

# מרלין

## מרלין – ויקיפדיה

[he.wikipedia.org/wiki/מרלין](http://he.wikipedia.org/wiki/מרלין) ▼ [Translate this page](#) Hebrew Wikipedia ▼

**מרלין** (Merlin) ידוע כמכשף רב-העוצמה המופיע במחזור אגדות המלך ארתור. התיאור המקובל של הדמות נכתב לראשונה ב"היסטוריה רגום בריטניה" לג'פרי ממונמות', שמהווה למעשה ...

## merlin - Free definitions by Babylon

[www.babylon.com/definition/merlin/Hebrew](http://www.babylon.com/definition/merlin/Hebrew) ▼ [Translate this page](#)

**מרלין** (Merlin) ידוע כמכשף רב-העוצמה המופיע במחזור אגדות המלך ארתור. התיאור המקובל של הדמות נכתב לראשונה ב"היסטוריה רגום בריטניה" לג'פרי ממונמות', שמהווה למעשה ...

## מרלין עונה 2 לצפייה ישירה

[www.צפייהישירה.net/2-מרלין-עונה-2](http://www.צפייהישירה.net/2-מרלין-עונה-2) ▼ [Translate this page](#)

**מרלין** (Merlin) ידוע כמכשף רב-העוצמה המופיע במחזור אגדות המלך ארתור. התיאור המקובל של הדמות נכתב לראשונה ב"היסטוריה רגום בריטניה" לג'פרי ממונמות', שמהווה למעשה ...

## מרלין עונה 1 לצפייה ישירה

[www.צפייהישירה.net/1-מרלין-עונה-1](http://www.צפייהישירה.net/1-מרלין-עונה-1) ▼ [Translate this page](#)

**מרלין** (Merlin) ידוע כמכשף רב-העוצמה המופיע במחזור אגדות המלך ארתור. התיאור המקובל של הדמות נכתב לראשונה ב"היסטוריה רגום בריטניה" לג'פרי ממונמות', שמהווה למעשה ...

## אביו של הדג נמו | ישראוורדס-פתרון ועזרה בתשחץ!

[www.israwords.com/אביו-של-הדג-נמו](http://www.israwords.com/אביו-של-הדג-נמו) ▼ [Translate this page](#)

(Merlin) ידוע כמכשף רב-העוצמה המופיע במחזור אגדות המלך ארתור. (מרלין) - Apr 14, 2013 ... התיאור המקובל של הדמות נכתב לראשונה ב"היסטוריה רגום בריטניה" לג'פרי ממונמות', ...

## מכרות נטושים | Peter Alexander Hay

[zviah.wordpress.com/tag/peter-alexander-hay/](http://zviah.wordpress.com/tag/peter-alexander-hay/) ▼ [Translate this page](#)

מֵאָז **מרלין** לשָׁדָה שְׁלוֹ הַחֲזִיר מְלֹא חֹב הַבְּעֵתָהּ. .... **מרלין** – Merlin, הקוסם - Jan 29, 2013  
האגדי, פותה ע"י "הגבירה מהאגם" ובכישופה, ננעל למוות איטי בגומחת ...

مَيرلِين



## **Μέρλιν ο Μάγος - Βικιπαίδεια**

[el.wikipedia.org/.../Μέρλιν\\_ο\\_Μάγος](http://el.wikipedia.org/.../Μέρλιν_ο_Μάγος) ▾ [Translate this page](#) [Greek Wikipedia](#) ▾

Ο **Μέρλιν**, (Merlin) βασική μορφή του αρθουριανού κύκλου εμφανίζεται στα υπάρχοντα αρχεία (Armes Prydein, Y Gododdin) από τις αρχές του 10ου αιώνα ως ...

## **Μέρλιν (τηλεοπτική σειρά) - Βικιπαίδεια**

[el.wikipedia.org/.../Μέρλιν\\_\(τηλεοπτι...](http://el.wikipedia.org/.../Μέρλιν_(τηλεοπτι...) ▾ [Translate this page](#) [Greek Wikipedia](#) ▾

Το **Μέρλιν** είναι ένα βρετανικό τηλεοπτικό πρόγραμμα φαντασίας-περιπέτειας από τους Τζούλιαν Τζόουνς, Τζέικ Μίτσι, Τζούλιαν Μέρφι και Τζόνι Καπς. Άρχισε να ...

## **Μέρλιν (κύκλος 1) - Βικιπαίδεια**

[el.wikipedia.org/.../Μέρλιν\\_\(κύκλος\\_...](http://el.wikipedia.org/.../Μέρλιν_(κύκλος_...) ▾ [Translate this page](#) [Greek Wikipedia](#) ▾

Ο Κύκλος ένα του **Μέρλιν**, μια Βρετανική τηλεοπτική σειρά φαντασίας, ξεκίνησε στις 20 Σεπτεμβρίου του 2008 και έληξε στις 13 Δεκεμβρίου του 2008. Τα μόνιμα ...

## **Merlin - Μέρλιν Season 6 (2013) Δείτε online με ελληνικούς ...**

[tainiomania.ucoz.com/load/seir/1/21-1-0-2280](http://tainiomania.ucoz.com/load/seir/1/21-1-0-2280) ▾ [Translate this page](#)

Οι πρώτες φήμες για τη συνέχιση της τηλεοπτικής σειράς «**Merlin**» εμφανίστηκε κατά τη διάρκεια της εκπομπής της πέμπτης σεζόν. Οι Διάσημοι βρετανικοί πόροι ...

## **Μέρλιν / Merlin (2008-2012) 1,2,3,4,5ος Κύκλος Δείτε online ...**

[tainiomania.ucoz.com/...merlin.../21-1-0-3609](http://tainiomania.ucoz.com/...merlin.../21-1-0-3609) ▾ [Translate this page](#)

Το **Μέρλιν** είναι ένα Βρετανικό τηλεοπτικό πρόγραμμα φαντασίας-περιπέτειας από τους Τζούλιαν Τζόουνς, Τζέικ Μίτσι, Τζούλιαν Μέρφι και Τζόνι Καπς. Άρχισε να ...

