MENTION has already been made of the rapid decrease in the number of writers and versions in the seventeenth century—the period, indeed, in which the lowest point of Arthurian production was reached. This sudden decline in interest is amazing, and there is no direct testimony as to the cause. The suggestion has been made, that the intellectual struggles of the seventeenth and eighteenth centuries are accountable for this state of affairs. Possibly there were other reasons, which do not appear. The attention of the literary world was strongly drawn toward the drama during this century, and the whole subject of the construction of stage productions was fought out with a vehemence that left nothing to the imagination. As a result of this interest in the stage we find that Arthurian subjects appear for the first time in dramatic form, but in a very small number of cases. The first piece was that of John Dryden, *King Arthur, or The British Worthy,* which was acted and published; then Desmarres wrote *La Dragonne, ou Merlin Dragon.* Francis Bacon wrote *The Misfortunes of Arthur,* a drama based on Malory's *Morte d'Arthur.* There were redactions and alterations in the following century, and these probably gave the impulse for dramatic handling of the various subjects of the Arthurian tradition. The three types of literature—the lyric, the novel, and the drama—are now represented. It is strange that Tristan, at least, did not appeal to writers before, or during, this century as a subject for the stage. It contained the elements

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23 A comedy in one act in prose. La Haye, 1696.

24 The catalog of the British Museum states this to be based on Dryden.
for such treatment, and would have lent itself admirably to one of the forms of the drama, as was perceived at a later date.

There are but seventeen authors to be recorded in this period, with two additional ones who planned works relating to the subject; twenty titles, not including eight supplementary ones: six on *Arthur*, one on *Gawain*, and one on *Tristan*. There are thirty-eight versions distributed among seven languages: English, twenty; German, six; Icelandic, five; Welsh, Italian, and French, two each; and Danish, one. Only in the Scandinavian countries was there an increase of interest. In Icelandic there are two manuscripts on *Perceval's Saga*, written from the Conte del Graal of Chrestien de Troyes; two entitled *Möttels Saga*, and one entitled *Skjju rimur*, all treating of the *Mantel Mautaillé; a Breia Sögur*; a translation of the Historia of Geoffrey of Monmouth; one Ivan(t)s saga, a copy of the translation of Chrestien's Chevalier au lion, ordered by King Hakon; and an Ereks saga, a translation, also, of Chrestien. In Danish we have a *Fingoleis*, a translation of the German version.

The names of authors and scribes are: Francis Bacon, Sir Richard Blackmore, Thomas Blount, Jacob Bloome, Robert Chesitre, T. Deloney, Desmarres, John Dryden, Fhinn Duanaire, Jon Erlendsson, Thomas Heywood, Lhuyd, Martin Parker, William Rowley, Jon Thordarsson, Johann C. Wagenseil, Joseph Witzenhausen. John Milton planned an Arthurian epic, but was drawn away from his plan by the religious disturbances of the times; and John Dryden and Henry Purcell also planned an Arthurian epic. Shakespeare is said to have assisted William Rowley in the composition of his Birth of Merlin, but, in the absence of direct proof, there is reason for doubt regarding this collaboration.

The subjects treated were: *Arthur*, with six supplementary versions; *Carle of Carlyle; Cor; Boy and Mantel*, an imitation of Robert Bikel's *Corn* and the *Mantel mautaillé; Erec; Gawain*, with one supplementary version; *Giglain*; the *Green Knight; Iwein; Libeaus descommus; Lancelot; Lawval; Mantel mautaillé; Meliadus; Merlin; Perceval; Tristan*, with an additional ballad entitled *Acanthus, a Complainte; The Turke and Gowin; Wigoleis*.

