latin	English
Gottfried von Strassburg (1210)			
Wirnt von Grafenberg (1215)			
Hákon IV (r. 1217-63)	<i>Jaufré</i> (1220)		
Heinrich von dem Türilin (1225)			
<i>Wigamur</i> (1250)			
Maerlant (1261)			
Albrecht von Scharfenberg (1270)			
Penninc (1280)	<i>Tristano Riccardiano</i> (1280)		
<i>Herr Ivan</i> <i>Lejonriddaren</i> (1303)	<i>Zifar</i> (1300)		<i>Sir Tristrem</i> (1300)
	Vives (1313)		
	<i>Amadis</i> (orig. version, 1340)	<i>Arthur and Gorlagon</i> (1320)	
	<i>Tavola Ritonda</i> (1340)		Alliterative and Stanzaic <i>Mortes</i> (late 14th c.)
	Pucci (1380)		
<i>Saga of Tristram ok</i> <i>Isodd</i> (1400)	<i>El Cuento de Tristán</i> <i>de Leonís</i> (1400)		<i>Sir Gawain and the</i> <i>Green Knight</i> (1400)

XXIV CHRONOLOGY: THE EARLY PERIOD

	History, Chronicle, Archaeology	Art	Literature	
			Celtic	French
15th c. cont.		Sorg's <i>Tristan</i> (1st printed Arthurian book illustrated with woodcuts, 1420)		
		Wynkyn de Worde, 1st illustrated Malory (1498)		
16th c.	Polydore Vergil (1512-13)			P. Sala (1525)
	Leland identifies Cadbury Castle as Camelot (1542)	Burghley Nef (1527-28)		
17th c.				

Dutch, German, Scandinavian	Hispanic, Italian	Latin	English
Ulrich Fuctrer (1467)	Boiardo (1490)		Lovelich (1450)  Malory (1470)
	Montalvo (1508) Ariosto (1516)		
Hans Sachs (1543-53)			T. Hughes (1588) Spenser (1590, 1596)
	Cervantes (1605)		

## THE MODERN PERIOD

The chronology for the modern period (ca. 1600 to the present, pp. xxvi–xxxv) omits dates, which can easily be found in the body of the appropriate chapter. Instead we group works by centuries (for the seventeenth and

	History and Archaeology	The Arts
1600–1699		Purcell/Dryden, <i>King Arthur</i>
1700–1799		Mortimer, <i>Discovery of Prince Arthur's Tomb</i>
1800–1849		Dyce, Queen's Robing Room (1848–68) Founding of P.R.B.
1850–1859		Rossetti's 1st Arthurian painting ( <i>King Arthur's Tomb</i> ) Oxford Union Murals Moxon Tennyson
1860–1869		Dunlop Windows Wagner, <i>Tristan und Isolde</i>

eighteenth centuries), then by the first half of the nineteenth; thereafter we proceed by decades. The chronology lists a good many, but by no means all, of the works discussed in this book. Particularly for the second half of the twentieth century we have in many cases limited ourselves to a single title per author.

Literature		
English, American	French	German
Jonson, <i>The Speeches at Prince Henry's Barriers</i>		
Drayton, <i>Poly-Olbion</i>		
Blackmore, <i>Prince Arthur, King Arthur</i>		
Fielding, <i>Tom Thumb</i>		
R. Hole, <i>Arthur</i>		
Frere, <i>The Monks and the Giants</i>		Wieland, <i>Merlins weissagende Stimme</i>
Peacock, <i>The Misfortunes of Elphin</i>		Immermann, <i>Merlin</i>
Tennyson, <i>Idylls</i> (1834-85)		
Morris, <i>The Defence of Guenevere</i>		
	Quinet, <i>Merlin L'Enchanteur</i>	

	History and Archaeology	The Arts
1870-1879		Cameron, photographs (1st publ.) Woolner, sculptures Burne-Jones, <i>The Beguiling of Merlin</i>
1880-1889		Burne-Jones, <i>Arthur in Avalon</i> (1881-98)  Wagner, <i>Parisfal</i> Goldmark, <i>Merlin</i>
1890-1899		Founding of Kelmscott Press Beardsley's illustrations for Dent <i>Morte D'Arthur</i>  Abbey, Boston Public Library murals (1890-1901) Waterhouse, <i>Lady of Shalott</i> Chausson, <i>Le Roi Arthus</i>
1900-1909		Pyle, illustrations
1910-1919		Boughton's choral works (1911-45)