## **Μέρλιν ο μάγος in English - Greek-English Dictionary - Glosbe**

[glosbe.com](http://glosbe.com) ▸ [Greek-English Dictionary](#) ▾

Ο **Μέρλιν**, ο Μάγος σ ' έφερε σε μένα όταν γεννήθηκες... και με διέταξε να σε μεγαλώσω σαν δικό μου παιδί, Merlin the magician brought you to me when you were ...

# مرلین (مجموعه تلویزیونی)

## ۲ منابع

- مشارکت‌کنندگان ویکی‌پدیا، «Merlin (TV series)»، ویکی‌پدیای انگلیسی، دانشنامهٔ آزاد (بازیابی در ۴ سپتامبر ۲۰۱۱).

## ۳ پیوند به بیرون

- مرلین (مجموعه تلویزیونی) در بانک اطلاعات اینترنتی فیلم‌ها (IMDb)

**مرلین** (به انگلیسی: Merlin) نام مجموعه‌ی تلویزیونی بریتانیایی در قالب فانتزی و ماجراجویی است. پخش این مجموعه از بی‌بی‌سی در تاریخ ۲۰ سپتامبر ۲۰۰۸ آغاز شد، و تا سال ۲۰۱۲ ادامه پیدا کرد. این مجموعه بر اساس افسانه‌های مرلین و رابطه او با شاه آرتور است. اما متفاوت‌تر از نسخه‌های سنتی از افسانه‌های هم‌عصر است هم‌اکنون شبکه‌ی بی‌ام‌سی حق پخش این برنامه را خریداری کرده است.

## ۱ بازیگران

### ۱.۱ بازیگران اصلی

- **کالین مورگان** در نقش مرلین
- **برادلی جیمز** در نقش آرتور
- **آنجل کولبی** در نقش گوئن
- **کتی مک‌گراث** در نقش مورگانا
- **آنتونی هد** در نقش اوتر
- **ریچارد ویلسون** در نقش گایوس
- **جان هارت** (صدای اژدها)

### ۲.۱ سایر بازیگران

- **ناتانیل پارکر** در نقش آگرواین
- **امیلیا فاکس** در نقش مورگانوس
- **ایبئوین مک‌کین** در نقش سر گواین
- **روپرت یانگ** در نقش سر لئون
- **تام هاپر** در نقش سر پرسیوال
- **سانتیاگو کاباررا** در نقش سر لانگسلوت
- **ایسا باترفیلد** در نقش کودکی موردرد
- **الکساندر ولاهوس** در نقش بزرگسالی موردرد
- **جانت مونت‌گومری** در نقش میتیان
- **میشله رایان** در نقش نموئر
- **جورجیا مافت** در نقش ویویان
- **میراندا ریسون** در نقش ایزالده
- **هالیدی گراینگر** در نقش سوفیا

## ۴ منابع متن و تصویر، مشارکت‌کنندگان و مجوزها

### ۱.۴ متن

- مرلین (مجموعه تلویزیونی) منبع: [http://fa.wikipedia.org/wiki/%D9%85%D8%B1%D9%84%DB%8C%D9%86%20\(%D9%85%D8%AC%D9%85%D9%88%D8%B9%D9%87%20%D8%AA%D9%84%D9%88%DB%8C%D8%B2%DB%8C%D9%88%D9%86%DB%8C\)?oldid=13365965](http://fa.wikipedia.org/wiki/%D9%85%D8%B1%D9%84%DB%8C%D9%86%20(%D9%85%D8%AC%D9%85%D9%88%D8%B9%D9%87%20%D8%AA%D9%84%D9%88%DB%8C%D8%B2%DB%8C%D9%88%D9%86%DB%8C)?oldid=13365965) مشارکت‌کنندگان: ZéroBot، EmausBot، Behnam mancini، RedBot، Kasir، Xqbot، Lucas-bot، زاید الوصف، ChuispastonBot، WikitanvirBot، Rezabot، Kasirbot، Ali ringo، Keivan.f، H.b.sh، MahdiBot، Dexbot، YFdyh-bot، Fatemibot و ناشناس: 1

### ۲.۴ تصاویر

- پرونده: **Video-x-generic.svg** منبع: <http://upload.wikimedia.org/wikipedia/commons/e/e7/Video-x-generic.svg> مجوز: Public domain مشارکت‌کنندگان: The Tango! Desktop Project هنرمند اصلی: The people from the Tango! project

### ۳.۴ محتوای مجوز

- Creative Commons Attribution-Share Alike 3.0

# Merlin

## Wikibook

# Contents

<b>1</b>	<b>Merlin</b>	<b>1</b>
1.1	Name and etymology . . . . .	1
1.2	Geoffrey's sources . . . . .	2
1.2.1	Merlin Ambrosius, or Myrddin Emrys . . . . .	2
1.3	Later adaptations of the legend . . . . .	3
1.4	Fiction featuring Merlin . . . . .	5
1.5	See also . . . . .	6
1.6	References . . . . .	6
1.7	Bibliography . . . . .	7
1.8	External links . . . . .	7
<b>2</b>	<b>Myrddin Wyllt</b>	<b>9</b>
2.1	In Welsh literature . . . . .	9
2.2	Geoffrey of Monmouth . . . . .	10
2.3	References . . . . .	10
2.3.1	Notes . . . . .	10
2.3.2	Sources . . . . .	10
2.4	External links . . . . .	10
<b>3</b>	<b>King Arthur</b>	<b>11</b>
3.1	Debated historicity . . . . .	12
3.2	Name . . . . .	13
3.3	Medieval literary traditions . . . . .	14
3.3.1	Pre-Galfridian traditions . . . . .	14
3.3.2	Geoffrey of Monmouth . . . . .	15
3.3.3	Romance traditions . . . . .	16
3.4	Decline, revival, and the modern legend . . . . .	18
3.4.1	Post-medieval literature . . . . .	18
3.4.2	Tennyson and the revival . . . . .	19
3.4.3	Modern legend . . . . .	19
3.5	See also . . . . .	20
3.6	Notes . . . . .	21
3.7	References . . . . .	23

3.8	External links . . . . .	27
3.9	Text and image sources, contributors, and licenses . . . . .	28
3.9.1	Text . . . . .	28
3.9.2	Images . . . . .	30
3.9.3	Content license . . . . .	31



# Chapter 1

## Merlin

For other uses, see [Merlin \(disambiguation\)](#).

