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Accessibility
The Manuscripts of Tennyson's 'Gareth and Lynette'

Gareth and Lynette, the second of The Idylls of the King and the first of the ten chivalric adventures set within the frame of 'The Coming of Arthur' and 'The Passing of Arthur,' is one of the less controversial narratives in Tennyson's monumental contribution to nineteenth-century mediaevalism. Critics find the male-Cinderella, the sooty kitchen-knave accompanied on his quest by the sharp-tongued Lynette, transparently traditional, and turn their attention to those Idylls where Tennyson has radically altered his Arthurian sources, notably 'The Last Tournament,' in which the transcendent passion of Tristram and Isolt is debased to represent the creeping blight of sensuality overtaking the fellowship of the Table Round, and 'Guinevere,' in which Arthur berates his faithless queen with a ferocity perhaps appropriate for disembodied Purity arraigning Sensuality but surely unconvincing for a husband disowning his wife. Nevertheless 'Gareth and Lynette' deserves consideration for two reasons: the availability of its first draft in manuscript and its date of composition. Any relatively complete first draft, especially with additional information to facilitate its interpretation, reveals something of the experience of a poet at work. And 'Gareth and Lynette,' though standing early in The Idylls of the King, was composed late, when more than two thirds of the poem had been written. At this time Tennyson, after random sallies into chivalric adventure, was coming to conceive of the Idylls as a nineteenth-century epic, and 'Gareth' may therefore be used as evidence for his developing conceptions of the work as a whole.

What appears to be the first draft of 'Gareth and Lynette' is to be found in two notebooks among the Tennyson papers recently acquired.

1 The process by which The Idylls of the King reached its final form and tradition-sanctioned number of twelve books, too complicated to detail here, is set forth in the notes to The Poetic and Dramatic Works of Alfred Lord Tennyson, ed. William J. Rolfe (Cambridge Edition, Boston, 1898), hereafter cited as Works. Those portions of the chronology necessary to place 'Gareth and Lynette' are discussed in the course of this article.
by the Harvard College Library. Notebook 40, a marbled-board notebook with a red calf spine, measuring nine and one-half by seven inches, contains thirty-two folios of plain blue laid paper watermarked ‘E. Towgood / 1863,’ with a post horn, and some stubs, of which at least one bears evidence of writing. The first twenty-three folios contain ‘Gareth and Lynette,’ then there are blank folios, and the last folio, partially torn out, contains a poem that begins ‘Some pleasure and exceeding pain.’ In this notebook Tennyson generally composes first in prose and then in verse; the prose account extends from the beginning of the Idyll to Gareth’s leaving the court of Arthur after the headlong flight of Lynette, the verse only to his kitchen vassalage. The composition appears to progress with a fair amount of ease, though there are occasional interpolations, recasting of passages, and second thoughts about the plan of the Idyll.

In the second notebook, 32, the process of composition is unfortunately less easy to discern. This notebook, bound in vellum and measuring sixteen and one-half by six and one-half inches, of the sort dubbed by Edward FitzGerald a ‘butcher’s book,’ contains eighty-six folios and some stubs of plain bluish laid paper watermarked ‘Gilling / & / Alfred / 1822,’ with a figure of Britannia in an oval. The front flyleaf is inscribed ‘Alfred Tennyson Esq. / Farringford / Freshwater / I. of Wight. / Oct. 13–56.’ Tennyson presumably started the notebook at this time with a fair copy of a portion of ‘Guinevere,’ which occupies the first four folios. Subsequent folios contain ‘The Spiteful Letter,’ contributed to Once a Week in January 1868, and a poem beginning ‘The Lord has grown as commonplace.’ The next block of twenty-six folios, which contains ‘Gareth and Lynette,’ is written in a seemingly haphazard manner: sometimes Tennyson held the notebook right side up, sometimes upside down; sometimes he progressed forward from page to page in a normal fashion, sometimes backward Chinese-style. Here too is verse and prose, though less prose than in Notebook 40. In this disorder and confusion, for the manuscript cannot be read consecutively, are segments that constitute the remainder of ‘Gareth and Lynette.’ The notebook contains other material written after ‘Gareth’ that eventually found its way into The Idylls of the King.


*Works,* p. 271.
the first draft of 'To the Queen,' the epilogue added to the Library Edition of 1872-73, and a portion of 'Balin and Balan,' the last composed of the twelve Idylls, not published until 1885. The rest of the notebook is devoted to the drama Queen Mary, written during 1874 and 1875, with a sonnet, 'Guess well, & that is well. Our age can find,' intended as a prologue to the play but first printed in 1931.6

Ninety-seven holograph lines of 'Gareth and Lynette' are in the Harry Elkins Widener Collection of the Harvard College Library, bound up with proofs of the Idyll corrected by Tennyson for the Library Edition.7 These lines, not a consecutive narrative, are mounted to face the appropriate passages in the proofs. While I found it difficult to compare the paper of the two manuscripts because of the trimming and pasting of the Widener MS, a portion of its watermark, part of the figure of Britannia, survives to show that the Widener MS was originally part of Notebook 32.7 The Widener MS contains Lancelot's speech in defense of the kitchen-knave, Gareth's interview with Arthur and Lynette's arrival at court, Sir Kay's dubious mutterings concerning the unknown Gareth, Lynette's speech to Gareth after he has unhorsed the surly Kay, her speech to the Baron when they are seated before the peacock in his pride, and the arming of the Knight of the Morning Star. With the exception of Lancelot's speech all these episodes belong to the portion of the narrative contained in Notebook 32, and that speech, for which there is no suggestion in the prose draft of Notebook 40, may well be an afterthought that Tennyson developed in Notebook 32. Although a fuller description of the arming of the Knight of the Morning Star appears in Notebook 32, a description that seems to utilize the sparer version of the Widener MS, all its other episodes are lacking or extant only in prose in the notebook.

