Tennyson's Pivotal Idyll: "Pelleas and Ettarre"

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Tennyson's "Pelleas and Ettarre" has only one known source, that by Sir Thomas Malory. But in the Malory version, the tale of Pelleas and Ettard[1] is only a passing incident, taking up a mere nine pages (pp.163-172 of the one thousand twenty-six pages that make up *The Works of Sir Thomas Malory*.[2] Furthermore, these nine Pelleas and Ettard pages are by no means prominent, and in fact are not even given their own title, but instead are buried in the "Gawain, Yvain and Marhalt" subsection[3] of the book "The Tale of King Arthur," which itself is only one of eight books making up Malory's *Works*. Moreover, "The Tale of King Arthur" is only the first of the eight books of the Arthurian material.[4] So, in Malory's *Works,* the story of Pelleas and Ettard takes place early on in the Arthur story, five books before even the Grail material, and almost as far removed from the Death of Arthur material, the last book, as it could possibly be.

By contrast, in Tennyson's *Idylls of the King*, "Pelleas and Ettare" is placed after the Grail Quest, as the ninth of twelve idylls, and the nine pages of Malory are expanded to seventeen pages, five hundred ninety-seven lines of poetry out of a total of nine thousand, nine hundred and eighty-nine lines. Thus, Tennyson develops the source material, which is less than 1% of the total material of Malory's *Works,* and makes it approximately 6% of the *Idylls*.[5] Even more significantly, he places "Pelleas and Ettarre" at a pivotal place in the *Idylls* — immediately after "The Holy Grail" and before the flight of Guinevere and revolt of Mordred. Perhaps most significantly of all, "Pelleas and Ettarre" ends with the line: "And Mordred thought, 'The time is hard at hand.'"[6] Something happens in the idyll that leads Mordred to consider the time to be ripe for revolt. One cannot help wondering what is was in the Malorian material which caught Tennyson's eye and induced him to give it this unexpected prominence.

Examining the dates that the various idylls were published also suggests the importance of "Pelleas and Ettarre" in the overall scheme of the *Idylls*. The first set of idylls was published in 1859, and there were four of them: "Enid," "Vivian," "Elaine," and "Guinevere."[7] In December of 1869; Tennyson published *The Holy Grail and Other Poems*, which was made up of "The Coming of Arthur," "The Holy Grail," "Pelleas and Ettarre," and "The Passing of Arthur." It is important to note that Tennyson included "Pelleas and Ettarre" amongst the idylls of central importance — between "The Coming of Arthur" and "The Passing of Arthur," which provide the beginning and end of the *Idylls* — and immediately after "The Holy Grail," the end of which has Arthur summing up the failure of the Grail Quest:

And spake I not too truly, O my knights?
Was I too dark a prophet when I said
To those who went upon the Holy Quest,
That most of them would follow wandering fires,
Lost in the quagmires? -- lost to me and gone,
And left me gazing at a barren board,
And a lean Order -- scarce return'd to a tithe.[8]

In 1871, Tennyson published "The Last Tournament," which is placed between "Pelleas and Ettarre" and "Guinevere." So, by 1871, the order and content of the last half of the *Idylls* is set, with "Pelleas and Ettarre" and "The Last Tournament" bridging the gap between "The Holy Grail" and "Guinevere," forming the hinge between the failed Grail Quest and the ultimate downfall of Camelot.

But in spite of this, "Pelleas and Ettarre" has received little critical attention in relation to the fall of Camelot -- in fact, little attention at all. Of the small number of articles and pages in books dedicated to "Pelleas and Ettarre," most of the studies focus on comparing the characters and themes in "Pelleas and Ettarre" to those in other, especially earlier, idylls.[9] Kerry McSweeney — who places "Pelleas and Ettarre" along with "Balin and Balan" and "The Last Tournament" in a grouping she calls the "Tristam group," and whose article is an examination of these three idylls "without reference to the other groups of idylls"[10] — notes that idylls of the Tristam group "are usually viewed by commentators from the philosophical and moral perspectives provided by the Holy Grail group ["The Holy Grail," "The Coming of Arthur," "The Passing of Arthur"] and the Guinevere group ["Gareth and Lynette," the two Geraint and Enid poems, "Merlin and Lancelot," "Lancelot and Elaine," "Guinevere"]." [11]

A second study using "philosophical and moral perspectives" is by Lawrence Poston III,[12] in which he concludes: "If 'The Holy Grail' explores the worthiness of men to perceive what is ideal, 'Pelleas and Ettarre' excoriates those who idealize what is all too transitory and human."[13] The problem with his article is that it, like the majority, looks back to earlier idylls, contrasting them with "Pelleas and Ettarre," not explaining its significance to what happens in the last third of the *Idylls*. However, I would argue that the moral perspective in examining the idyll is an important element of our understanding of "Pelleas and Ettarre."