Literature		
English, American	French	German
Lanier, <i>A Boy's King Arthur</i>		
Swinburne, <i>Tristram of Lyonesse</i>	Founding of <i>La Revue Wagnerienne</i>	
Twain, <i>A Connecticut Yankee</i>		
Hovey, <i>Launcelot and Guenevere</i>		
Comyns Carr, <i>King Arthur</i>		Vollmöller, <i>Parcival</i>
	Bédier, <i>Tristan et Iseut</i>	Mann, <i>Tristan</i>
	Apollinaire, <i>L'Enchanteur pourrissant</i>	
Rhys, <i>Lays of the Round Table</i>	Claudel, <i>Partage de midi</i>	
Housman, <i>Sir Aglovale</i>		Stucken, <i>Grail Cycle (1902-24)</i>
		Ludwig, <i>Tristan und Isolde</i>
		Kralik, <i>Der heilige Gral</i>

History and Archaeology

The Arts

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1910-1919  
cont.

Brickdale, illustrations

Crane, illustrations

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1920-1929

Connick, Princeton  
University Chapel  
windows

Bédier/Artus, *Tristan et  
Iseut*

---

1930-1939

Radford's Excavations at  
Tintagel

---

1940-1949

Cocteau, *L'Éternel retour*  
*A Connecticut Yankee* (film)

Literature		
English, American	French	German
Rackham, <i>Romance of King Arthur</i>	Boulenger, <i>Les Romans de la Table Ronde</i>	
Robinson, <i>Merlin</i>		
Cabell, <i>Jurgen</i>		Hauptmann, <i>Merlins Geburt</i> (1917-44)
Robinson, <i>Lancelot</i>		
Eliot, <i>The Waste Land</i>		
Machen, <i>The Secret Glory</i>		
Hardy, <i>The Queen of Cromwell</i>		
	Guénon, <i>Le Roi du monde</i>	
Erskine, <i>Galahad</i>		
Robinson, <i>Tristram</i>		
Masefield, <i>Midsummer Night</i>		
Powys, <i>A Glastonbury Romance</i>		
Jones, <i>In Parenthesis</i>	Cocteau, <i>Les Chevaliers de la Table Ronde</i>	
Williams, <i>Taliessin Through Logres</i>		
White, <i>The Sword in the Stone</i>	Gracq, <i>Au Château d'Argol</i>	
Joyce, <i>Finnegans Wake</i>		
Deeping, <i>The Man Who Went Back</i>		

History and Archaeology

The Arts

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1940-1949  
cont.

International Arthurian  
Society founded

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1950-1959

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1960-1969

Lerner and Loewe, *Camelot*

Excavations at South Cad-  
bury (Alcock, 1966-70)

Disney, *The Sword in the  
Stone*

*Camelot* (film)

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1970-1979

*Monty Python and the Holy  
Grail*

Wakeman, *The Myths and  
Legends of King Arthur*

Bresson, *Lancelot du Lac*

Rohmer, *Perceval le Gallois*

Literature		
English, American	French	German
Williams, <i>Region of the Summer Stars</i>		
Lewis, <i>That Hideous Strength</i>	Gracq, <i>Le Roi Pêcheur</i>	
Jones, <i>The Anathemata</i>	Vian, <i>Le Chevalier de neige</i>	
Malamud, <i>The Natural</i>	Pinget, <i>Graal Flibuste</i>	
White, <i>The Once and Future King</i>	Benoit, <i>Montsalvat</i>	
Steinbeck, <i>The Acts of King Arthur</i> (publ. 1976)		
Cooper, <i>Dark Is Rising</i> (1965-77)		
Deal, <i>The Grail</i>		
Sutcliff, <i>Sword at Sunset</i>		
Stewart, <i>The Crystal Cave</i>	Briant, <i>Le Testament de Merlin</i>	
Norton, <i>Merlin's Mirror</i>		
Laubenthal, <i>Excalibur</i>		
Canning, <i>Crimson Chalice</i>		de Bruyn, <i>Tristan und Isolde</i>
Monaco, <i>Parsival</i>		Harder, <i>Parzival</i>
Berger, <i>Arthur Rex</i>		
Percy, <i>Lancelot</i>		
Hunter, <i>Perceval and the Presence of God</i>		Werkhaus Moosach, <i>Der Fall Partzifall</i>
Vansittart, <i>Lancelot</i>	Roubaud/Delay, <i>Graal-Théâtre</i> (1977- )	