How many folios of Notebook 32 the fragments of the Widener MS once constituted is impossible to ascertain. There are many stubs, but so chaotic is the arrangement of the draft in the notebook that

1 Hallam Tennyson, Alfred Lord Tennyson, a Memoir (London, 1877), II, 176.
2 Sir Charles Tennyson, Tennyson's Unpublished Poems. III. After 1840, Nineteenth Century and After, CIX (1951), 688.
3 See Edgar F. Shannon, Jr., 'The Proofs of Gareth and Lynette in the Widener Collection,' Papers of the Bibliographical Society of America, XII (1947), 321-349, for a description of the proofs and a transcription of the manuscript, hereafter designated Widener MS.
4 Widener MS, lines facing p. 72 of the proofs.
practically none of the lines in the Widener MS can be identified as missing from a particular place. The exception is a stub between folios fourteen and fifteen that probably contained the portion of the Widener MS setting forth the dialogue whereby Gareth persuades Arthur to confer knighthood upon him, followed immediately by a description of Lynette concluding with: 'She into hall past with her page and cried.' Her speech is at once picked up on folio fourteen of the notebook: 'My name, Lynette, noble; my need, a knight.' Most probably several folios from the notebook are in the Widener MS, for a single folio of the butcher's book, though long, is not long enough to contain ninety-seven lines. And though blocks of narrative are screened about the notebook, so many disparate sections as appear in the Widener MS never occur on a single folio. Hence, while the history of the Widener proofs is unknown, their origin can be surmised. Tennyson, ever generous with manuscripts and proofs, undoubtedly gave some friend or admirer one of his several corrected proofs of 'Gareth and Lynette' and obligingly tore a few folios out of Notebook 32 to accompany the gift. Almost a century was to elapse before the notebook and the folios torn from it were brought into proximity in two of Harvard's collections.

The interpretation of the manuscripts of 'Gareth and Lynette' is facilitated by information about its composition in the Memoir. Tennyson was reading Malory's tale of Gareth in February 1861, eight years before he began his own version. Mrs Tennyson read the beginning of the Idyll on 7 October 1869. She records that her husband 'would like the blank shields on his mantelpiece to be emblazoned with devices to represent the great modern poets, Dante, Chaucer, Shakespeare, Milton, Goethe, Wordsworth'; presumably the portion she read extended to at least folio sixteen of Notebook 40, where the prose account, for which there is no subsequent verse extant in the manuscripts, notes the shields on the stonework over the hearth of Arthur's hall, some carved, some carved and blazoned with the arms of the knights, and some blank. At a later but unknown date Tennyson dropped 'Gareth and Lynette' to write 'The Last Tournament,' which appeared in the Contemporary Review of December 1871. 'Gareth' is not men-

*Widener MS, lines facing p. 72.
*The Chinese progression of foliation results from Tennyson's holding the notebook upside down while writing forward in a normal fashion.
*Memoir, I, 471.
*Memoir, II, 81-83.
tioned again in the Memoir until 5 April 1872, when Tennyson wrote to James T. Knowles, then editor of the Contemporary:

"Gareth" is not finished yet. I left him off once altogether, finding him more difficult to deal with than anything excepting perhaps 'Aylmer's Field.' If I were at liberty, which I think I am not, to print the names of the speakers 'Gareth' Linette' over the short snip-snap of their talk, and so avoid the perpetual 'said' and its varieties, the work would be much easier. I have made out the plan however, and perhaps some day it will be completed; and it will be then to consider whether or no it should go into the Contemporary or elsewhere. 12

These difficulties were shortly mastered; on 9 July 1872 Tennyson wrote from London: 'I have sent "Gareth" to press this morning. The MS is so ill-written that I expect much confusion." 13 Obviously a fair copy, even though ill written, went to the printer, for the first draft in the notebooks is too chaotic and fragmentary to have served. Subsequent revisions — and there were several sets of them — were made on the proofs.

The second installment of The Idylls of the King, a volume which contains 'The Coming of Arthur,' 'The Holy Grail,' 'Pellas and Ettarre,' and 'The Passing of Arthur,' though dated 1870, appeared in December 1869; and the simple opposition of true and false women in the first four Idylls published in 1859 — 'Enid,' 'Vivien,' 'Elaine,' and 'Guinevere' — had been transmuted into a vastly more complicated poem of eight Idylls with a beginning, an end, and a middle of sorts. The framing Idylls — 'The Coming' and 'The Passing of Arthur' — intensify the mythological rather than the historical aspects of the vexed account of Arthur's origins, as Tennyson presents him with often Christlike overtones in his incarnation as the son of Uther and Ygerne and in his passing into the deep to become king among the dead, and with allegorical or, as Tennyson preferred, parabolical significance as the soul at war with sense. The two Idylls added to the central portion of knightly adventures — 'The Holy Grail' and 'Pellas and Ettarre' — shadow the world of the Table Round with failure, disintegration, and debauchery. When Tennyson began to write 'Gareth and Lynette' toward the end of 1869 he had just finished the troublesome polishing of the 1870 volume and was surely aware that subsequent Idylls would alter and modify the emerging whole. That

12 Memoir, II, 136 n.
13 Memoir, II, 113.
‘Gareth’ was written with the scheme of the whole in mind rather than as a self-contained tale can be seen from the prefatory material of over four hundred lines that precedes the adventure proper. These lines, through allusion to the mystical origins of Arthur and an elaborate description of the symbolic decorations of the gate to Camelot and the unearthly music that emanates from the city, draw together to be set near the beginning of The Idylls of the King themes that occur in the Idylls already written. Mark, the malevolent king who is so important to the completed Idylls, is here introduced for the first time. Finally the practical business of the Table Round—the redressing of civil wrongs—is at last shown in the episode of the two widows and serves to depict the healthy state of the society whose sickness was so extensively depicted in the Idylls already published.

If before beginning ‘Gareth and Lynette’ Tennyson was conscious of the growing dimensions of his epic, he was to become even more conscious during the course of its composition of the unity and high seriousness that some of his contemporaries attributed to the poem. Such an idea was not new to him. An allegorical outline of Arthurian legend, which his son dates 1829-39, reveals his awareness of the possibilities of a religious and ethical allegorizing of the subject. Benjamin Jowett had written of the 1859 volume: ‘The allegory in the distance greatly strengthens, also elevates, the meaning of the poem.’ And in the Idylls of the 1870 volume the allegory in the distance creeps more and more into the foreground. The reviews that appeared in January 1870 emphasize the unity and deep meaning of the eight published Idylls. The two most significant were written, not by ‘mosquitoes’, as Tennyson defensively characterized hostile critics, but by friends—Dean Alford, one of the Cambridge Apostles, and James T. Knowles, the architect of Aldworth and editor of the Contemporary Review, who later told Hallam Tennyson that he wrote his letter to the Spectator at the suggestion of the poet himself. Tennyson’s comments on these reviews present the amusing spectacle of a

man trying to have his allegorical cake and eat it too: 'They have taken my hobby, and ridden it too hard, and have explained some things too allegorically, although there is an allegorical or perhaps rather a parabolic drift in the poem.' To the question of whether those who interpreted the three queens in 'The Passing of Arthur' as Faith, Hope, and Charity were correct, he answered: 'They are right, and they are not right. They mean that and they do not. They are three of the noblest of women. They are also those three Graces, but they are much more. I hate to be tied down to say, 'This means that,' because the thought within the image is much more than any one interpretation.' His protests are warranted, but in view of his known sensitivity to reviews it is not surprising to find that 'Gareth and Lynette,' especially the latter part, which tells of Gareth's combat with the four wicked knights, undoubtedly written after the 1870 reviews, contains the baldest allegory of the Idylls. It is, however, alarming to discover Tennyson forsaking parable for allegory so ineptly and uneasily. When Gareth, Lynette, and Lancelot retreat to the cave and survey its decorated walls he explicitly identifies the four knights, Gareth's adversaries, with the war of time against the soul of man, and then incorporates into the text of the poem a somewhat pedantic explanation of the working of allegory: 'yon four fools have suck'd their allegory / From these damp walls, and taken but the form.'