“Merlyn” redirects here. For other uses, see [Merlyn \(disambiguation\)](#).

**Merlin** is a legendary figure best known as the wizard



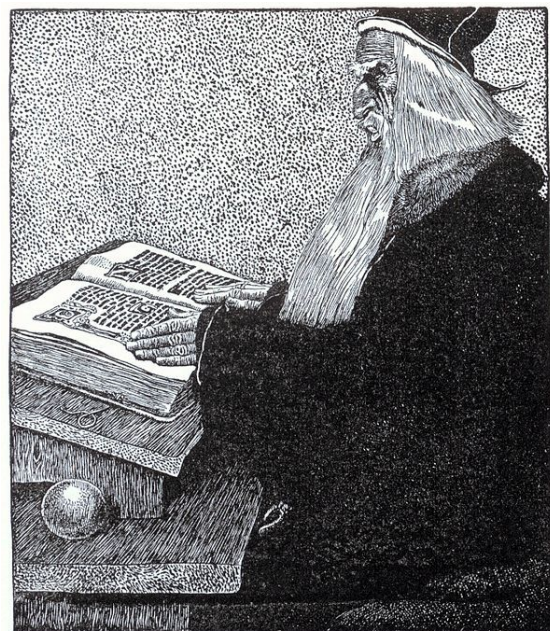
*Merlin reciting his poems, as illustrated in the French book from the 13th century “Merlin”, by Robert de Boron.*

featured in Arthurian legend. The standard depiction of the character first appears in Geoffrey of Monmouth's *Historia Regum Britanniae*, written c. 1136, and is based on an amalgamation of previous historical and legendary figures. Geoffrey combined existing stories of Myrddin Wyllt (Merlinus Caledonensis), a North Brythonic prophet and madman with no connection to King Arthur, with tales of the Romano-British war leader Ambrosius Aurelianus to form the composite figure he called **Merlin Ambrosius** (Welsh: *Myrddin Emrys*). He is allegedly buried in the Broceliande forest, near Paimpont in Brittany.

Geoffrey's rendering of the character was immediately popular, especially in Wales.<sup>[1]</sup> Later writers expanded the account to produce a fuller image of the wizard. Merlin's traditional biography casts him as a cambion: born of a mortal woman, sired by an incubus, the non-

human from whom he inherits his supernatural powers and abilities.<sup>[2]</sup> The name of Merlin's mother is not usually stated but is given as Adhan in the oldest version of the *Prose Brut*.<sup>[3]</sup> Merlin matures to an ascendant sagehood and engineers the birth of Arthur through magic and intrigue.<sup>[4]</sup> Later authors have Merlin serve as the king's advisor until he is bewitched and imprisoned by the Lady of the Lake.<sup>[4]</sup>

### 1.1 Name and etymology



*The Enchanter Merlin, by Howard Pyle from The Story of King Arthur and His Knights. (1903)*

The name “Merlin” derives from the Welsh *Myrddin*, the name of the bard Myrddin Wyllt, one of the chief sources for the later legendary figure. Geoffrey of Monmouth Latinised the name to *Merlinus* in his works. The medievalist Gaston Paris suggests that Geoffrey chose the form *Merlinus* rather than the regular *Merdinus* to avoid a resemblance to the Anglo-Norman word *merde* (from Latin *merda*), for faeces.<sup>[5]</sup>

Clas Myrddin, or *Merlin's Enclosure*, is an early name for Great Britain stated in the Third Series of Welsh Triads.<sup>[6]</sup>

The Celtist A. O. H. Jarman suggests the Welsh name *Myrddin* (Welsh pronunciation: [ˈmərðɪn]) was derived from the toponym *Caerfyrddin*, the Welsh name for the town known in English as Carmarthen.<sup>[7]</sup> This contrasts with the popular but false folk etymology that the town was named for the bard. The name Carmarthen derives from the town's previous Roman name, *Moridunum*,<sup>[5][7]</sup> itself derived from Celtic Brittonic *\*moridunon*, "sea fortress."<sup>[8]</sup>

## 1.2 Geoffrey's sources

Geoffrey's composite Merlin is based primarily on *Myrddin Wyllt*, also called *Merlinus Caledonensis*, and Aurelius Ambrosius, a mostly fictionalised version of the historical war leader *Ambrosius Aurelianus*.<sup>[9]</sup> The former had nothing to do with Arthur: in British poetry he was a bard driven mad after witnessing the horrors of war, who fled civilization to become a wild man of the wood in the 6th century.<sup>[10]</sup> Geoffrey had this individual in mind when he wrote his earliest surviving work, the *Prophetiae Merlini* (*Prophecies of Merlin*), which he claimed were the actual words of the legendary madman.

Geoffrey's *Prophetiae* do not reveal much about Merlin's background. When he included the prophet in his next work, *Historia Regum Britanniae*, he supplemented the characterisation by attributing to him stories about Aurelius Ambrosius, taken from Nennius' *Historia Brittonum*. According to Nennius, Ambrosius was discovered when the British king *Vortigern* was trying to erect a tower. The tower always collapsed before completion, and his wise men told him the only solution was to sprinkle the foundation with the blood of a child born without a father. Ambrosius was rumoured to be such a child, but when brought before the king, he revealed the real reason for the tower's collapse: below the foundation was a lake containing two dragons who fought a battle representing the struggle between the Saxons and the Britons, which struggle suggested that the tower would never stand under the leadership of *Vortigern*, but only under that of Ambrosius. (This is why Ambrosius is 'given' the kingdom, or the 'tower' -- he tells *Vortigern* to go elsewhere and says 'I will stay here'. The tower is metaphorically the kingdom, which is the notional ability to beat the Saxons.) Geoffrey retells this story in *Historia Regum Britanniae* with some embellishments, and gives the fatherless child the name of the prophetic bard, Merlin. He keeps this new figure separate from Aurelius Ambrosius and, with regard to his changing of the original Nennian character, he states that Ambrosius was also called 'Merlin', that is, 'Ambrosius Merlinus'. He goes on to add new episodes that tie Merlin into the story of King Arthur and his predecessors, such as the bringing of the stones for Stonehenge from Preseli Hills in south-west Wales and Ireland.