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26 Fraser's Magazine, XLV, 1852, 196-200.
27 Wheatley et al., p. lxxvi. For title, see note 22.
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The places of publication were: England, London: William Stansby, *Arthur*; Jacob Tonson, *Arthur*; (no printer has been identified with the publications on *Merlin*;) and several additional versions of *Arthur*; Italy, Venice: Imberti Domenica, *Gawain*, a continuation of Agostini's *Tristan*; France, Troyes: *Meliadus* (no printer's name); Lyons: Gilles and Jacques Hugueton, *Giglain*; Germany, Erfurt: J. Singer, *Tristan*; Nuremberg (no printer's name) *Wigoleis*; M. and J. Endter, *Tristan*; Königsberg: *Arthur*, *Wigoleis* (no printer's name); Frankfort: *Merlin* (no printer's name); Hamburg: Lorenz Schneider, *Wigoleis*; Denmark, Copenhagen (no printer's name). No mention has been found of any manuscripts or printed books in Spanish during this period.

The writers of the previous centuries who are represented are: Agostini, Robert Biket, Chrestien de Troyes, Geoffrey of Monmouth, Malory, Renault de Beaujeu, Rusticien de Pise.

The story of the eighteenth century, like that of the seventeenth, is quickly told. Interest in the subject was still low, as is demonstrated by the small number of names and versions. Particulars for the century are: twenty-six names, twenty-two titles (not including twelve supplementary ones, of which six are on the subject of Arthur, and six on Merlin), and forty-one versions, divided among eight languages: English has seventeen; French, ten; Welsh and Icelandic, each four; Italian and German, each two; Latin and Portuguese, each one.

Names are: Purcel Arne, Alexander Bicknell, Erik J. Björner, Johan J. Bodmer, S. Bouard, Henry Fielding, David Garrick, W. Giffard, Aaron Hill, Richard Hole, Gunnlaug Leifsson, Pierre J. B. Legrand d'Aussy, Maurice McGorman, Melissa (pseudonym), J. W. Reed, Jon Sigurdsson, Ada Silva, John Thelwell, Aaron Thom(p)son, Louis-Elisabeth de la Vergne (Comte de Tressan), Jacques Vergier, Warton, Christoph Martin Wieland. In addition to what he actually wrote, Wieland planned a *Tristan*. Besides these persons, who should be credited with original compositions, or adaptations, of previous versions, a few scholars appear who are interested in the subject from a critical standpoint. In 1758 R. Manessen published at Zurich an edition of Wolfram von Eschenbach. This is the first attempt at editing a writer of any com-

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position dealing with the Arthurian tradition, that has come to the knowledge of the present writer. In 1779, Legrand d'Aussy issued his *Fabliaux ou Contes, fables et romances du XIIe et du XIIIe siècle*, published at Paris, a collection of mediaeval tales, retold and brought together. Jean-Baptiste de la Curne de Sainte-Palaye copied a fourteenth-century manuscript of Wace's *Brut*, possibly for the purpose of critical treatment. We have here probably the beginnings, altho slight, of scholarly consideration of the monuments of the cycle.

Only a few writers of previous centuries seem to have received attention at this time: Alemanni's *Girone* was reprinted; Chrestien's *Yvain* was abridged in an English translation; Dryden was altered, or rehandled, three times; Geoffreys of Monmouth's *Merlin* appeared in Icelandic, and his *Historia* was translated into English; Thomas Hughes' *Misfortunes of Arthur* was reprinted; *Tristan*, by Rusticien de Pise, was put into modern French; as was also Robert de Borron's *Merlin*; *Prince Arthur* appeared, an adaptation from Spencer; Wolfram von Eschenbach was imitated in a work entitled *Parzival*, in German; and Wace's *Brut* was copied.

The places of publication were: England, London, Oxford; Ireland, Dublin; France, Paris; Germany, Jena; Italy, Bergamo; Switzerland, Zurich; Sweden, Stockholm; Denmark, Copenhagen. A surprisingly large number (thirty per cent.) of the extant versions are in manuscript form.

The subjects on which compositions exist are as follows: *Arthur*, with six supplementary versions; *Brut*; *Crom-cared Boy*; *Chevalier à l'épée*; *Eagle-Boy*; *Erec*; *Gawain*; *Giron*; *Lancelot*; *Lamval*; *Mantel maultaillé*; *Merlin*; *Mule sans frein*; *Perceval*; *Samson the Fair*; *Tristan*; *Wigoleis*; *Yvain*.