Certainly, the moral perspective was one that Tennyson himself at least somewhat endorsed; criticism of the *Idylls* by Conde Benoist Pallen — begun as an 1885 article, more fully developed into a series of short studies published in 1895, and finally published altogether in a slim volume in 1904, humbly titled *The Meaning of the Idylls of the King*[14] — is based on the moral (and some would say heavy-handedly moral

perspective. The book's flyleaf has a reproduction of a letter Tennyson wrote to Pallen that reads: "Sir, I thank you for your critique on the Idylls of the King. You see further into their meaning than most of my commentators have done. Yours faithfully, Tennyson." And, although the letter is dated April 4, 1885, and thus in it Tennyson could only be referring to Pallen's article written in 1885, one can assume that Pallen's method of interpreting from a moral perspective was consistent throughout his studies.

But most importantly, Pallen provides some insight centered around the last line of "Pelleas and Ettarre" — "And Mordred thought: 'The time is hard at hand.'" He writes:

> Until now the sin of Lancelot and the Queen had been working in the veins, subtly and silently poisoning and sowing the seed of the wrath to come. In the idyll "Pelleas and Ettarre," it at last bursts forth in fury . . . Mordred, the traitor, has been waiting the fatal hour when he might strike, in the assurance that the sin of the flesh has undermined the fair structure of the Round Table. In "Geraint and Enid," the shadow of the great sin had fallen ominously but not fatally; in "Balin and Balan" it leads to violence and disaster in the slaughter of two brothers; [but] in "Pelleas and Ettarre," it blasts the great ideal of the Round Table and rolls its black wave to the foot of the throne itself.[15]

Pallen points to the clearest indication that something monumental occurs in "Pelleas and Ettarre" — the last line of the idyll. An idyll that had begun with Pelleas, a promising young knight, coming to and being knighted by Arthur, ends with Mordred's thought of revolt foretelling doom. What began with youth, idealism, and hope ends with despair, anger, and a sense of impending destruction.

The way that Tennyson fashioned "Pelleas and Ettarre" to be the hinge of the *Idylls* can be seen through a detailed analysis of the internal structure as well as the idyll's place in the overall structure of the *Idylls*. Most important for this analysis are the symmetries, repetitions, and above all, redundant passages in the idyll. By "redundant passages," I mean those which do not move the plot along and which could be cut from the narrative without disrupting its logical sequence. This does not mean, of course, that they are "redundant" in the sense of being pointless. Rather, they have been included deliberately by Tennyson to make some non-narrative, and presumably thematic, point and are accordingly the clearest indicators of Tennyson's intentions, or it may be, inner anxieties.

If Tennyson's overall theme is the decline of Arthur and his idealistic vision of the Round Table, the hinge is the destruction of Pelleas, who represents the potential future of the Round Table — a young knight who is needed to fill one of the holes left from the Grail Quest. Instead,

by the end of the idyll, Pelleas sees Camelot and the ideals it embodies as a sham, filled with deceit and hypocrisy. Moreover, as the Pellan quote above indicates, the idyll is a hinge because it is the first concrete example of how the coming doom results from Guinevere and Lancelot's adulterous relationship.

A breakdown of "Pelleas and Ettarre" is required to aid in viewing its structure. The first thing to note about the structure is the beginning of the idyll, where there is a reversing of the chronological order. Chronologically, first Pelleas sets out for the tournament, then meets Ettarre, then arrives at court and is knighted by Arthur. But Tennyson reorders the events so that first the reader encounters Pelleas being knighted by Arthur, then Pelleas setting out, and lastly Pelleas meeting Ettarre. Tennyson does the reordering for a practical reason, but a striking effect.