Geoffrey dealt with Merlin again in his third work, *Vita Merlini*. He based the *Vita* on stories of the original 6th-century Myrddin. Though set long after his time frame for the life of "Merlin Ambrosius", he tries to assert the characters are the same with references to King Arthur and his death as told in the *Historia Regum Britanniae*.

### 1.2.1 Merlin Ambrosius, or Myrddin Emrys

Main article: *Ambrosius Aurelianus*

Geoffrey's account of Merlin Ambrosius' early life in the



*A giant helps Merlin build Stonehenge. From a manuscript of the Roman de Brut by Wace (British Library, Egerton 3208).*

*Historia Regum Britanniae* is based on the story of Ambrosius in the *Historia Brittonum*. He adds his own embellishments to the tale, which he sets in Carmarthen, Wales (Welsh: *Caerfyrddin*). While Nennius' Ambrosius eventually reveals himself to be the son of a Roman consul, Geoffrey's Merlin is begotten on a king's daughter by an incubus. The story of *Vortigern's* tower is essentially the same; the underground dragons, one white and one red, represent the Saxons and the British, and their final battle is a portent of things to come.

At this point Geoffrey inserts a long section of Merlin's prophecies, taken from his earlier *Prophetiae Merlini*. He tells only two further tales of the character. In the first, Merlin creates Stonehenge as a burial place for Aurelius Ambrosius. In the second, Merlin's magic enables Uther Pendragon to enter into Tintagel in disguise and father his son Arthur with his enemy's wife, Igraine. These episodes appear in many later adaptations of Geoffrey's account. As Lewis Thorpe notes, Merlin disappears from the narrative after this; he does not tutor and advise Arthur as in later versions.<sup>[4]</sup>

### 1.3 Later adaptations of the legend



Merlin, from the Nuremberg Chronicle (1493).

Several decades later, the poet Robert de Boron retold this material in his poem *Merlin*. Only a few lines of the poem have survived, but a prose retelling became popular and was later incorporated into two other romances. In Robert's account, as in Geoffrey's *Historia*, Merlin is begotten by a demon on a virgin as an intended Antichrist. This plot is thwarted when the expectant mother informs her confessor Blaise of her predicament; they immediately baptize the boy at birth, thus freeing him from the power of Satan. The demonic legacy invests Merlin with a preternatural knowledge of the past and present, which is supplemented by God, who gives the boy a prophetic knowledge of the future.

Robert de Boron lays great emphasis on Merlin's power to shapeshift, on his joking personality, and on his connection to the Holy Grail. This text introduces Merlin's master Blaise, who is pictured as writing down Merlin's deeds, explaining how they came to be known and preserved. Robert was inspired by Wace's *Roman de Brut*, an Anglo-Norman adaptation of Geoffrey's *Historia*. Robert's poem was rewritten in prose in the 12th century as the *Estoire de Merlin*, also called the Vulgate or Prose *Merlin*. It was originally attached to a cycle of prose versions of Robert's poems, which tells the story of the Holy Grail: brought from the Middle East to Britain by followers of Joseph of Arimathea, the Grail is eventually recovered by Arthur's knight Percival.

The Prose *Merlin* contains many instances of Merlin's shapeshifting. He appears as a woodcutter with an axe about his neck, big shoes, a torn coat, bristly hair, and a large beard. He is later found in the forest of Northumberland by a follower of Uther's disguised as an ugly man and tending a great herd of beasts. He then appears first



MERLIN AND VIVIEN - Illustration from *Legends & Romances of Brittany* by Lewis Spence, illustrated by W. Otway Cannell.

as a handsome man and then as a beautiful boy. Years later, he approaches Arthur disguised as a peasant wearing leather boots, a wool coat, a hood, and a belt of knotted sheepskin. He is described as tall, black and bristly, and as seeming cruel and fierce. Finally, he appears as an old man with a long beard, short and hunchbacked, in an old torn woolen coat, who carries a club and drives a multitude of beasts before him (Loomis, 1927).

The Prose *Merlin* later came to serve as a sort of prequel to the vast Lancelot-Grail, also known as the Vulgate Cycle. The authors of that work expanded it with the Vulgate *Suite du Merlin* (Vulgate Merlin Continuation), which describes King Arthur's early adventures. The Prose *Merlin* was also used as a prequel to the later Post-Vulgate Cycle, the authors of which added their own continuation, the *Huth Merlin* or Post-Vulgate *Suite du Merlin*.

In the *Livre d'Artus*, Merlin enters Rome in the form of a huge stag with a white fore-foot. He bursts into the presence of Julius Caesar and tells the emperor that only the wild man of the woods can interpret the dream that has been troubling him. Later, he returns in the form of a black, shaggy man, barefoot, with a torn coat. In another episode, he decides to do something that will be spoken of forever. Going into the forest of Brocéliande, he transforms himself into a herdsman carrying a club and wearing a wolf-skin and leggings. He is large, bent, black, lean, hairy and old, and his ears hang down to his

waist. His head is as big as a buffalo's, his hair is down to his waist, he has a hump on his back, his feet and hands are backwards, he's hideous, and is over 18 feet tall. By his arts, he calls a herd of deer to come and graze around him (Loomis, 1927).

These works were adapted and translated into several other languages. The Post-Vulgate *Suite* was the inspiration for the early parts of Sir Thomas Malory's English language *Le Morte d'Arthur*. Many later medieval works also deal with the Merlin legend. The Italian *The Prophecies of Merlin* contains long prophecies of Merlin (mostly concerned with 13th-century Italian politics), some by his ghost after his death. The prophecies are interspersed with episodes relating Merlin's deeds and with various Arthurian adventures in which Merlin does not appear at all. The earliest English verse romance concerning Merlin is *Arthur and Merlin*, which drew from the chronicles and the French Lancelot-Grail.