The nineteenth century began with the translation of Legrand d'Aussy's *Fabliaux* by Way; a copy of the Auchinleck manuscript, in the Bodleian Library at Oxford; and an incomplete poem on *Tristan*, by Carl W. F. von Schlegel; all in 1800. The last-named production, that of Schlegel, was a portion of a larger work planned on the *Round Table*, and was founded on the version of Gottfried von Strassburg. During the first quarter of the century only twenty-one names and anonymous versions have been found,
and in the second quarter, but thirty-two. The third and fourth quarters are about equally divided in this connection. The first edited work of the century was that of F. Glökle and J. Görres, a reproduction of Lohengrin, Heidelberg, 1813. This was followed by The History of the renowned Prince Arthur, edited by Joseph Haslewood, London, 1816, a correct reprint of Stansby's 1634 edition of Malory's Morte d'Arthur. Then came Robert Southey's reprint of Malory, 1817, furnished with an introduction and critical notes. It was reserved for the second half of the century to produce any number of really scholarly editions of the monuments.

It is not in the plan of this article to enumerate, or consider, critical editions. These will be left for inclusion in the bibliography already announced. In the summary which follows are included original treatments, rehandlings, and translations. (Incidentally a certain number of illustrations are indicated in brackets.)

The preponderance of productions in English is startling. This interest was due largely to the works of Tennyson, and to the growing attraction for the version of Malory, which has been, and is still being reprinted, rehandled, modernized, extracted from, retold, and edited for pedagogical purposes. Later than these, Wagner's dramas have been of great influence. Next to the interest in England and America is to be noted that in Germany, due to the excellent works of Schlegel, Immermann, Simrock, Wagner, and Hertz, to mention only the most important. France, standing third, has definitely lost the supremacy, and other countries, with Italy leading, have fallen far behind.