When Mrs Tennyson received the first part of 'Gareth and Lynette' in October 1866 she wrote: 'He gave me his beginning of Beaumains (Sir Gareth) (the golden time of Arthur's Court) to read (written, as was said jokingly, 'to describe a pattern of youth for his boys'). Tennyson's initial impulse was far more somber. His first prose draft, with its emphasis on marital infidelity, is an extension of the tone of the 1870 volume:

"Memoir," II, 126-127.

The heightened allegorical quality of 'Gareth and Lynette' is curiously attested to by the disproportionately large amount of space required for its explanation in Conde Berois Pallen's "The Meaning of the Idylls of the King" (New York, 1904). Pallen, an earnest allegory-staller, reproduces as frontispiece a letter from Tennyson that reads in part: 'You see further into their [the Idylls'] meaning than most of my contemporaries have done.' But Tennyson is here praising an article Pallen wrote in 1883 and would surely have regretted, had he lived to read it, the expanded and methodical analysis he inadvertently encouraged.


Lots wife Bellicent, the Queen of Orkney sat in her castle on the sea & she was lost in thought; for there had come to her (a twelvemonth before) a noise that Queen Guinevere was false with Lancelot: & thereupon the Queen who had been long haunted by a passion for Sir Lamorack had yielded herself to him & thus dishonoured her house.

But now she said to herself Lo if Guinevere have not sinned & this rumour is untrue I shall be the first woman who have broken the fair order of the Table Round & made a knight forgo his vows & so my name shall go down thro' the world for ever; but if Guinevere have sinned the sin will be hers & my shame covered by her shame.

And there came in to her Gareth her son & he said O mother for here my life is split & lost among rocks & stones that never heard the sound of a trumpet blowing the knights together in the lists but let me have thy leave to go to the halls of Arthur & be made knight by Arthur as my brethren Modred & Gawain are.

And she answered Yea my son Gareth so that thou wilt swear a vow to me to do my will when thou comest to Arthur.

And Gawain [sic] swore a vow that he would do her will.

Then the Queen spake & said I have heard for this long time that Queen Guinevere is false to the King & my heart is troubled thereby & my life darkened for I love him.

but thou shalt go & be made knight & seek into this scandal & dwell among them & bring me word whether there be truth therein

Then said Gareth O mother shall I ask the Knights of the Table Round whether the King is dishonoured by his wife Grieved am I that I have taken such a vow.

And the Queen said thou hast taken it & shalt abide by it but think not to ask this of the knights for they hold together by their vows & are sworn to speak no slander & from them wilt thou learn nothing but thou shalt mingle with the thralls of the house & with those that hand the dish across the bar for these are they that know the things of a house & delight in the evils thereof & from them shalt thou learn & bring back the truth of this matter to me thy mother; for it were shame that Arthur should be shamed by his own Queen not knowing, moreover this sin will pass thro' all the Table Round & ruin the King's purpose, if (thi) it be not known & put an end to.

And Gareth said An evil vow have I sworn. Are not Modred & Gawain wiser than I?

And the Queen answer'd Modred & Gawain were liars from their youth upward but thou hast ever spoken the truth.
So Gareth took two of the house & swore them to silence & disguised himself & came before the King.\(^2\)

But Tennyson, for reasons that are not difficult to conjecture, discarded the motive of Bellicent’s guilty love for Lamorack before he began to compose the verse. He was introducing a subplot that would be difficult to integrate with the Gareth story and that would, moreover, nullify the brisk, healthy atmosphere that at this point he seems to have felt necessary to counterpoise the prevailing decadence of the Idylls already written. Also, in ‘The Coming of Arthur,’ about to be published, Bellicent relates to Leodogran the story, loaded with religious overtones, of the coronation of Arthur, and it was surely better to leave her reliability as a character witness unmarred. Tennyson had already improved her conduct; her counterpart in Malory, Morgawse, commits unwitting incest with Arthur as well as intentional adultery with Lamorack. After this one false start Tennyson banished the shadows and created a flood of sunshine.

His prose narrative progresses with remarkably few corrections and additions. The approach to Camelot is described and the great gate briefly mentioned:

But Gareth brought them to the great Gate: & there was no gate like it under heaven: for the deeds of Arthur were sculptured there in strange types & old & new was mingled together so that it made a man dizzy to look at it.

And the two that were with Gareth stared so long at the figures on the gateway that it seemed to them that the tails of the dragons & other strange shapes on the gate began to move & to twine & to curl.\(^3\)

The mystic music is mentioned in two interpolations on the verso opposite this description; \(^2\) Tennyson, recalling the many times he had described the Table Round, in the previously written Idylls, as moving harmoniously to music, must have decided to pull these references together at the beginning of his poem by identifying music with Camelot. Then he sketches out Gareth’s meeting with Merlin before

\(^2\) Notebook 49, fols. 21r, 27. The system of transcription used here and hereafter in this article is as follows: words or phrases deleted in the manuscript appear within pointed brackets; additions in the manuscript, between lines or in the margins, appear in italic; explanatory comments not in the manuscript appear within square brackets. K’s that begin words have been transcribed in accordance with standard usage as it is impossible to distinguish between Tennyson’s capital and lower case K.

\(^3\) Notebook 49, fols. 47r, 57.

\(^\text{Notebook 49, fol. 47.}\)
the city, devotes a few lines to Arthur's presiding at court, and suddenly, with no mention of how he got there, shows Gareth busy at work in Arthur's kitchen. Nor has Tennyson yet decided how to get Gareth out of the kitchen: in the prose version he simply gets bored with domestic service and reveals himself to Arthur as his nephew. The King having promised him the next quest, the damsel Lynette (here spelled Linette) comes to court, is granted the kitchen boy to defend her sister, and leaves angrily. Gareth follows, and the longest prose narrative of the manuscript ends as he overtakes her at the tourney field.