## History and Archaeology

The Arts

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1980-1989

Romero, *Knightriders*Boorman, *Excalibur*Syberberg, *Parsifal*

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1990-Gilliam, *The Fisher King*

Literature		
English, American	French	German
Bradshaw, <i>Hawk of May</i>		Dorst, <i>Merlin oder das wüste Land</i>
Godwin, <i>Firelord</i>		
Newman, <i>Guinevere</i> trilogy (1981–85)		Harder, <i>Recht mitten durch</i>
Cherryh, <i>Port Eternity</i>		
Bradley, <i>The Mists of Avalon</i>	Roubaud, <i>Le Roi Arthur</i>	
Chant, <i>The High Kings</i>	Le Dantec, <i>Graal-Romance</i>	
Stewart, <i>The Wicked Day</i>	Weingarten, <i>Le Roman de la Table Ronde</i>	
Lodge, <i>Small World</i>	Barjavel, <i>L'Enchanteur</i>	
Powell, <i>The Fisher King</i>		
Yolen, <i>Merlin's Booke</i>		
Davies, <i>Lyre of Orpheus</i>		
Woolley, trilogy (1987–91)		
Barthelme, <i>The King</i>	Rio, <i>Merlin</i>	Muschg, <i>Der rote Ritter</i>
Byatt, <i>Possession</i>		
Murdoch, <i>The Green Knight</i>		
Griffiths, <i>Lay of Sir Tristram</i>		
Updike, <i>Brazil</i>		