As the Arthurian myths were retold and embellished, Merlin's prophetic aspects were sometimes de-emphasised in favour of portraying him as a wizard and elder advisor to Arthur. On the other hand, in the Lancelot-Grail it is said that Merlin was never baptized and never did any good in his life, only evil. Medieval Arthurian tales abound in inconsistencies.

A manuscript found in Bath from the 1420s simply records a "Merlyn" as having helped Uther Pendragon with his "sotleness" or subtleness, presumably but not necessarily magic. His role could be embellished and added to that of Aurelianus Ambrosius, or he could be made into one of old Uther's favourite advisors and naught more.

In the Lancelot-Grail and later accounts, Merlin's eventual downfall came from his lusting after a huntress named Niviane (or Nymue, Nimue, Niniane, Nyneue, or Viviane in some versions of the legend), who was the daughter of the king of Northumberland. In the *Suite du Merlin*,<sup>[11]</sup> for example, Niviane is about to depart from Arthur's court, but, with some encouragement from Merlin, Arthur asks her to stay in his castle with the queen. During her stay, Merlin falls in love with her and desires her. Niviane, frightened that Merlin might take advantage of her with his spells, swears that she will never love him unless he swears to teach her all of his magic. Merlin consents, unaware that throughout the course of her lessons, Niviane will use Merlin's own powers against him, forcing him to do her bidding.<sup>[11]</sup>

When Niviane finally goes back to her country, Merlin escorts her. However, along the way, Merlin receives a vision that Arthur is in need of assistance against the schemes of Morgan le Fay. Niviane and Merlin rush back to Arthur's castle, but have to stop for the night in a stone chamber, once inhabited by two lovers. Merlin relates that when the lovers died, they were placed in a magic tomb within a room in the chamber. That night, while Merlin is asleep, Niviane, still disgusted with Merlin's de-



*Nimue, The Lady of the Lake, shown holding the infatuated Merlin trapped and reading from a book of spells, in The Beguiling of Merlin by Edward Burne-Jones.*

sire for her, as well as his demonic heritage, casts a spell over him and places him in the magic tomb so that he can never escape, thus causing his death.<sup>[11]</sup>

Merlin's death is recounted differently in other versions of the narrative; the enchanted prison is variously described as a cave (in the *Lancelot-Grail*), a large rock (in *Le Morte d'Arthur*), an invisible tower, or a tree. In his book "The Meaning of Trees: botany, history, healing, lore" Fred Hageneder writes on page 149, "According to Breton legend, the legendary wise man Merlin climbed the Pine of Barenton (from *bel nemeton*, "Sacred Grove of Bel"), just as shamans climb the World Tree. Here, he had a profound revelation and he never returned to the mortal world. In later versions, Merlin's *glas tann* was mistranslated as a "glass house". It is actually a living tree (from the Cornish *glas* "(ever)green", and *tann*, "sacred tree"), and from these words the name of Glastonbury, in Somerset, England is sometimes derived. Hence, according to legend, it is a sacred tree in which the soul of Merlin awaits his return." In the *Prophetiae Merlini*, Niviane confines him in the forest of Brocéliande with walls

of air, visible as mist to others but as a beautiful tower to him (Loomis, 1927). This is unfortunate for Arthur, who has lost his greatest counselor. Another version has it that Merlin angers Arthur to the point where he beheads, cuts in half, burns, and curses Merlin.

## 1.4 Fiction featuring Merlin

Further information: [List of films in which Merlin appears](#) and [Fiction featuring Merlin](#)

Many parts of Arthurian fiction include Merlin as a character. Mark Twain made Merlin the villain in his 1889 novel *A Connecticut Yankee in King Arthur's Court*. C. S. Lewis used the figure of Merlin Ambrosius in his 1946 novel *That Hideous Strength*, the third book in the Space Trilogy. Merlin is also portrayed in the T. A. Barron series *The Lost Years of Merlin* and *The Great Tree of Avalon*, where his teenage years on the island of Fincayra and later life defending Avalon are featured. In Robert Holdstock's *Merlin Codex*, a trilogy of mythic fiction novels, Merlin's adventures in Europe before the time of King Arthur are detailed, placing him alongside Jason and the Argonauts, and Urtha Pendragon. Merlin is mentioned several times throughout J. K. Rowling's *Harry Potter* series. His chocolate frog card reads; "Medieval, dates unknown. Most famous wizard of all time. Sometimes known as the Prince of Enchanters. Part of the Court of King Arthur."

Merlin is a major character in T. H. White's collection *The Once and Future King* (1938 onwards; full version 1958) and the related *The Book of Merlyn*. Mary Stewart produced an influential quintet of Arthurian novels, with Merlin as the protagonist in the first three: *The Crystal Cave* (1970), *The Hollow Hills* (1973) and *The Last Enchantment* (1979). John Gloag's 1977 novel *Artorius Rex* draws on history to tell the story of Arthur.<sup>[12]</sup> Merlin plays a modern-day villain in Roger Zelazny's short story "The Last Defender of Camelot" (1979), which won the 1980 Balrog Award for short fiction and was adapted into an episode of the television series *The Twilight Zone* in 1986. Kristine Papin Morris explores Merlin's emotional childhood in the *Merlin of Carmarthen*<sup>[13]</sup> series featuring *Merlin of Carmarthen*<sup>[14]</sup> and *Merlin of Calidon*.<sup>[15]</sup> *Merlin's Mirror*, by Andre Norton, tells the story of the half-human, half-alien Merlin.

In the series *The Chronicles of the Imaginarium Geographica* by James A. Owen Merlin is from a place known as the Archipelago of Dreams where he was born Myrddyn along with his twin brother, Madoc (who would later on become Mordred). He is portrayed as an ambitious and treacherous man who was banished from the Archipelago for trying to use knowledge of the future to shape it. He soon becomes a caretaker of the Holy Grail in the library of Alexandria, but is soon arrested for try-

ing to steal it. He is able to escape however, and banish his brother in his place. He then travels to Britain (then called Albion) and changes his name to Merlin. Sometime after this, he becomes the apparent father of Arthur through the *Lady of the Lake*.



Disney's version of Merlin.