Nor until this much of the tale has been set down in prose does Tennyson begin composition in verse. The scene between Gareth and his mother is briefer in the first draft than in its published form, though Tennyson expands his original narrative by interpolating into the poetry a prose sketch of the fable of the goose and the golden egg, which he then versifies. Immediately thereafter, the bargain between mother and son having been struck, Gareth departs for Camelot. The description of the gate of the city is elaborated from the slight suggestion of the prose cited above to something fairly close to the final version:

And there none such gateway under heaven,
For barefoot on the keystone, w^e was lined.
And rippled like an overfleeting wave,
The Lady of the Lake stood: all her dress
Wept from her (down) sides like water flowing away.
But like the cross her great & goodly arms
Stretched under all the cornice & upheld.
And drops of water fell from either hand:
And down from—one a sword was hung, from one
A censer, each was worn with wind & storm.
And o'er her bosom breast (swan) floated the sacred fish.
And in the field to right & left of her
Were Arthur's wars in weird devices done,
New things & old contrived, as if Time
Were nothing, so inveterately, that men
Were giddy gazing on them there; & at the top
High over all were those three Queens the friends
Of Arthur who s helped him at his need.

And those with Gareth for so long a space
Stared at the figures that at last it seemed
The dragon's tails; & elvish emblems
Began to move, twine twist & curl, they call'd
To Gareth Lord, the gateway is alive, 27

The final version reads:

And there was no gate like it under heaven.
For barefoot on the keystone, which was lined
And rippled like an ever-fleeting wave,
The Lady of the Lake stood; all her dress
Wept from her sides as water flowing away;
But like the cross her great and goodly arms
Stretch'd under all the cornice and upheld.
And drops of water fell from either hand;
And down from one a sword was hung, from one
A censer, either worn with wind and storm;
And o'er her breast floated the sacred fish;
And in the space to left of her, and right,
Were Arthur's wars in weird devices done,
New things and old co-twisted, as if Time
Were nothing, so inveterately that men
Were giddy gazing there; and over all
High on the top were those three queens, the friends
Of Arthur, who should help him at his need.

Then those with Gareth for so long a space
Stared at the figures that at last it seem'd
The dragon-boughts and elvish emblems
Began to move, see the, twine, and curl. They call'd
To Gareth, 'Lord, the gateway is alive.' 28

The only changes are verbal: all the symbols— the Lady of the Lake, the cross, the water, the sword, the censer, the fish, the three queens— are present from the start, and this emblematic description, which precedes Mrs Tennyson's description of the shields that hang at court, was presumably written by October 1869, before the reviews of the 1870 volume. Here Tennyson's seeming intention is, not to be the allegorist the reviewers were to tell him he was, but to draw together, near the beginning of the Idylls, significances that are obliquely glanced at throughout the portions already written.

The verse rendering continues with the interview with Merlin, after which Gareth passes into court. Here the first portion of the poetry

* Notebook 49, fols. 215v-137.
ends, short of the action plotted in the original prose sketch. To introduce Mark of Cornwall Tennyson reverts to prose:

Now as the King ceased speaking & Gareth stood yet among the crowd there came in a messenger from King Mark of Cornwall & he held in his hand a cloth of gold, & spake to him that Mark was on his way to Arthur, for he had heard that the King had made Tristram his kinsman Knight of his Table, & that he was of the greater state, being a king, & therefore trusted that Arthur would all the more give him this honour, & to show his reverence to Arthur he sent him this cloth of gold.

And Arthur said take it & cast it on the hearth Shall the shield of Mark stand among those? For in the middle of the side of the (great) Hall there rose over the hearth (a mighty pile) a great arch & over that a mighty pile of stonework & as many knights as made the Table, so many shields were there & the name & every knight was written thereon, in the stone, & on some of these (v) the arms were only carven, & some were carven & blazoned, & some were blank, for this was the custom of Arthur. When a knight had achieved one deed of prowess his arms were carven, & when he had achieved twain, they were blazoned & those that had achieved one [sic] had their shields blank: & Gareth saw that the shield of Gawain was blazoned & that of Modred was blank, & there was a vast oak-log smouldering on the hearth, so that the King said Cast it on the log.29

Mark the crafty and wicked, though he is integral to The Idylls of the King, is a late addition. He appears in only four Idylls: in the last three composed — 'Gareth and Lynette,' 'The Last Tournament,' and 'Balin and Balan' — and in 'Merlin and Vivien' as Tennyson expanded it in 1874 from the 'Vivien' of the 1859 volume.30 But these Idylls, dispersed as they are throughout the poem, significantly alter its structure. The introduction of Mark at this point, apparently late in 1869 (again because of the shield passage noted by Mrs Tennyson), bears witness that the poet was thinking both more parabolically and also more coherently of an epic whole instead of discrete knightly adventures. The chivalric Arthur had been vanishing into an ideal absolute, but pitted as he was in the context of the Idylls mainly against Guinevere and the sensuality she epitomizes, the ideal he embodied was a restricted one of Victorian purity. Tennyson may well have felt cramped, or at least desired a more significant conflict. Mark, depicted as irrationally and implacably opposed to the good represented by

29 Notebook 40, fol. 127r.
30 This expansion (Works, pp. 365-369, lines 6-146; also p. 853, n. 4) describes in part how Mark sends Vivien as his emissary to strip the mask of purity from the court of Arthur.
Arthur, suggests an attempt to transmute the parabolical conflict of *The Idylls of the King* into a struggle between absolute evil and absolute good. Few would say Tennyson had succeeded: the attempt was too late, the Arthurian stories as he handled them an inadequate vehicle. But this attempt, if such it was, to reorient a partially written epic to a great tragic theme adds a new dimension to the poem.

After putting into verse a small segment of this prose sketch Tennyson backtracks, records a few lines for the earlier dialogue between Gareth and his mother, and then writes, in verse for which there is no prose sketch, the episode of the two widows, which in the final version of 'Gareth' precedes the entrance of Mark's messenger. Here at last is a depiction of the useful Table Round. But the notion of Mark's corruption must have lingered in Tennyson's mind, for immediately thereafter he writes in prose what is clearly the germ of 'The Last Tournament':

Sir Dagonet, the King's fool, stood before the hall of Arthur. & the wind was blowing & the leaves flying in the wood below.

[And below him there past into the wood Sir Lamorack & his head was down, & his heart darkend for he had heard that Queen Bellicent was dead.] [These square brackets are Tennyson's own.]

And (the dwarf skipt.)