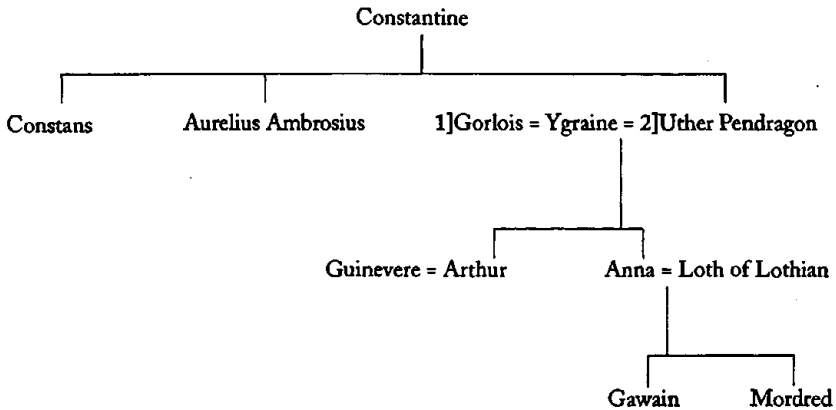


## GENEALOGY

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### ARTHUR'S GENEALOGY ACCORDING TO GEOFFREY OF MONMOUTH

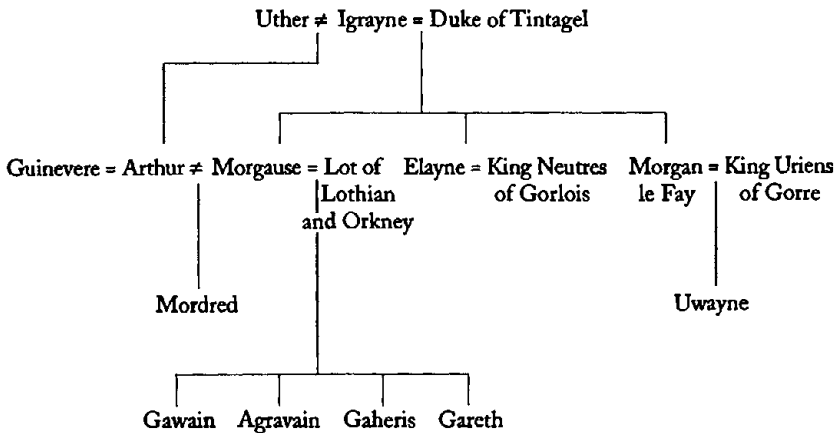
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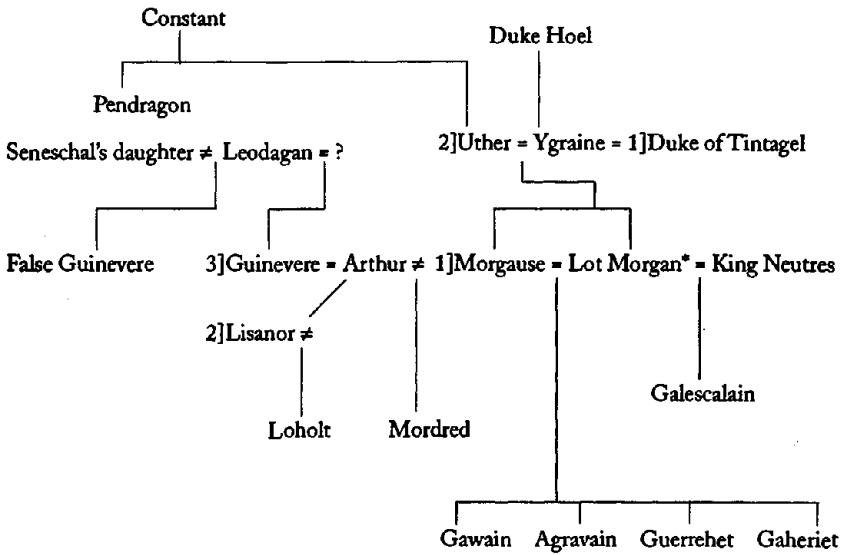
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### ARTHUR'S GENEALOGY ACCORDING TO MALORY

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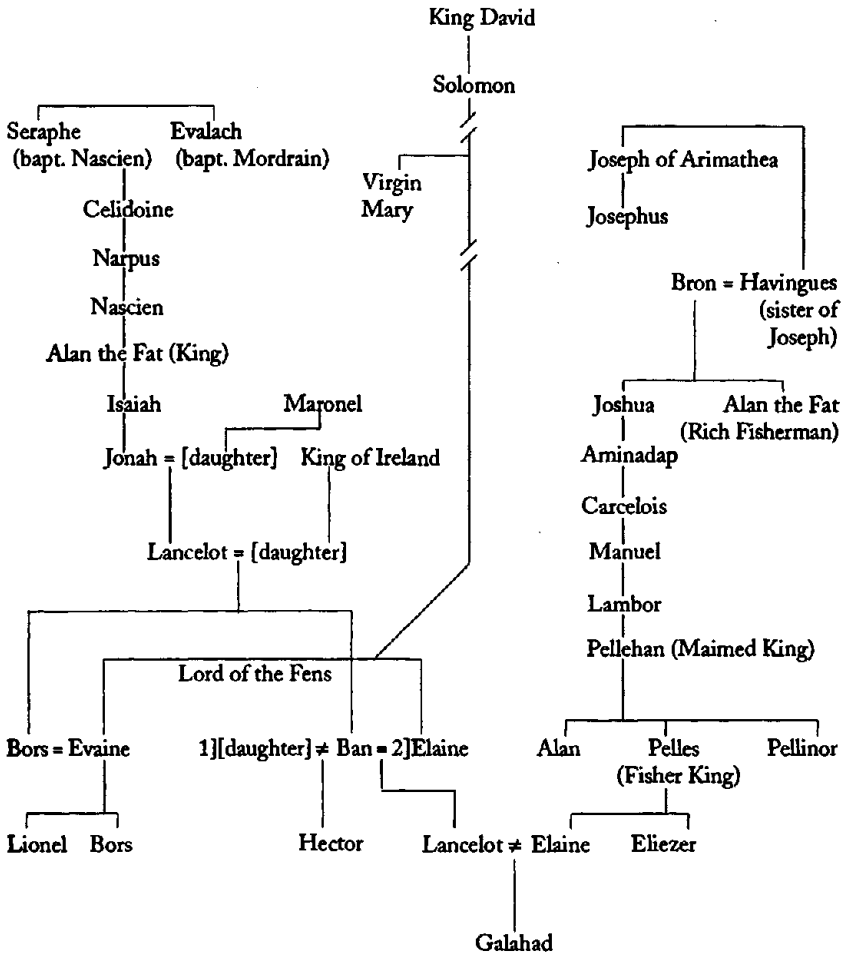


