

**TENNYSON GUINEVERE,
WITH INTRODUCTION
AND NOTES**

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Tennyson Guinevere, with Introduction and Notes by G. C. Macaulay

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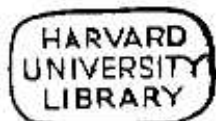
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PREFACE.

THIS edition of *Guinevere* is uniform with that of *The Coming of Arthur* and *The Passing of Arthur*, by Mr. F. J. Rowe of the Presidency College, Calcutta, and with my own editions of *Gareth and Lynette*, *The Marriage of Geraint*, *Geraint and Enid*, and *The Holy Grail*. For a general account of Tennyson's poetry, and especially of the *Idylls of the King*, I may be permitted to refer to Mr. Rowe's Introductions.

It is difficult for any except practical teachers to realise how much help is needed by young students in order that they may understand and appreciate what they read in English literature, and often the more apparently simple a passage is, the more it needs a note, in order that its full meaning may not be missed. This must be my apology for having explained in the notes many things which may be thought to be already sufficiently obvious. I have found myself, and my own experience has been confirmed by others, that there is hardly anything which school-boys of fair intelligence are not capable of misunderstanding, and I have gradually, and rather unwillingly, become convinced, that it is better to make the notes too many than too few. Especially it is desirable, with a view to those who are reading only a

single idyll, that frequent references should be given to the others of the same series, in order to make their continuity more evident, and that parallel passages should be quoted from Tennyson generally, to illustrate points of style and the usage of words. In the introduction I have endeavoured to make clear the general plan of the *Idylls of the King* and the relation of *Guinevere* to the rest, while at the same time I have quoted enough of Malory's *Morte Darthur* to enable the reader to understand something of Tennyson's manner of dealing with the sources from which his stories are drawn. Etymologies of words have been noted where they seemed to supply illustration of their meaning, and for this I have used Dr. Skeat's *Etymological Dictionary*. For the quotations from Malory I have used the Globe edition of the *Morte Darthur* with modernised spelling, as more intelligible to youthful readers. Other obligations are acknowledged as they occur.

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INTRODUCTION.

THE idyll of *Guinevere* was published first in 1859 as one of that group of four studies of female character from the Arthurian cycle, which first had the title *Idylls of the King*. These were *Enid*, *Vivien*, *Elaine*, and *Guinevere*, and of them the last alone has remained without change of title. After an interval of ten years in 1869 appeared another volume, *The Holy Grail and Other Poems*, including *The Coming of Arthur*, *The Holy Grail*, *Pelleas and Ettare*, and *The Passing of Arthur*, the last being the *Morte d'Arthur* published in 1842, with some additions; in 1871 *The Last Tournament*, in 1872 *Gareth and Lynette*, and finally in 1885 *Balin and Balan* were added, and the whole was arranged in a series of twelve idylls (*Enid* being divided into two), in which *The Coming of Arthur* serves as introduction and *The Passing of Arthur* as conclusion, while the remaining ten have as a general title *The Round Table*.

I.

Before the appearance of the volume containing the *Holy Grail*, in 1869, it was impossible to form a con-