And below him riding three abreast there past into the wood Sir Gawain Sir Modred & Sir Gaheris: & the face of Gawain was red as tho' with wine; & the face of Modred was white but he had bitten his thin lips till they were bloody: & so they past away.

And about an hour after there rode into the wood Sir Lamorack & his head was down & his heart darkend for his old love Queen Bellicent was dead.

And the dwarf skipt upon the steps before the hall & out of the hall came Tristram & cried to him.

O fool why skiptest thou:

And the dwarf pointed to the wood & said

'They are gone to keep the vows of the King'

And Tristram said who are gone.

And he answer'd the sons of the Queen: for Lancelot has kept the vows of the King, & Lamorack has kept the vows of the King & thou also: for ye have all lain by Queens, So that no king knoweth his own son 31

This sketch foreshadows 'The Last Tournament,' which opens with the dialogue of Tristram and Dagonet amid the blowing leaves. The

*Notebook 40, folios. 20r, 21r.
notion of Bellicent’s adultery still lingers, though it does not appear in the final version of ‘The Last Tournament.’ The motive for it, however, as set forth in the first prose sketch of ‘Gareth’—that she was tempted to sin because she had heard of Guinevere’s infidelity—is thrifty salvaged in ‘The Last Tournament’ as one of the arguments with which Tristram persuades Isolt to be unfaithful to Mark. How soon after the composition of this prose sketch Tennyson began work on ‘The Last Tournament’ is not certain: he read a just written portion of it to Mrs Tennyson on 8 November 1870, and the complete poem on 21 May 1871.\textsuperscript{25}

Nor is it certain when he gave up work on ‘Gareth and Lynette.’ After the prose sketch of Mark the manuscript contains an expansion of a previously written speech of Arthur about Mark, Gareth’s demand for knighthood, and a description of his kitchen service, all in verse. The writing ends abruptly in the middle of this last passage, though there are an ample number of blank leaves remaining in the notebook and no stubs. Notebook 40 gives the impression of easy composition: the narrative is nearly always consecutive, with few fragments, interpolations, and emendations, and the one false start in the sunshine-flooded ‘Gareth,’ the adultery of Bellicent, seems to lead into the fertile vein of Mark and to suggest a scheme that was to result in one of the most carefully wrought of the idylls, ‘The Last Tournament.’ The difficulty of composing ‘Gareth’ to which Tennyson alludes in the letter to Knowles of 5 April 1872 is not yet apparent.

It may, however, explain the confusion of Notebook 32, where the development of ‘Gareth and Lynette,’ discernible in Notebook 40, becomes a matter of conjecture. But the manuscript is not so great a jumble as a consecutive reading of it would indicate: blocks of narrative emerge, though in random order and with frequent unrelated snippets of verse interpolated. It is reasonable to assume that Tennyson wrote these blocks in approximately the chronological order of the narrative, his usual method, but at diverse times and with no attempt to preserve the continuity of the manuscript. From what we are told of his extraordinary memory, so retentive that it made little difference to him whether his poetry was on paper or in his head,\textsuperscript{26} such disorder would not disturb him. There is in Notebook 32 a block

\textsuperscript{25} Memoir, II, 100, 104.
\textsuperscript{26} Sir Charles Tennyson, ‘Tennyson Papers. III. Idylls of the King,’ Cornhill Magazine, CLIII (1928), 557.
of composition, in varying degree of completion, for each major incident of 'Gareth' subsequent to the breaking off of the Idyll in Notebook 40. The development of incident is generally more fragmentary in this notebook than in the previous one, where most episodes stand fairly complete and where additions in the final version are apt to be new incidents rather than expansions of existing fragments. Eleven tantalizing stubs, which are probably not all remnants of the Widener MS, precede the section of Notebook 32 devoted to 'Gareth,' and may have contained more snippets of verse, or a revised copy torn out to send to the printer, or another poem altogether. Uncertainty multiplies upon uncertainty. The least complicated approach is to record, in the order of the narrative rather than in the order of the manuscript, how much of each incident appears, and to note where Tennyson proceeds smoothly and where he encounters difficulties.

When 'Gareth and Lynette' was begun in the notebook can not be determined, but the earliest episode in it is a reworking of the last passage in Notebook 40, the description of Gareth's service in Arthur's kitchen. From there the story progresses to Gareth's interview with Arthur, contained partially in Notebook 32 and partially in the Widener MS. Between the writing of the prose sketch in Notebook 40 and the verse in Notebook 32 Tennyson has changed his mind: Gareth is no longer bored with his kitchen service but released from it by his contrite mother. Of the granting of the quest there is little more than the speech of Lynette in which she announces her errand to Arthur. The first episode developed to almost the completeness of the final version is Gareth's exit from court, which is put first in prose and then in verse. The next episode, his rescue of the Baron, is also fairly complete, and undoubtedly illustrates the difficulty with conversation mentioned by Tennyson. He writes the description of the mere and the six robbers dragging their prisoner along first in verse and then, when he comes to the ensuing conversation, abruptly breaks off into prose, as if he had to see the dialogue before he could turn it into iambic pentameter. The prose having been written, he starts again at the beginning of the episode in verse that, through the descriptive portion, is practically a fair copy of the preceding draft and close to the final version of the poem. He hits a snag, however, as soon as he comes to the conversation, where the page bristles with corrections and emendations. Several folios away there is more dialogue, spoken in the Baron's hall concerning the four knights who besiege Lynette's sister,
and again the verse, which follows a prose account, is visibly labored.

The next segment of narrative contains Gareth’s encounter with the Knight of the Morning Star, for which there is a less complete version in the Widener MS. The initial lines, which are descriptive, stand almost in their final form; for the action of the scene there are only a few isolated lines. The encounter with the second knight, the Noonday Sun, is likewise fragmentary. What exists of the encounter with the third knight, the Evening Star, again shows ease in description and effort in dialogue. All three encounters are incomplete, and were thoroughly reworked, expanded, and connected at some later and unknown point. If the incompleteness of these encounters is significant and not merely the result of careless preservation of the manuscript, the description of knightly derring-do, like conversation, also comes less easily to Tennyson than scene and atmosphere. The whacks and buffets that reverberate with inconceivable monotony throughout Malory’s narrative are omitted from Tennyson’s, and naturally so, for he is more concerned with human situations. ‘Gareth and Lynette’ differs from the other Idylls in conforming more closely to the pattern of Malory, a series of knightly encounters told without flashbacks, but Tennyson, though he has reduced the number of Gareth’s adversaries, still pointedly avoids, in the first draft, the practical business of unhorsing his knights.