The subjects most frequently treated are: Arthur, predominating, with a number of original productions which are variations from the common themes, then Tristan, which is followed by Merlin, Perceval, and Lancelot. With Arthur should be grouped the versions on the Grail and the Round Table, for these three run into each other in such a fashion as to make separation difficult, if not impossible, in many instances. Arthur and the Round Table are treated in English by Thomas Bulfinch, The Age of Chivalry, 1863, in which he retells the stories of chivalry; [Aubrey Beardsley, illustrations to Malory's Morte d'Arthur, 1893;] [Gustave Doré, illustrations to Tennyson's Idylls, 1867, 1868, 1878;] Comyns Carr,
King Arthur, a drama, 1895; Beatrice Clay, Morte d'Arthur, Stories for Children (date not found); E. Conybeare, La Morte d'Arthur, an abridgment of Malory, 1868; G. R. Emerson, Doré's Legends of King Arthur, from chronicles and poets, 1867-78; Sebastian Evans, Arthur's Knighting, an original poem, 1875; The Eve of Morte Arthur, poem, 1875, and The High History of the Holy Grail, translated from the French, 1898; Edgar Fawcett, The New King Arthur, a poem, 1885; John H. Frere, Monks and Giants, 1818; John S. Glennie, King Arthur, or the Drama of the Revolution, dealing with the contemporary conflict of political and religious ideas, 1867; Quest for Merlin, 1870, and Youth of Arthur, 1880; Edward Hamley, Sir Tray, a parody on Arthurian material, 1873; Robert S. Hawker, King Arthur's Waes-Hael, 1860, and Quest of the Sangrael, incomplete, 1864; George W. Cox and Eustace H. Jones, Popular Romances of the Middle Ages, containing Arthur, Merlin, and Tristan, 1871, based on various sources; J. T. K(nowles), The Story of King Arthur and his Knights of the Round Table, an abridgment of Malory, 1862; Sidney Lanier, The Boy's King Arthur, Malory retold and edited [with illustrations by A. Kappes], 1880; E. Bulwer Lytton, King Arthur, and The Fairy Bride, 1849; M. W. MacDowall and W. S. W. Anson, Epics and Romances of the Middle Ages, adapted from the work of Dr. W. Wagner, 1883, contains Lohengrin and other legends of King Arthur, the Holy Grail, Titurel, Perceval, and Tristan; C. Morris, King Arthur and the Knights of the Round Table, a modernization of Malory, 1892; William Morris, King Arthur's Tomb, 1893 [and various scenes painted illustrating the legend]; R. W. Morgan, The Duke's Daughter, 1867, in which Arthur appears as a character, but there is only slight connection with the legend; D. M. Mulock, King Arthur, 1886; Mrs. G. F. S. Menteath, 'Avalon (no date); W. W. Newell, King Arthur and the Table Round, chiefly from Chrestien de Troyes, 1897; B. M. Ranking, La Mort d'Arthur, abridged from Malory, 1871; John Rhys and F. J. Simmons, The Birth, Life, and Acts of King Arthur, Malory's Arthur modernized in spelling and edited [with illustrations by Aubrey Beardsley], 1893; [Dante G. Rosetti painted scenes from the legend about 1857;] Robert Southey, The Byrth, Lyf, and Acts of Kyng
Arthur, a reprint, with notes, of Malory, 1817; Sir E. Strachey, Morte 'Arthur,' Malory revised, 1868; Tom Taylor, Ballads and Songs of Brittany, poems on Arthur, Tristan, Merlin, Taliesin, 1865; Alfred, Lord Tennyson, beginning in 1832, published poems on the legends: Lady of Shalott, 1832, and, at the same time, he issued two poems over the pseudonym "Merlin"; Morte 'Arthur,' and Galahad, 1842; Enid, 1856; Enid and Nimue, 1857; Guenevere, 1858; Idylls of the King: Enid, Vivien, Elaine, Guenevere, 1859, which were published later with additions: Lancelot and Elaine, Geraint and Enid, Merlin and Vivien, Coming of Arthur, Holy Grail, Pellaeus and Ettarre, Passing of Arthur, Marriage of Geraint, Balin and Balan, Last Tournament; Holy Grail, 1869; Gareth and Lynette, 1872; Merlin and the Gleam, 1889; Mark Twain (Samuel L. Clemens), A Connecticut Yankee at King Arthur's Court, a satire, 1889; two anonymous versions: Young Arthur, or The Child of Mystery, 1819, and Arthur's Knights, an Adventure from the Sangrale, 1858. William and Robert Whislercraft planned an epic on King Arthur and the Round Table, 1817. Arthur was handled in French by Ulric Guttinguer, Arthur, 1836; F. M. Luzel and l'Abbé Henry, Sainte Tryphine et le Roi Arthur, 1863; Creuzé de Lesser, La Table ronde, 1829; and Paulin Paris, Les Romances de la Table Ronde, modernizations of Joseph d'Arimathie, le Saint Graal, Merlin, Artus, Lancelot, 1868; in Italian by Tomaso V. Mathias, Il Cavaliere della Croce, 1826, in which Arthur and Merlin rescue an imprisoned hero; in Bohemian by W. Hanka, Stolowane Krale Artusa, 1817; in Portuguese by Teophilo Braga, Os Doze de Inglaterra, 1899. The Grail is found in the English productions of Edwin A. Abbey [frescos in the Boston Public Library, 1895-1902]; Sebastian Evans, The High History of the Holy Grail, translated from the French, 1898; J. O. Halliwell, The Nursery Rhymes of England, 1842, where is a jingle on Arthur; Robert S. Hawker, Quest of the Sangraal, 1864; Reginald Heber, Epic on Arthur, in his Works, 1841; M. W. MacDowall and W. S. W. Anson, 1883 (the title is given above under 'Arthur'); W. W. Newell, 1897 (title above under 'Arthur'); and Tennyson, 1870; in French, by Paulin Paris, 1868 (title under 'Arthur'); and in an anonymous Irish ver-

The dates for Tennyson are taken, as far as possible, from the Dictionary of National Biography. Edited by Leslie Stephen and Sidney Lee. London, 1885.
The Romancic Review