Practically, putting Arthur at the very beginning provides a smooth transition between "The Holy Grail" and "Pelleas and Ettarre," because "The Holy Grail" ended with Arthur speaking — summarizing the failure of the quest and lamenting the loss of so many of his knights. The first lines of "Pelleas and Ettarre" have Arthur making "new knights to fill the gap/Left by the Holy Quest."[16] Pelleas then arrives and is knighted as one of these "new knights."

What is striking is that this reordering ultimately emphasizes the contrast between the beginning and end of the idyll, a contrast between Arthur's hope of rebuilding along with a young man's hope of becoming a knight of the Round Table, and the destruction of Pelleas' idealism and a sense that the Round Table is doomed. Moreover, the decline is presented as an uninterrupted slope; as the idyll progresses, the fortunes of Pelleas become increasingly worse. If the idyll had begun with Pelleas meeting Ettarre — who in the first one hundred lines is only rude and proud, not yet bent on disgracing Pelleas — and if Pelleas had then progressed to his meeting with Arthur, then the steady decline of Pelleas' fortunes would not be as pronounced.

In addition, if Ettarre were the first person in the idyll Pelleas met, then the contrast between Arthur and Guinevere would not be symmetrically established. But as the idyll stands, it begins with Pelleas meeting Arthur — feelings of renewal abound — and ends with Pelleas meeting Guinevere, and, in a mad rage, fleeing the court. The contrast is between Pelleas' feelings when he arrives and when he ultimately leaves. And the contrast pits Arthur the rebuilder against Guinevere the destroyer of knights, a charge leveled at Guinevere in Malory's "The Poisoned Apple" by many knights of the Round Table.[17] This symmetry is integral to Tennyson's blaming infidelity, particularly Guinevere's, for the destruction of the Round Table.

The importance of infidelity for Tennyson can be seen in arguably the most redundant scene in the whole idyll, where Guinevere rebukes Ettarre, and Ettarre then insults Guinevere. The context is that Pelleas has won the tournament, has given the golden circlet to Ettarre, but Ettarre has not given Pelleas a smile or kind words in return,

and seeing Pelleas droop,
Said Guinevere. "We marvel at thee much,
O damsel, wearing this unsunny face
To him who won thee glory!" And she said,
"Had you not held your Lancelot in your bower,
My Queen, he had not won." Wherat the Queen,
As one whose foot is bitten by an ant,
Glanced down upon her, turn'd, and went her way.[18]

It is an unusual exchange; Guinevere stands up for her belief in the courteous convention that a lady should be kind towards her champion. Ettarre responds by both belittling Pelleas' victory, saying that he only won because Lancelot was not there, and bringing up Guinevere and Lancelot's relationship, saying that Guinevere keeps Lancelot in her bower. This passage is redundant for the narrative but, by adding it, Tennyson is able to bring up Guinevere's adultery as well as the facts that knowledge of the adultery is becoming wide spread and that disrespect for the Queen is occurring as a result. Tennyson adds the passage to emphasize the theme of infidelity and hint at the damage this is causing.

Even more interesting in relation to the internal structure of the idyll is the parallel involving the simile "As one whose foot is bitten by an ant" and a later passage where Lancelot puts his heel on the fallen Pelleas and threatens to kill him. Both scenes have a member of the adulterous relationship having their foot or heel somehow in contact with their accusor: first, Ettare is the ant biting Guinevere's foot, second, Pelleas is the man under Lancelot's heel who has said he will "blaze the crime of Lancelot and the Queen."[19] The first scene has two women; the second two men. It places Pelleas at the same level as Ettarre. And indeed this is the case by the end of the idyll; Pelleas has undergone a change, losing his idealism and hating Arthur and all that court for their hypocrisy; like Ettarre, he is bitter and rude.

The reason for the change in Pelleas is additionally emphasized by his two dreams, one early in the idyll and the other after he is betrayed by Gawain. The first dream indicates Pelleas' idealism and love for everything he believes Camelot stands for. He lies down in a grove, closes his eyes, and:

Since he loved all maidens, but no maid
In special, half -awake he whisper'd, "Where?
O where? I love thee, tho' I know thee not.