In the final version of ‘Gareth and Lynette’ a charming three-line lyric, a characteristic variation in the Idylls, is inserted after each encounter, and between the second and third there are three, the subjects of which are love, flowers, and birds. After each one Lynette twits her knight, the flower of chivalry, with his ignorance of gentle subjects. The passage of dialogue is appealing and in the manuscript shows few of the crabbed revisions characteristic of other passages. But an earlier draft of this dialogue may have existed, for Tennyson has inserted between the speeches, not the lyrics, but the first word or two of them, as if to remind himself that this is where they belong (see Plate 1). It is conceivable that the first draft of the dialogue was written with the songs and that this passage, which gives the effect of being easily written, is actually a second draft.

To judge from the state of Notebook 32 ‘Gareth and Lynette’ was no easier to write as the narrative progressed, and admirers of Tennyson who are troubled by the inept explanation of the allegory he provides in the episode of the cave may be consoled to discover that he
seems to struggle here with particularly intractable material. In the
manuscript his prose and poetry occur in inverse order. First there
is a verse rendering, much corrected, of a description of the cave, which
ends in two abortive attempts at a final line. Then, in seeming despera-
tion, he puts it down in prose, and at last tries again in verse that is by
no means his final version:

Anon they reach’d a narrow comb, wherein
Wore slabs of rock with armed men on horse
Insculpt, & drest in slowly-waning hues

In Roman lettering such as that which lasts
Tho’ worn beside the Southward Roman walls
‘Phosphorus’ then ‘Meridies’ Hesperus
Nox, Mors beneath five shapes of armed men
Slab after slab, with faces forward all

— here
In years agoone, the man whose hand hath wrought
On these great stones, a holy hermit, lived
To whom the brethren we confess themselves

But when he past they feared the King no more
See ye not whence these four unfurnished fools
From these damp walls have sucked their allegory

All arm’d as knights, their faces all one way as in pursuit
Morning star & noonsun & evening star
Night death wealth & lust & evil habit & pride
All running down the soul that like a maid
Fled as for spiritual succour to the cave.

Follow the faces till we find it, look
Who comes behind?

In the final version he eliminates the suggestion that the knights con-
fessed themselves to the hermit, the distressing simile likening the soul
to a maid fleeing for spiritual succour to the cave, and, fortunately, the
even more explicit notation that the knights represent ‘wealth &  lust & evil habit & pride’:

Anon they past a narrow comb wherein
Wore slabs of rock with figures, knights on horse
Sculptured, and drest in slowly-waning hues.

Notebook 32, fols. 26v-27r. An asterisk preceding a folio number indicates
that the notebook is inverted.
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'Sir Knave, my knight, a hermit once was here,
Whose holy hand hath fashion'd on the rock
The war of Time against the soul of man.
And you four fools have suck'd their allegory
From these damp walls, and taken but the form.
Know ye not these?' and Gareth looked and read—
In letters like to those the versal
Hath left craig-carven o'er the streaming Gelt—
'Phosphorus,' then 'Merridies,'—'Hesperus'—
'Nox'—'Morn,' beneath five figures, armed men,
Slab after slab, their faces forward all,
And running down the Soul, a shape that fled
With broken wings, torn raiment, and loose hair,
For help and shelter to the hermit's cave.
Follow the faces, and we find it. Look,
Who comes behind?" 36

The final version, while unlikely to be a touchstone of Tennysonian excellence, is a decided improvement. In this overt allegory, surely written after January 1870, one is tempted to detect the insidious infinence of the reviewers.

Another divertissement occurs before the fourth and last encounter, that of Gareth with Death; he is first unhorsed, unwittingly, by Lancelot. The action, which in Malory's story takes place immediately after Gareth leaves court, is postponed by Tennyson. Coming where it does, it is something of a distraction, but Tennyson's grounds for including it can be surmised. It allows him to emphasize the role of Lancelot as the finest and best of Arthur's court, a role he seldom plays in the already written Idylls, and provides an opportunity for Lynette, after some additional railing, tenderly to declare her love for Gareth. The episode appears in fairly consecutive fragments.

The last portion of 'Gareth and Lynette' includes the borrowing of Lancelot's arms and the victory over Death. A prose sketch outlines this episode up to but not including the actual fight. In the verse Tennyson again has more trouble with conversation than with description, and for the second time he inverts the order of prose and verse, this time in the speech of Lynette describing Death. In the first version of the speech, in verse, she makes a veiled allusion to Death as a monster who swallows infant flesh, but since the lines do not come easily, Tennyson, immediately below, recapitulates her speech in prose.

36 Works, p. 529, lines 1163-1181.
and, through love, a sense of toning
like a 3:3 form. So why the E?
This notion is not that. It is life
when one a knight of noble heart the first
This horse humbly kinsmen, I'm afraid this year for I see it
I see, not the strong foot shown here to know
This as though this were unimportant
I see that not
I mean
This

What import then if flowers exist anywhere
To remind all who may indulge. No key
Does flow, I mean; how then the key
Plays - may it flow. I remember at long
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The prose recasting must have been of assistance, though there is no second draft of poetry in the manuscript to prove the fact, for the suggestion of cannibalism remains in the final version of the Idyll. The encounter with Death, which is more complete than the previous one, is the final episode in the manuscript; the brief conclusion to the Idyll does not appear.

It becomes apparent, after surveying Notebook 32 in the order of the narrative, that, despite the confusion and fragmentary nature of the manuscript, Tennyson had, at this early stage, a sense of final structure. Since every major episode of ‘Gareth and Lynette,’ whether composed in narrative order or not, appears in the first draft, the seeming confusion of Notebook 32 is lessened by this consideration. Some episodes need expansion, all need polish, and transitions are lacking, but the poetry is never far from the final version. Generally Tennyson’s first insights are true; he will rework and revise but seldom depart radically from his initial draft. And the Idyll may well have been clearer in his mind than the manuscript indicates. But since Tennyson did write to Knowles that he gave up ‘Gareth’ altogether at one point because of its difficulty, the confusion of Notebook 32 probably illustrates his struggle to finish it. ‘Gareth,’ unlike the other Idylls, has more action than description, more dialogue than narrative, and it is in these passages — action and dialogue — that the manuscript is most tentative, though in the final version of the poem the problems are solved.