*This work, and *Yseult* given below, are mentioned by Anatole France in his *Lys Rouge*, chapter one, but I have not been able to locate them. He also states that Burne-Jones illustrated the *Tristan* in aquarelle.*
Tristan, eine Tragödie, 1860; in Italian by A. Boito, Tristano e Isotta, 1876, a translation of Wagner; Giulio Ferrario (title under Lancelot); C. Nigra, La Romanza di Tristano e Isotta, 1897; in Spanish by Augustin Duran (title under Lancelot); and in Bohemian by Waclawa Hanka, Tristram Weliky Rek (Tristram the Mighty Hero), 1820. (See also Isuelt.) Perceval is treated in English by M. F. Glyn, Parsifal, 1890, a translation of Wagner; E. F. Germanicus (pseudonym), Parsifal, der reine Thor, 1883, a translation of Wagner; M. W. MacDowall and W. S. W. Anson (title under Arthur); W. W. Newell (title under Arthur); Jessie L. Weston, Parsival, a Knightly Epic, 1894, translated from Wolfram von Eschenbach; in French by Alphonse Grandmont, Perceval, 1893, translated from Wolfram von Eschenbach; V. Wilder, Parsifal, 1885, translated from Wagner; in German by Wilhelm Hertz, Parsival, neubearbeitet von Wolfram von Eschenbach, 1897; K. Pannier, Wolfram von Eschenbach, Parsival, übersetzt, 1897; A. Schulz, Parsival von Wolfram von Eschenbach, übersetzt, 1836; Karl J. Simrock, Parsival und Titurel von Wolfram von Eschenbach, übersetzt, 1842; Wilhelm Richard Wagner, Parsifal, 1877; [C. Rotter, R. Wagner’s Parsifal, Neus Scenembilder gemalt, 1892].

The remaining titles are: Balen (Balin), handled by Algernon C. Swinburne, Tale of Balen, 1896; Tennyson, Balin and Balan, 1859(?); Bel Inconnu by Alfred Delvau (title under Lancelot); a chronicle by J. A. Giles, The History of the Britons, 1841, translation of Geoffrey of Monmouth; The Courteous Knight, by E. Edwardson, 1899; Elaine, Tennyson, 1859; [illustrated by Gustave Doré, 1867;] Enide [illustrated by Gustave Doré, 1868;] D. E. M. van Herwerden, Enid metricz vertaald, 1888, a translation of Tennyson into Dutch; Tennyson, Enid, 1857; Erec, by V. Asmundson, Aevintyra-Sögur, 1886; L. Clédat, Erec et Enide, extraits traduits et analysés, 1897; S. O. Fistes, Erek, eine Erzählung, 1851; W. W. Newell, Erec and Enide, 1897; Fight with the Dragon, by H. Kurz, 1844; Galahad, by Elinor Sweetmar, Pastoral of Galahad, 1890; William Morris, Sir Galahad, 1858; Gareth and Lynette, see above under Idylls of the King; Gawain, by A. Duran (title under Lancelot); George A. Simcox, Gawain and the Lady
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of Avalon, 1868; Jessie L. Weston, Gawain and the Green Knight, 1898; Geraint, by Tennyson, Geraint, 1859; Guinevere, by William Morris, Defense of Guinevere, Near Avalon, 1858; C. Bruce, The Story of Queen Guinevere and Sir Lancelot, 1865, after the German of W. Hertz; Owen Meredith (pseudonym of Edw. Robt. Bulwer Lytton), Queen Guinevere, 1855; Edw. Geo. Bulwer Lytton, The Fairy Bride, and King Arthur, poems, 1848–49; Thomas L. Peacock, Misfortunes of Merlin, 1829, in which Cymose is carried off by Melvas; George A. Simcox, Farewell of Ganore, 1868; Tennyson, Guinevere, 1859 (see also Lancelot); Guiron, by F. Tassi, Girone il cortese, 1855, a translation of Rustichien de Pise; P. Zanotti, Girone il Cortese, 1857; Tennyson's Idylls were treated by Oskar F. Adams, Post-Laureate Idyls, 1886, parodies; J. Angobel Csukassi, Enid: Kiraly-idyll, 1876, a translation into Hungarian; [A. Butts, Sixteen Illustrations to the Idylls, 1863;] J. H. F. Le Comte, De Konings-Idyllen, 1893, in Dutch; S. Eytinge, Jr., The Last Tournament, 1872 [illustrated]; H. A. Feldmann, Königsidyllen, 1871, a translation; Francisque Michel, Elaine, 1867, Vivienne, Guinièvre, 1868, Enid, 1869, translations; A. Munch, Idyller om König Arthur, 1876, translations of Tennyson into Danish; [G. W. and L. Rhead, Idylls of the King: Vivien, Elaine, Enid, Guinevere, 1898, decorations;] W. Scholz, Königs-Idyllen, 1867, translations into German; K. Szász, Kiraly-idyllek, 1876, 1889, translations into Hungarian; Yseult by Vivien Bell (date?); Charlotte H. Dempster, Iseulte, 1875; Robert Gehrike, Isolde, Tragödie, 1869. (See also Tristan.) Iwein, by W. Graf von Baudissin, Iwein mit den Löwen, 1845; C. J. Brandt, Ivan Lövridder, 1869, translation into Danish; W. W. Newell (title under Grail); Lautre, by Jean Bernard Mary-Lafon, Les Aventures du Chevalier Lautre, 1856, also translated into English, 1869, under the title Geoffrey, the Knight [with illustrations by Gustave Doré], but the name of the translator is not given; Joseph, by Paulin Paris (title under Grail); Knight of the Falcon, by an anonymous writer, 1870; Lady of the Fountain, by the same, 1870; Lady of Shalot, by Giulio Ferrario (title under Lancelot); W. W. Newell (title under