ARTHUR'S GENEALOGY  
 ACCORDING TO THE FRENCH VULGATE MERLIN



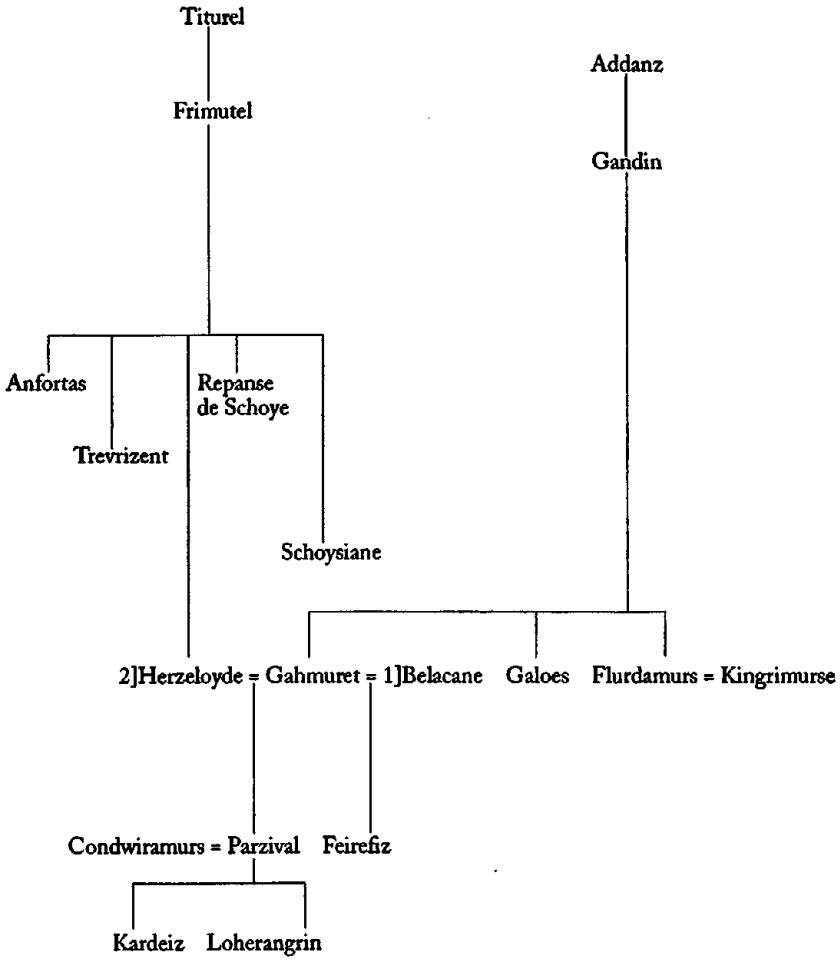
\*Elsewhere in the text, the wife of Neutres is identified as Ygraine's daughter Blasine, rather than as Morgan. Still elsewhere, Blasine is Ygraine's half-sister.

GALAHAD'S ANCESTRY  
ACCORDING TO THE FRENCH VULGATE\*



\*From romance to romance, or even within a single one, genealogical details are sometimes confusing or contradictory. Joseph of Arimathea and Josephus appear to head the line of Fisher Kings, although the information about their line is sketchy, as are details concerning Lancelot's descent, through his mother, from David and Solomon. Galahad's mother is traditionally called Elaine but is often unnamed; sometimes Pelles and the Fisher King are distinct and Elaine is the daughter of the former and the niece of the latter.