So much for the larger questions of composition. Smaller questions that will provide further insight into Tennyson’s methods can be posed. One concerns the relation between Malory’s Morte d’Arthur, Tennyson’s prose, and Tennyson’s verse. While Tennyson takes from Book VII of the Morte d’Arthur the male-Cinderella theme, the quest motif, the incremental repetition of chivalric combat, and the characterization of Gareth and Lynette, he uses his source with lordly freedom. Theme and motif are so thoroughly rearranged as to exclude all possibility of verbal echoes except in the rousing interchanges between Gareth and Lynette that form so delightful a part of Malory’s narrative. The pattern of these interchanges in Malory is similar; to quote one will suffice:

White he had ouertaken the damoysele, anone she sayd what dost thou here, thou synkest al of the kechyn, thy clothes ben bawdly of the grece and talowe that thou gaynest in kyng Arthurs kechyn, wenest thou sayd she that I alowe the for yonder knysz that thou kyallest. Nay truly, for
though slowest hym unhappily and cowardly, therfor torne ageyn bawdy kyechyn page, I knowe the wel, for syre kay named the Beaumayns. What theke thou but a lustke and a corne of broches and a lady a washer. Damoysel sayde Beaumaynys sayde to me what ye wylle, I wyll ye not goo from you what someuer ye say, for I have undertak to kyng Arthur for to achyeve your aduenture, and so shal I synysse it to the enche, eythe I shal dye therfore. By on the kyechyn knaue wolt thou synysse myn aduenture, thou shalt anone be met with al, that thou woldest not for al the brothe that ever thou sopest ones loke hym in the face. I shal assaye sayde Beaumayns.

Tennyson's final version, for which there is no redaction in his own prose, contains marked verbal parallels and, despite the blank verse, the same snare:

'What doest thou, scullion, in my fellowship?
Dost thou that I accept thee aught the more
Or love thee better, that by some device
Full cowardly, or by mere unhappiness,
Thou hast overthrowed and slain thy master — thou!
Dish-washer and broach-turner, loon! — to me
Thou smellest all of kitchen as before.'

'Damsel,' Sir Gareth answer'd gently, 'say
What'er ye will, but whatso'er ye say,
I leave not till I finish this fair quest,
Or die therefore.'

'Ay, wilt thou finish it?
Sweet lord, how like a noble knight he talks!
The listening rogue hath caught the manner of it.
But, knave, anon thou shalt be met with, knave,
And then by such a one that thou for all
The kitchen brews that was ever saught
Shalt not once dare to look him in the face.'

'I shall assay,' said Gareth with a smile.

Moreover the first draft of this passage in the Widener MS reads 'Dishwasher, & broach-turner, lus[k] & loon.' Tennyson later eliminated the archaic 'lusk,' but its presence is added confirmation that, in these passages at least, he was following his source very closely.


Works, p. 323, lines 746-769.

Widener MS, lines facing p. 81.
Further influence of Malory may be visible in Tennyson's prose drafts for 'Gareth and Lynette.' A comparison is interesting. Malory dispatches Gareth on his quest in one sentence but lingers earlier over his entrance into Arthur's hall:

And soo sire Gawayne a lytyl to fore none of the daye of Pentecost aspyed at a wyndowe thre men vpon horsbak and a dawr on foote, and soo the thre men alighete and the dawr kepeth their horses, and one of the thre men was hyther than the other two by a foote and an half. Thence sire Gawayne wente vnto the kyng and sayd, sire go to your merce, for here at the bende cowne straungue adventures. So Arthur wente vnto his merce with many other kynges. And there were all the knyghtes of the round table only tho that were prysoners or slayn at a recontre, thence at the hythe feest evermore they should be fulfilled the hole nombre of an C. and fifty, for thence was the round table fully comphlished. Ryght soe cam in to the halfe two men wel bisene and rycheley, and vpon their sholders there lended the goodlyest yong man & the fairest that euery they al save, & he was large and long and brode in the sholders & wel vyssaged, and the fayrest and the largest handed that euery man save, but he seyd as though he myght not goo nor herte hym self, but ye he lended vpon their sholders. Anon as Arthur saue hym there was make pees & rome, & ryght so they yede with hym vnto the hyge deye without sayeng of ony wordes.40

Set beside this passage Tennyson's prose narrative of Gareth's exit:

Now these two entries into the great hall, one, whereinto a man ed welle only, & there was also, a side entry, huge & lofty whereinto a man ed. And Gareth past to the side entry: & there stood a great & goodly charger given by the King, & there likewise were those twain who had come with Gareth one whereof hold a helmet & a shield & one the horse; & Gareth when he came without threw off a roogh dress that veild him from head to foot, & shone forth all in complete armour; & there was a tumult in the street. As he took sheld & put on helm, & mounted horse & all the thralls ran into the street & when they saw their fellow whom they loved, everyone threw up his cap & rejoiced in hym & the King & cried out God (sa) bless the King & all his fair fellowship & the people mingled with the cry of the thralls & Gareth rode down between the shouters & so past down by the gate 40

These two passages were chosen at random, and the similarities, while not profound, are obvious: both appear to be direct factual accounts couched principally in simple or compound sentences with and as the chief connective, though Tennyson uses more subordinate clauses than Malory and provides a kaleidoscope of glancing detail where Malory

40 Malory, 1, 186-187.
41 Notebook 32, fol. 115v.
helabor a few salient facts. Tennyson may have had Malory's unadorned style in mind, or, more probably, used it unconsciously as the swiftest way to set down the facts as they occurred to him. Whichever situation is true, his prose is pleasant to read.

With the exception of the interchanges between Gareth and Lynette previously discussed there are no links between Malory's prose and Tennyson's verse, for a metamorphosis occurs between Tennyson's prose and his verse. The following fragments (see Plate II) stand opposite the prose sketch cited above:

Now two great doorways open from the Hall
One at one end, with gave upon a (space) range
Of level pavement, where the King walked pace
At sunrise, gazing over (field & plain & wood
And down from this a lordly stairway dipped
Till lost in tops of towers & blowing trees
And one was counter to the hearth, & (high high,) rose
High that the tallest knight therethro could ride

The twain that came with Gareth from the North
This held a helmet & a shield, & that
The horse & spear, & Gareth letting fall
A cloak of roughest fabric shone in arms
And as the beetle making slide apart
His dark wingcases underneath them shows
A jewelld harness ere he flies away
So Gareth ere he parted, shone

And while he donn'd the helm, & grasped took the shield,
And mounted horse, & took grasped a spear, of grain
Storm-strengthen'd on a windy site & tipt
With trenchant steel, about him slowly prest
A gaping crowd, & out of kitchen came
The thralls in throng, & seeing who had work'd
Lustiest of any, & whom they could love,
Mounted in arms, threw up their caps & cried
God bless the King & all his fellowship
Whereat the people mingled with the cry
And on thro' lanes of shouting Gareth rode
Down the slope city & past from out the gate

by this side-door had fled
The damsel in her wrath, & unto this
Sir Gareth strode & saw beside the door
King Arthur's gift, the worth of half a town
The sentence structure of the poetry is more elaborate, primarily because Tennyson has passed from glancing to developed detail. The contrast between his prose and his verse illustrates his particular poetic sensibility at work. The fact of the doorways becomes an image, and an image that depicts Arthur lonely, lofty, and pensive. Gareth's transformation is handled by an extended epic simile, typically Tennysonian in that it shows his keen (and near-sighted) observation of minute natural phenomena. In the recasting of the passage another image is introduced, the fuel-smothered fire. The expanded description of the spear also presents a visual image, that of the storm-strengthened tree from which it was made, and again the image enhances the significance of the knightly weapon. Even a slight change of diction — Gareth rides between 'lanes of shouting' instead of 'shouters' — provides a finality of statement characteristic of Tennyson's poetry at its best.