Grail); Tennyson, Lancelot and Elaine, 1832; Lais of Marie de France, by E. Rickert, Marie de France. Seven of her Lais done into English, 18—; in German by Wilhelm Hertz, Marie de France, Poetische Erzählungen übersetzt, 1862; Wilhelm Hertz, Lanval, 1886, translated from the French; also translated into English by Way, 1800; James Russell Lowell, Vision of Sir Launfal, 1848; Way, Translations from the Fabliaux of Legrand d’Aussy, 1800; Last Tournament, by Tennyson, 1871; Lohengrin, by W. W. MacDowall and W. S. W. Anson (title under Grail); O. F. H. Schön-huth, Der Schwanritter, 1864; Karl J. Simrock, Schwanenritter, 1845; Wagner, Lohengrin, 1847; One of the Folk (pseudonym), Lohengrin Fifty Years After, 1895; J. Ashton, Romances of Chivalry told and illustrated, 1887; Mabinogion, by Lady Charlotte Guest, The Mabinogion, a translation into English, 1849; J. Loth, Les Mabinogion, a translation into French, 1889; Mantle, by Maxime Camp, Le Manteau déchiré, 1891; Mordred, by Henry Newboth, Mordred, a Tragedy, 1885; Pelleas and Ettarre, by Tennyson, 1870; Peredur, by an anonymous writer, Some of the King’s Idylls Unvarnished, 1870, containing Peredur, or the Magic Basin; Vivien, by Tennyson, 1859.

The summary for the nineteenth century is: one hundred and fifty-four authors; forty-four titles, with seven additional supplementary ones on Arthur; two hundred and thirteen productions distributed among fourteen languages: English with one hundred and twenty-three; German, thirty-three; French, twenty-four; Italian, thirteen; Dutch, five; Spanish, four; Hungarian, Danish, and Irish, each two; Swedish, Norwegian, Hebrew, Portuguese, and Bohemian, each one.