Merlin is an important figure in films and television programs, where he functions often as a teacher or mentor figure, a role that he shares with other wizard and wizard-like figures in popular texts, such as Gandalf the White.<sup>[16]</sup> One of the best known of the film Merlins is the Merlin of the 1963 animated Disney film *The Sword in the Stone*, based on T. H. White's novel of the same name. In the 1967 episode *Merlin, the Magician* from the TV show *The Time Tunnel*, Merlin is portrayed by Christopher Cary. The character, played by Nicol Williamson, has a large role in the 1981 film *Excalibur*. Laurence Naismith appears as Merlyn in the film version of the musical play *Camelot* (based on T. H. White's *The Once and Future King*). In the 1998 miniseries *Merlin*, the protagonist Merlin (played by actor Sam Neill) battled the pagan goddess Queen Mab.<sup>[17]</sup>

In 1981, the television series *Mr. Merlin* featured Merlin living undercover in modern-day San Francisco. In 2006 and 2007, the television series *Stargate SG-1* used Merlin and Arthurian legend as major plot points. In 2005, Merlin appeared as leader of the Woads of Britton and father to Guinevere in *King Arthur*. Also in 2007, the film *The Last Legion* portrayed Merlin (initially called Ambrosius) as a druid and tutor of both the last Roman Emperor Romulus Augustus Caesar, as well as of his son Arthur.

In 1985, Merlin was portrayed in the arcade game *Gauntlet (arcade game)*. His role in the game series continued until *Gauntlet 4* for the Sega Genesis. Merlin is

also featured in the mythology of DC Comics, often in association with the demon character Etrigan. As a result, he has appeared in various animated series, including *Justice League* and *Batman: The Brave and the Bold*.

In 2005 Merlin appeared in the British animated series *King Arthur's Disasters* where he was voiced by Matt Lucas.



BBC's version of Merlin, as played by Colin Morgan.

In 2008, the BBC created a television series called *Merlin*, where a young adult Merlin portrayed by Colin Morgan attempts to help Arthur (Bradley James) become king. Merlin was the protagonist of the 2008 fantasy film *Merlin and the War of the Dragons*. The 1989 *Doctor Who* episode *Battlefield* suggests that Arthurian legend in our world is influenced by actual events in a parallel world, and that the Doctor is himself Merlin.

In the 2010 film *The Sorcerer's Apprentice*, modern day New Yorker David Stutler, played by Jay Baruchel, discovers he is the last descendant of Merlin, portrayed by James A. Stephens, and is trained as a sorcerer by Balthazar Blake, portrayed by Nicolas Cage, a former student of the great wizard, so that he may ultimately do battle with Merlin's old nemesis Morgana, played by Alice Krige.

In the 2011 TV series *Camelot*, Merlin was played by Joseph Fiennes. Ashley Cowie, Scottish author, historian, and archaeologist, and his team search the U.K. for treasures said to have been hidden away by Merlin in the 5th episode of season 1's "Legend Quest".<sup>[18]</sup>

A main belt asteroid is named Merlin in honour of the legendary wizard. Merlin is a character in the MMO role-playing games *Wizard101* (under the alias of Merle Ambrose, a take on the name Merlin Ambrosius) and *RuneScape*. In the role-playing game *Magic and Mayhem*, Merlin is the game's final antagonist.

## 1.5 See also

- Celtic mythology
- Circe
- Druid

- European dragon
- Myddfai
- Níðhöggr
- Völva

## 1.6 References

- [1] Lloyd-Morgan, Ceridwen. "Narratives and Non-Narratives: Aspects of Welsh Arthurian Tradition." *Arthurian Literature*. 21. (2004): 115–136.
- [2] Katharine Mary Briggs (1976). *An Encyclopedia of Fairies, Hobgoblins, Brownies, Boogies, and Other Supernatural Creatures*, p.440. New York: Pantheon Books. ISBN 0-394-73467-X
- [3] *Bibliographical Bulletin of the Arthurian Society* Vol LIX (2007) p 108, item 302
- [4] Geoffrey of Monmouth (1977). Lewis Thorpe, ed. *The History of the Kings of Britain*. Penguin Classics. Penguin Books. ISBN 0-14-044170-0.
- [5] "Merlin". *Oxford English Dictionary*. 2008. Retrieved June 7, 2010.
- [6] Rhys: Hibbert Lectures, p. 168.
- [7] Koch, p. 321.
- [8] Xavier Delamarre, *Noms de lieux celtiques de l'Europe ancienne*, Errance, Paris, 2012 (French)
- [9] Ashe, Geoffrey. *The Discovery of Arthur*, Owl Books, 1987.
- [10] Dames, Michael. *Merlin and Wales: A Magician's Landscape*, Thames & Hudson Ltd, 2004
- [11] Robert de Boron (1994). James J. Wilhelm, ed. *Suite du Merlin*. Garland Reference Library.
- [12] Gloag, John (1977). *Artorius Rex*. Cassell. ISBN 0304298271.
- [13] "Kristine Papin Morris: Books". Amazon.com. Retrieved 2013-11-15.
- [14] "Merlin of Carmarthen eBook: Kristine Papin Morris: Kindle Store". Amazon.com. Retrieved 2013-11-15.
- [15] Kristine Papin Morris (Author) (2013-06-06). "Merlin of Calidon (Merlin of Carmarthen) (Volume 2): Kristine Papin Morris: 9781490381206: Amazon.com: Books". Amazon.com. Retrieved 2013-11-15.
- [16] Torregrossa, Michael A., "Merlin Goes to the Movies: The Changing Role of Merlin in Cinema Arthuriana," *Film & History: An Interdisciplinary Journal of Film and Television Studies* 29.3–4 (1999): 54–65; Torregrossa, Michael A., "The Way of the Wizard: Reflections of Merlin on Film," in *The Medieval Hero on Screen: Representations from Beowulf to Buffy*, eds. Martha W. Driver and Sid Ray (Jefferson, NC: McFarland, 2004), pp. 167–91.

- [17] Jennie M. Morton, "Of Magicians and Masculinity: Merlin and the Manifestation of the New Man," in: *Culture and the Medieval King*, ed. Christine Havens, Keith Russo, and Richard Utz, Special Issue (4.1, Spring 2008) of *UNIVERSITAS: The University of Northern Iowa Journal of Research, Scholarship, and Creative Activity*
- [18] "Legend Quest".