It remains to look at the passage as it finally appears in print:

Now two great entries open'd from the hall,
At one end one that gave upon a range
Of level pavement where the King would pace
At sunrise, gazing over plain and wood;
And down from this a lordly stairway sloped
Till lost in blowing trees and tops of towers;
And out by this main doorway past the King,
But one was counter to the hearth, and rose
High that the highest-crested helm could ride
Therethro' nor graze; and by this entry fled
The damsel in her wrath, and on to this
Sir Gareth strode, and saw without the door
King Arthur's gift, the worth of half a town,
A war-horse of the best, and near it stood
The two that out of north had follow'd him.

* Notebook 32, fol. *16.
This bare a maiden shield, a casque; that held
The horse, the spear; whereat Sir Gareth loosed
A cloak that dropt from collar-bone to heel,
A cloth of roughest web, and cast it down,
And from it, like a fuel-smother'd fire
That looks half-dead, brake bright, and flash'd as those
Dull-coated things, that making slide apart
Their dusk wing-cases, all beneath there burns
A jewell'd harness, ere they pass and fly.
So Gareth ere he parted flash'd in arms.
Then as he donn'd the helm, and took the shield
And mounted horse and grasp'd a spear, of grain
Storm-strengthen'd on a windy site, and ript
With trenchant steel, around him slowly prest
The people, while from out of kitchen came
The thralls in throng, and seeing who had work'd
Lustier than any, and whom they could but love,
Mounted in arms, threw up their caps and cried,
'God bless the King, and all his fellowship!' And on thro' lanes of shouting Gareth rode
Down the slope street, and past without the gate.\(^{12}\)

The rhythms and structures of the first draft largely remain; Tennyson's first impulses, except when he is having obvious trouble, are accurate. The notable difference is in the final sequence and the smoothness of transitions. But he has made a surprising number of verbal changes: 'doorways' becomes 'entries'; 'side-door': 'entry'; 'dimp': 'sloped'; 'beside': 'without'; 'helmet & a shield': 'maiden shield, a casque'; 'coarsest': 'roughest.' These changes, except by Tennyson's private logic, have no particular significance, but they are characteristic, for he continually endeavored to bring his poetry to an even higher pitch of perfection. Two other changes, however, transcend his private notions of perfection. The door that rose 'High that the tallest knight therethro' ed ride' becomes 'High that the highest-crested helm could ride / Therethro' nor graze,' with an immediate increase of visual satisfaction. And the two similes that describe Gareth's metamorphosis are elaborated to heighten the contrast between his old and new state and then fused:

Shone as breaks out a fuel smotherd fire
Or as the beetle making slide apart
His dusk wing-cases underneath them shows

\(^{12}\) Works, pp. 312–312, lines 650–685.
The Manuscripts of Tennyson's 'Gareth and Lynette' 163

A jeweled harness ere he flies away.

... like a fuel-smother'd fire
That lookt half-dead, brake bright, and flash'd as those
Dull-coated things, that making slide apart
Their dusk wing-cases, all beneath there burns
A jewell'd harness, ere they pass and fly.

The simile almost distracts by its perfection, but it bears, as occasion-
ally Tennyson's other extended similes do not, an appropriate relation
to the event.

A similar scrutiny of other passages would yield similar results. The
central core of each passage usually appears in the first draft and is
enhanced by subsequent revision. But there is not so much evidence
for the development of many passages in 'Gareth and Lynette' as there
is for this one: a prose draft may not exist, or the first draft of the
verse may be lacking. And for many passages, notably those of dia-
logue and action, the first draft is not so finished as this one, and Ten-
yson's labor in bringing these rough fragments to his customary polish
must have been enormous. The final stages of the polishing opera-
tion may be observed, but evidence for the intermediate stages—what
happened to 'Gareth and Lynette' between the first draft in these two
notebooks and the manuscript Tennyson took to the printer in Lon-
don on 9 July 1872—has not come to light. He did not, however,
expect to rest content with this manuscript: he first, as was his cus-
tom, since he preferred correcting press copy to manuscript, had a
trial edition printed, of which one copy alone is known to survive.
This copy, entitled 'Gareth and Lineth,' bears over three hundred cor-
rections in his own hand.23 Subsequent sets of proofs show him con-
tinuing to emend the Idyll until October 1872, at least three full years
after he began it. As a result of his meticulous corrections of 'Gareth
and Lynette' Volumes V and VI of the Library Edition, originally
advertised for September 1872, did not appear until January 1873.24

Tennyson's painstaking craftsmanship is a known fact and for the
individual bent of his poetic temperament the poems as published are
sufficient illustration. His problems with dialogue and action that the

23 Thomas J. Wise, A Bibliography of the Writings of Alfred, Lord Tennyson
24 The complicated evidence of the proofs is analyzed by Edgar F. Shannon, Jr,
in the article referred to in note 6, above.
manuscripts of 'Gareth and Lynette' reveal are to be expected from a poet whose talent is primarily lyric and meditative. But the manuscripts suggest other problems that beset him precisely when The Idylls of the King was more than two-thirds written: how to give variations on the Arthurian legends epic unity, how to enlarge the theme of soul at war with sense by opposing Arthur to a greater adversary, how to counterpoise a prevailing sick atmosphere with a healthy one, and finally, how to conciliate those who admired him as an allegorist without writing allegory.

JOAN E. HARTMAN
Corrigenda

In the preceding issue of the Bulletin, XIII, 1 (Winter 1959):

Page 37, line 21, should read, in 11-point type and with paragraph indentation:

Little Pope (who is much yours) informs me of a Storie book, which he

Page 128, lines 25-27, should read:

By conversion of dates, it would appear that The Sultan & the Dervish was issued A.D. 1925 or 1926.

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