For fair thou art and pure as Guinevere,
And I will make thee with my spear and Sword
As famous -- O my Queen, my Guinevere,
For I will be thine Arthur when we meet.[20]

Pelleas' second dream and -- just as important -- first words upon waking up are:

And gulfed his griefs in inmost sleep, so lay,
Till shaken by a dream, that Gawain fired
The hall of Merlin, and the morning star
Reel'd in the smoke, brake into flame, and fell.
He woke, and being ware of some one nigh,
Set hands upon him, as to tear him, crying,
"False! And I held thee pure as Guinevere."[21]

The parallels are striking. In the first dream, Pelleas places himself as a type, as an Arthur, and sees his as yet unknown love as his Guinevere. He calls his love fair and pure as she is. Of course, his love turns out to be Ettarre, who is false to Pelleas (although she thinks him dead as Guinevere is false to Arthur. Tennyson is inviting us to see a parallel between the Arthur-Guinevere-Lancelot triangle and the Pelleas-Ettarre-Gawain triangle.[22] And through this, when Pelleas dreams that Gawain sets fire to the hall of Merlin, we can also view this as Lancelot destroying the hall, and symbolically in a larger sense, the adultery of the court as causing the destruction of the Round Table and all it is ideally is meant to stand for. The morning star that reels from the smoke and falls from the sky burned up is the planet Venus, symbolic of love, and this is symbolic of love in Camelot dying. And in the second dream, Pelleas still thinks that Guinevere is "pure;" it is finding out from Percivale after waking up that she is not that causes Pelleas to go mad and rush off to Camelot. For Pelleas, and for Tennyson, Arthur's court has to be pure and true in order to succeed; once there is infidelity and betrayal, the ideal is ruined and Camelot is doomed to fall.

Two strange and redundant passages involving Pelleas which are not particularly useful for the internal structure of the idyll turn out to be structurally significant in relation to the idyll which follows after, "The Last Tournament," because they are strong suggestions that Pelleas is the Red Knight. And this is important because the Red Knight is a clear forerunner of future disaster. In both passages, parallels can be made between what Pelleas says and does in "Pelleas and Ettarre" and what the Red Knight says and does in "The Last Tournament." The first passage is when Pelleas, having found Gawain sleeping with Ettarre, rails against Ettarre's towers, harlots, Arthur, and knightly vows.[23] The Red Knight's message uses similar language and deals with similar themes, attacking Arthur's court, saying that his [the Red Knight's] towers are full of harlots,

his knights are liars and adulterers, but that his subjects are better than Arthur's because at least they are not hypocrites and do not "profess to be none other than themselves."[24] The parallels between the two speeches are too similar not to be intended.

The other redundant passage has Pelleas running over a beggar begging for alms. The only reason for having this is to demonstrate that Pelleas is a raging lunatic at this point in the idyll, self-destructive and destructive with no concern for anyone. And in "The Last Tournament," the churl who comes to Arthur with the Red Knight's message is "Maim'd" and "maul'd."[25] This cruelty to the lower classes and less fortunate by Pelleas and the Red Knight is a parallel intended to suggest again that they are the same person.

The impetus behind all the redundant passages, parallels, and symmetries seems to point in the same direction. Tennyson wanted to emphasize the idea that infidelity, betrayal, and lies caused the destruction of Arthur's court. But why did Tennyson go to such lengths to emphasize the infidelity as the cause of the fall of the Round Table? He took an insignificant episode from Malory's *Works* and made it the hinge of the *Idylls*. He added Arthur, Lancelot, and Guinevere into the story when the Malory version takes place near or in the Forest of Adventures, nowhere near Camelot, and no one connected to Camelot is anywhere to be seen with the exception of Gawain. Arthur, Lancelot, and Guinevere are not in the source.

The reasons Tennyson makes so many key changes can be traced to his anxiety over or aversion to male/female sexuality and his apparent distress over sexual sin, especially sexual betrayals. Simply put, Tennyson has a problem with sexual themes. In Malory, Arthur has questionable origins: Uther, Arthur's father, kills the duke of Tintagel and, having disguised himself as the duke (with help from Merlin , has sex with the duke's wife Igraine. In fact, it is a rape. Also in Malory, Mordred is the result of Arthur's incest with his own sister, and Galahad is the illegitimate son of Lancelot and Elaine. But in the *Idylls*, Tennyson throws doubt upon or rejects all three sexual sins: first, "The Coming of Arthur" is an attempt to refute any stains upon Arthur's origins (Arthur appears in a dragon-winged boat that ascended from the depths/descended from the heavens only to land at Merlin's feet[26] ; second, Arthur specifically says that Mordred is "no kin of mine;"[27] third, Percivale says that Lancelot has no children.[28]