## 1.7 Bibliography

- "Oxford English Dictionary". 2008. Retrieved June 7, 2010.
- Arbrois De Jubainville, H., *Merlin est-il un personnage historique?*, Revue des questions historiques 5, 1868.
- Breton-Guay, Neomie, *Merlin l'Enchanteur dans les images de la renaissance arthurienne*, 2006.
- Cadieux-Larochelle, Josee, *Pour forger un mythe: les avatars de Merlin*, 1996.
- Castleden, Rodney, *King Arthur: The Truth behind the legend*, London, New-York, G. Routhledge, 2000.
- Donnard, Ana, *Merlin, L'intermediaire des mondes*. Minas Gerais federal University.
- Dumezil, Georges, *Mythes et Dieux des Indo-europeens* Flammarion, 1992.
- Gaster, M, *The Legend of Merlin: A Postscript*, Folklore, 1905
- Gaster, M, "The Legend of Merlin" *Folk-Lore*, 1905.
- Gill, N.S., *Who was Merlin and was Merlin Real?* Ancient/Classical History, [http://ancienthistory.about.com/cs/people/a/merlin\\_2.htm](http://ancienthistory.about.com/cs/people/a/merlin_2.htm). 2007.
- Heather, P.J., *Divination*, Folklore, 1954.
- Hersart, Theodore, *Myrdhin ou l'enchanteur Merlin: son histoire, ses oeuvres, son influence*, Paris, Terre de Brume, 1989.
- Holdstock, Robert, *Le graal de fer*, Paris, Pocket, 2006.
- Joe, Jimmy, *Timeless Myths: The Many Faces of Merlin*, <http://www.timelessmyths.com/arthurian/merlin.html>. 2007.
- Koch, John T. (2006). *Celtic Culture: A Historical Encyclopedia*. ABC-CLIO. ISBN 1-85109-440-7. Retrieved November 23, 2009.
- La Croix, Arnaud de, *Arthur, Merlin et le Graal, un mythe revisité*, Monaco, Editions du Rocher, 2001.
- Norris J. Lacy (1991). *New Arthurian Encyclopedia, Th.* Taylor & Francis. ISBN 978-0-8240-4377-3.
- Loomis, Roger Sherman (1927). *Celtic Myth and Arthurian Romance*. Columbia University Press.
- Monmouth, Geoffrey. *The History of the Kings of Britain. The Romance of Arthur*. Ed. James J. Wilhelm. New York: Garland Publishing, 1994. 63–93.
- Rider, Jeff, *The fictional margin: The Merlin of the Brut*, *Modern Philology*, 1989, University of Chicago Press.
- Torregrossa, Michael A. "Merlin Goes to the Movies: The Changing Role of Merlin in Cinema Arthuriana." *Film & History: An Interdisciplinary Journal of Film and Television Studies* 29.3–4 (1999): 54–65.
- Torregrossa, Michael A. "The Way of the Wizard: Reflections of Merlin on Film." In *The Medieval Hero on Screen: Representations from Beowulf to Buffy*. Eds. Martha W. Driver and Sid Ray. Jefferson, NC: McFarland, 2004. pp. 167–91.

## 1.8 External links

- BBC audio file, Radio 4 *In Our Time*, 45 minutes.
- *Merlin: or the early History of King Arthur: a prose romance* (Early English Text Society [Series]. Original series: 10, 112), edited by Henry Wheatly. (1450s) (The complete prose Middle English translation of the *Vulgate Merlin*. Chapter I to VI cover Robert de Boron's *Merlin*.)
- *Prose Merlin*, Introduction and Text (TEAMS Middle English text series) edited by John Conlea, 1998. (1450s) (A selection of many passages of the prose Middle English translation of the *Vulgate Merlin* with connecting summary. The sections from The Birth of Merlin to Arthur and the Sword in the Stone cover Robert de Boron's *Merlin*.)
- *Of Arthour and Merlin: Auchinleck Manuscript* (National Library of Scotland) (1330s). (A Middle-English verse adaptation of the *Vulgate Merlin* combined with material closer to Geoffrey of Monmouth's *Historia*. Lines 1–3059 cover approximately Robert de Boron's *Merlin*.)
- *XIIIth century Merlin manuscript BNF fr. 95* Bibliothèque Nationale de France, selection of illuminated folios, Modern French Translation, Commentaries.
- *Merlin: Texts, Images, Basic Information*, Camelot Project at the University of Rochester. (Numerous further texts and art concerning Merlin.)

- *Merlin* : Opera by Ezequiel Viñao with a Libretto by Caleb Carr, (Words and Music. Excerpts from the opera)



## Chapter 2

# Myrddin Wyllt

“Myrddin” redirects here. For other uses, see *Myrddin* (disambiguation).

**Myrddin Wyllt** (Welsh: [ˈmərðɪn ˈwɪɪt]), **Myrddin Em-**



*Merlin being converted to Christianity by Saint Kentigern (Mungo) at Stobo Kirk, Borders, Scotland.*

**rys, Merlinus Caledonensis, or Merlin Sylvestris**<sup>[1]</sup> (a legendary figure associated in some sources with events in the sixth century), is a figure in medieval Welsh legend, known as a prophet and a madman. He is the most important prototype for the modern composite image of Merlin, the wizard from Arthurian legend.

Texts about Myrddin Wyllt have similarities to an account of a north-British figure called Lailoken. He was probably born sometime around or in AD 540, and is said to have had a twin sister called Gwendydd or Gwenddydd or Languoreth. Myrddin Wyllt is said to have gone mad after the Battle of Arfderydd at Arthuret, which was waged between the victor Rhydderch Hael or Riderch I of Alt Clut and Gwenddoleu in AD 573.<sup>[1]</sup> He fled into the for-

est and lived with the animals. There he is said to have found his gift of prophecy.

Myrddin reportedly prophesied his own death, which would happen by falling, stabbing, and drowning. This was fulfilled when a gang of jeering shepherds drove him off a cliff, where he was impaled on a stake left by fishermen, and died with his head below water. His grave is reputed to lie near the River Tweed in the village of Drumelzier near Peebles, although nothing remains above ground level at the site.<sup>[1]</sup> This strange threefold death is a theme common to many Indo-European mythologies, and according to Georges Dumézil suggests a strong threefold division in Proto-Indo-European religion.