The twentieth century has already a large number of translations, reworkings, and original treatments in prose and poetry, appearing in narrative, dramatic, and lyric form. The information which the writer has been able to obtain would indicate that interest in the cycle has diminished very considerably in all countries, except England and America. This statement applies only to productions of a literary nature. If we consider editions and scholarly monographs, we find that Arthurian literature is attracting the attention of students in practically all the countries of Europe and
in America; but these, as in previous centuries, are not to be included here. In the matter of literary adaptations, English almost monopolizes the field, with fifty-five productions, followed by French with four, German with three, and Dutch and Swedish with one each. It seems improbable that this should be the sum of the productions outside of English. Twenty-six titles appear, with an addition of four supplementary ones on Arthur. There are forty-seven names of writers, and, as shown, but five languages are represented. Arthur and the Grail, then Tristan, are the subjects which have received the most frequent attention. The versions with Arthur as subject are largely rehandlings and reworkings of Malory, and there are few original ones. The subjects found during this first decade of the century are: Arthur, by Mary Macleod, from Malory, 1900; Andrew Lang, from Malory, 1902; C. L. Thomson, from Malory, 1902; H. Pyle, 1903; Beatrice T. Clay, 1905; U. W. Cutler, from Malory, 1905; Mary Macgregor, juvenile, 1905; R. S. Bate, from Malory and Tennyson, 1907; C. Morris, 1908; L. O. Stevens and E. F. Allen, from Malory, 1908; Frith, from Malory, 19—; Arthur in Avalon, by Geoffrey (pseudonym), 1904; King Arthur's Table on Christmas, an enumeration of foods and drinks, 1907; King Arthur's Hunt, by William H. Carruth, 1908; The Advent of Arthur, by Enid L. Hunt, 1908; Cleges, translated from Old English by Jessie L. Weston, 1901; Crop-eared Boy, translated from Welsh by R. A. S. Macalister, 1908; Eagle-Boy, translated from Welsh by R. A. S. Macalister, 1908; Ex Calibur, drama, by Ralph A. Cram, 1909; Galahad, by Norley Chester, 1907; Richard Hovey, drama, 1907; M. B. Sterling, 1908; Gawain, by Jessie L. Weston, 1903; Charlton M. Lewis, 1903; The Grail, by Ferris Greenslet, 1902; Richard Hovey, drama, 1907; R. Kralik, 1907; Henry James, an outline of the version of the legend in description of the Abbey frescoes, 1907; Norley Chester, 1907; [Miss E. E. Siddal, a drawing, 1909:] Guinevere, drama, by Richard Hovey, 1907 (see also Lancelot); Historia Britonum, translated by Sebastian Evans, 1904; Iseult's Return, by W. W. Newell, 1908 (see also Tristan); Knight of the Lion, from Chrestien de Troyes, W. F. Harvey, 1902; Lohengrin, by Oliver Huckle, from Wagner, 1905; Norley Chester, 1907; Lady of the Fountain, from
the *Mabinogion*, by W. F. Harvey, 1902; *Lady of King Arthur's Court*, by Sara H. Sterling, from Malory, 1907; *Lancelot*, by Richard Hovey, drama, 1907; H. Pyle, 1907; *Lanval*, by Jessie L. Weston, from Marie de France, 1900; T. E. Ellis (pseudonym of Lord Howard de Walden), drama, 1908; *L'Heaux desconnus*, by Jessie L. Weston, translated from Old English, 1901; *Mabinogion*, translated by A. Nutt, 1902; *Merlin*, by R. A. S. Macalister, translated from Irish, 1903; Richard Hovey, drama, 1907; *Morien*, by Jessie L. Weston, translated from the Dutch *Lancelot*, 1901; *Oliver and Arthur*, by William Leighton and Eliza Barrett, translated from the German of Wilhelm Liely, 1903; *Perceval*, by J. P. Jackson, drama, translation of Wagner, 1900; Oliver Huckel, a poetic paraphrase of Wagner, 1903; C. G. Kendall, *Tannhäuser*, in which *Perceval* appears as a character, 1903; *Perceforest*, reprint of the 1531 French version, 1906; *Taliesen*, by Richard Hovey, drama, 1907; *Tristan*, by Joseph Bédier, a translation and reconstruction, 1900; H. Belloc, a translation of Bédier into English, 1900;*a* J. Zeidler, a translation, 1901; M. Lokes, a translation of Bédier into Dutch, 1903; Elizabeth Colwell, poem, 1907; R. Le Gallienne, translation of Wagner, 1909; Eddy Marix, drama, 1905; Ernst Hardt, *Tannris der Narr*, 1909. A drama has been announced, to be played by Sarah Bernhardt, written by Louis Artus, the pseudonym of a distinguished French scholar.

**Yale University**

*A new edition by Bédier, with illustrations by Maurice Lalan, has been issued by Piazza et Cie., Paris, 1910.*