Tennyson may well have chosen to use the Pelleas and Ettard material because Malory's story disturbed him so much — in Malory, Gawain is a sexual predator who betrays Pelleas, seduces Ettard, and completely gets away with it. Once Gawain has been found out, once he and Ettard have woken up with Pelleas' sword lying across their throats, Gawain simply

leaves -- "sir Gawayne made hym redy and wente into the forest"[29] -- and drops out of the story. Malory does not condemn Gawain at all, nor does anything that happens in the story even hint at any potential damage to Camelot being brought about by Gawain's actions. There certainly is no mention of Pelleas having a dream of Gawain firing the hall of Camelot, as is in Tennyson.

In fact, Malory's story contains little tragedy and no feelings of impending doom; it can be viewed in terms of a simple male revenge fantasy or a even a *fabliau.* As the simple male revenge fantasy, we have the eventual triumph of a jilted lover. Male X [Pelleas] loves Female X [Ettard], but Female X does not love him back, instead having sex with Male Y [Gawain]. Male X then gets a different female, Female Y [Nineve -- the Lady of the Lake], who will love him, and Male X goes off with Female Y. Meanwhile, Female X now loves Male X but cannot have him and thus dies pining for him. The extra is the fact that Nineve puts a spell on Ettard so that she loves and pines away for Pelleas. In effect, the story has a happy ending for Pelleas; he ends up with Nineve who loves him, and Ettard dies when she cannot have the man who she had earlier spurned so earnestly.

Viewed in terms of a *fabliau*, Malory seems to indicate that Gawain's seduction of Ettard is a source of amusement or at least bemusement along the lines of: "are not women strange? When given the choice between the good man or the bad, they inevitably pick the bad." This theme runs through Malory's story; Ettard does not want the chivalrous, valiant Pelleas but sleeps with lying, deceitful Gawain. And at the beginning of the Pelleas and Ettard story, a damsel has the choice between a valiant knight and a dwarf — in Malory and the French Romances, dwarves are always scoundrels and usually surly as well -- and the damsel goes off with the dwarf. This certainly is one of Malory's central messages in the story because Malory does not blame Ettard for being tricked by Gawain; Malory only blames her for not loving Pelleas.

But Tennyson seems to find this idea of women picking the "bad" men over the "good" threatening, especially in conjunction with the idea that the immoral men get away with seducing women. One gets the sense that for Tennyson, if immoral behavior succeeds, then anyone can get away with it and the very fabric of society tears. So, for Tennyson, sin must be punished, otherwise there could be complete social breakdown, or, more particularly for Tennyson, the fall of an empire due to moral corruption that he alludes to in his "To the Queen" that appears at the end of the *Idylls*.

In the section "To the Queen," we have the clearest indication of Tennyson's feelings about the sexual morality in Malory's *Works* as a whole, where he attacks Malory as "one/ Touched by the adulterous finger

of a time/That hover'd between war and wantonness."[30] So it seems that Tennyson does not like the morality expressed in Malory's *Works*; he viewed it as being touched, read "tainted," by adultery and wantonness, and, because these sexual indiscretions are not necessarily condemned by Malory, Tennyson has a problem with the material. So he reworks it to show how terrible such sexual betrayals are and what horrific damage they cause.

Tennyson puts this in direct fashion in "Guinevere," when he has Arthur blame Guinevere for the demise of the Round Table:

Then came thy shameful sin with Lancelot;
Then came the sin of Tristram and Isolt;
Then others, following these my mightiest knights,
And drawing foul ensample from fair names,
Sinn'd also, till the loathsome opposite
Of all my heart had destined did obtain,
And all thro' thee![31]

This is not to say that Arthur fails to blame Mordred and the traitors who are in open revolt against Arthur elsewhere for the demise of the Round Table, but the passage illustrates that Tennyson, first and foremost, blames Guinevere and the adultery. In fact, in Tennyson's presentation, there would have been no revolt without the adultery and the lax sexual attitudes accompanying it. Vital incidents in Malory, such as the incestuous birth of Mordred, and the unprovoked killing of Gawain's brothers by Lancelot, have simply been deleted as causes, and in effect replaced by the disillusionment of Pelleas.