PARZIVAL'S ANCESTRY  
 ACCORDING TO WOLFRAM VON ESCHENBACH



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## HERALDRY

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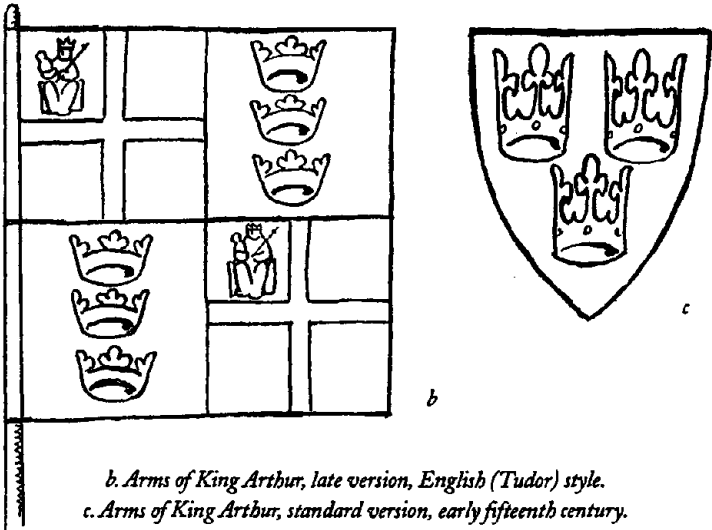
Heraldry, the use of a coat of arms to identify a knight and a family, developed in the twelfth century, that is, well after the “Arthurian period.” It quickly became so firmly engrained in medieval consciousness that, by the time many of the Arthurian romances were composed, it was simply taken for granted that any great knight must be associated with a crest. As a result, coats of arms were created for King Arthur and for many of his knights.

Arthur’s full coat of arms usually included thirteen crowns, two greyhounds, and the motto “Pendragon,” all of it surmounted by a dragon. However, as in the Cloisters Tapestry and other visual representations, his device was often simplified to three crowns arranged on a shield or banner.

Heraldic tradition often varied with time and geography, and the description of a knight’s arms might differ radically from text to text. The most obvious example may be Gawain, who, in the continental tradition, most often had a shield bearing an eagle (sometimes double-headed); in the Middle English *Sir Gawain and the Green Knight*, his shield carried the image of a pentangle, an “endless knot” with multiple symbolic meanings, such as the perfection of his five senses, his five virtues, and the five wounds of Christ.

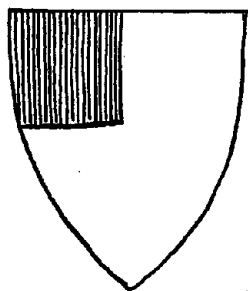


a. Coat of arms of King Arthur, full arms, late version, French style.



b. Arms of King Arthur, late version, English (Tudor) style.  
c. Arms of King Arthur, standard version, early fifteenth century.

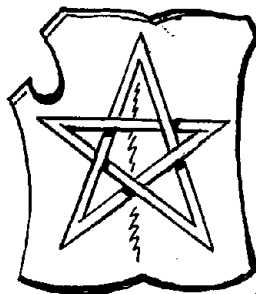
*Heraldic drawings by Helmut Nickel; reproduced by permission of Helmut Nickel.*



d



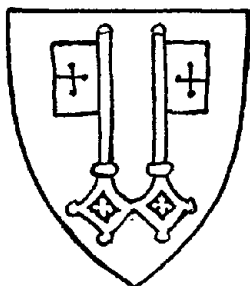
e



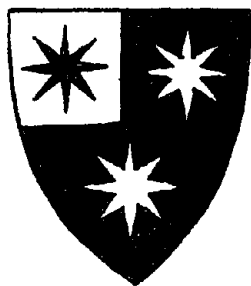
f

d. Arms of Gawain, earlier version. e. Arms of Gawain, later version.

f. Gawain's shield (the pentangle).



g



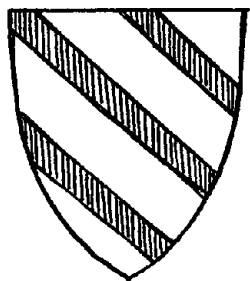
h



i

g. One version of Sir Kay's arms. h. Arms of Sagramours le Desrée.

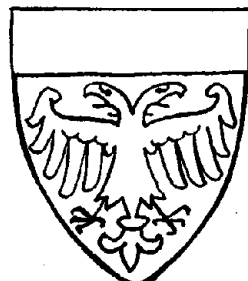
i. Arms of Yvain.



j



k



l

j. Arms of Lancelot du Lac. k. Arms of Tristram of Lyonesse.

l. Arms of Mordred, later version.

Heraldic drawings by Helmut Nickel; reproduced by permission of Helmut Nickel.

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# The ARTHURIAN Handbook