In this way, an insignificant episode in Malory, occurring near the beginning of Malory's Arthurian story, and containing no hint of the Lancelot - Guinevere affair, is turned into "Pelleas and Ettarre," the pivotal idyll, where the affair comes to light and a young, idealistic knight turns into a raging lunatic, altogether signifying that the end is coming, the fall of the Round Table. Just as what I have called the "redundant" passages in the idyll of "Pelleas and Ettare" give the strongest clue as to its thematic center, so the equally narratively redundant idyll of "Pelleas and Ettare" itself (together with its associated echoes and codas in "The Last Tournament" give the strongest clue as to the thematic structure of the *Idylls of the King* as a whole.

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NOTES

1. In Malory, their names are Pelleas and Ettard.
2. Malory, Sir Thomas. *The Works of Sir Thomas Malory*. 3rd edition. Ed. by Eugene Vinaver. Revised by P. J. C. Field. 3 vols. (Oxford: Oxford UP, 1990 .
3. Chapter VI of "The Tale of Arthur."

4. The eight books in order are: "The Tale of King Arthur," "The Tale of the Noble King Arthur that Was Emperor Himself through Dignity of his hands," "The Noble Tale of Sir Lancelot du Lac," "The Tale of Sir Gareth," "The Book of Sir Tristam de Lyones," "The Tale of the Sangreal," "The Book of Sir Launcelot and Queen Guinevere," and "The Most Piteous Tale of the Mort Arthur Saunz Guerdon."
5. In P. J. C. Field's edition, the total number of pages of *The Works*, minus the title pages, rubrics, and commentary, is 1026. Pelleas and Ettard is 9 pages. This works out to the Pelleas and Ettard episode taking up 0.877% of the total. In J. M. Gray's edition, the *Idylls of the King*, minus the "Dedication" and "To the Queen," total 9,870 lines of poetry. "Pelleas and Ettarre" is 597 lines long, working out to 6.05% of the *Idylls*.
6. See ll. 597, Alfred Lord Tennyson. "Pelleas and Ettarre," *Idylls of the King*. Ed. J. M. Gray, (London: Penguin, 1996 .
7. In 1870, "Enid" was expanded and divided into "The Marriage of Geraint" and "Geraint and Enid;" "Vivian" was changed to "Merlin and Vivian;" "Elaine" was changed to "Lancelot and Elaine."
8. See ll. 884-890. "The Holy Grail."
9. John Reed, in his *Perception and Design in Tennyson's Idylls of the King* (Ohio: Ohio UP, 1969 comes the closest to explicating the significance of "Pelleas and Ettarre" to the fall of Camelot: "The Order is certainly seriously challenged now from within by the defection of such a promising young man as Pelleas, but the combat remains at a superficial level" (p. 109 . But he does not put as much emphasis upon the idyll as I feel it warrants.
10. "Tennyson's Quarrel with Himself," *Victorian Poetry* 15 (1977 ; 49-59.
11. Ibid. p. 50.
12. "'Pelleas and Ettare:' Tennyson's 'Troilus'." *Victorian Poetry* 4 (1966 : 199-204.
13. Ibid. p. 204. .
14. The full bibliographic reference is *The Meaning of the Idylls of the King: an Essay in Interpretation*, (New York: American Book Company, 1904 .
15. Ibid. p. 93.
16. See ll. 1-2, "Pelleas and Ettarre."
17. See p. 1054, vol. II, *Works of Sir Thomas Malory*.
18. See ll, 171-178, "Pelleas and Ettarre."
19. See l. 558, "Pelleas and Ettare."
20. See ll. 39-45, "Pelleas and Ettarre."
21. See ll. 506-512, "Pelleas and Ettarre."
22. John Reed also points this out in *Perception and Design*, p. 102.
23. See ll. 452-476, "Pelleas and Ettarre."
24. See ll. 77-86, "The Last Tournament."
25. See l. 75, "Pelleas and Ettarre."
26. See ll. 370-385, "Pelleas and Ettarre."
27. See l. 570, "Guinevere."
28. See ll. 143-148, "The Holy Grail."
29. See p. 171, vol. I, *Works of Sir Thomas Malory.*
30. See ll. 42-44, "Pelleas and Ettarre."
31. See ll. 484-490, "Guinevere."