### 2.1 In Welsh literature



*The 'altarstone' in Stobo Kirk on which Merlin was converted to Christianity.<sup>[1]</sup>*

The earliest (pre-12th century) Welsh poems that concern the Myrddin legend present him as a madman living an existence in the **Caledonian Forest** but said to be born in **Carmarthen South Wales**. Carmarthen in the Welsh language is **Caerfyrddin**; *caer* translates into English as “fort”. When **Britannia** was a Roman province, Carmarthen was the *civitas* capital of the **Demetae** tribe, known as **Moridunum** (from **Brittonic** \**mori-dunon* meaning “sea fort”). Legend has it that second part of the towns name **fyrddin** was representative as **Myrddin** and of his place of birth, **Caer-fyrddin** (Fort-Merlin). There he ruminates on his former existence and the disaster that brought him low: the death of his lord **Gwenddoleu**, whom he served as bard. The allusions in these poems serve to sketch out the events of the **Battle of Arfderydd**, where **Riderch Hael**, King of **Alt Clut** (Strathclyde) slaughtered the forces of **Gwenddoleu**, and **Myrddin** went mad watching this defeat. The *Annales Cambriae* date this battle to AD 573,<sup>[2]</sup> and name **Gwenddoleu’s** adversaries as the sons of **Eliffer**, presumably **Gwrgi** and **Peredur**.<sup>[3]</sup>

A version of this legend is preserved in a late fifteenth-century manuscript in a story called *Lailoken and Kentigern*, which probably happened in August 584, after **Myrddin**, also known as **Lailoken**, had finished writing his prophecies in July of that year. In this narrative, **St. Kentigern** meets in a deserted place with a naked, hairy madman who is called **Lailoken**, although said by some to be called *Merlynum* or *Merlin*, who declares that he has been condemned for his sins to wander in the company of beasts. He adds that he had been the cause for the deaths of all of the persons killed in the battle fought *on the plain between Liddel and Carwannok*. Having told his story, the madman leaps up and flees from the presence of the saint back into the wilderness. He appears several times more in the narrative until at last asking **St. Kentigern** for the **Sacrament**, prophesying that he was about to die a triple death. After some hesitation, the saint grants the madman’s wish, and later that day the shepherds of **King Meldred** capture him, beat him with clubs, then cast him into the river **Tweed** where his body is pierced by a stake, thus fulfilling his prophecy.

Welsh literature has examples of a prophetic literature, predicting the military victory of all of the Celtic peoples of Great Britain who will join together and drive the English – and later the Normans – back into the sea. Some of these works were presented as prophecies of **Myrddin**; while others such as the *Armes Prydein* were not.

**Clas Myrddin**, or *Merlin’s Enclosure*, is an early name for Great Britain stated in the Third Series of **Welsh Triads**.<sup>[4]</sup>

## 2.2 Geoffrey of Monmouth

The modern depiction of **Merlin** began with **Geoffrey of Monmouth**. His book *Prophetiae Merlini* was intended

to be a collection of the prophecies of the Welsh figure of **Myrddin**, whom he called **Merlin**. He included the *Prophetiae* in his more famous second work, the *Historia Regum Britanniae*. In this work, however, he constructed an account of **Merlin’s** life that placed him in the time of **Aurelius Ambrosius** and **King Arthur**, decades before the lifetime of **Myrddin Wyllt**. He also attached to him an episode originally ascribed to **Ambrosius**, and others that appear to be of his own invention. **Geoffrey** later wrote the *Vita Merlini*, an account based more closely on the earlier Welsh stories about **Myrddin** and his experiences at **Arfderyd**, and explained that the action was taking place long after **Merlin’s** involvement with **Arthur**. However, the *Vita Merlini* did not prove popular enough to counter the version of **Merlin** in the *Historia*, which went on to influence most later accounts of the character. One exception to this is the work of **Count Nikolai Tolstoy** titled *The Coming of the King*.

## 2.3 References

### 2.3.1 Notes

- [1] Seymour, Page 9
- [2] Arthurian Period Sources, Page 45
- [3] Phillimore, Page 175
- [4] Rhys: Hibbert Lectures, p. 168.

### 2.3.2 Sources

- Seymour, Camilla & Randall, John (2007) *Stobo Kirk: a guide to the building and its history*. Peebles: John Randall
- Tolstoy, Nikolai (1985) *The Quest for Merlin*. ISBN 0-241-11356-3
- Morris, John (gen. ed.) (1980) Arthurian Period Sources volume 8, Phillimore & Co, Chichester (includes full text of *The Annales Cambriae & Nennius*)
- Phillimore, Egerton (1888), “The Annales Cambriae and Old Welsh Genealogies, from Harleian MS. 3859”, in Phillimore, Egerton, Y Cymmrodor, IX, Honourable Society of Cymmrodorion, pp. 141 – 183.

## 2.4 External links

- The *Vita Merlini*; translated by John Jay Parry
- Welsh poem: Dialogue between **Myrddin** and his sister **Gwendydd**

## Chapter 3

# King Arthur

“Arthur Pendragon” redirects here. For other uses, see Arthur Pendragon (disambiguation) and King Arthur (disambiguation).

**King Arthur** is a legendary British leader of the late



*Statue of King Arthur, Hofkirche, Innsbruck, designed by Albrecht Dürer and cast by Peter Vischer the Elder, 1520s<sup>[1]</sup>*

5th and early 6th centuries, who, according to medieval histories and romances, led the defence of Britain against Saxon invaders in the early 6th century. The details of Arthur's story are mainly composed of folklore and literary invention, and his historical existence is debated and disputed by modern historians.<sup>[2]</sup> The sparse historical background of Arthur is gleaned from various sources, including the *Annales Cambriae*, the *Historia Brittonum*, and the writings of Gildas. Arthur's name also occurs in early poetic sources such as *Y Gododdin*.<sup>[3]</sup>

Arthur is a central figure in the legends making up the so-called Matter of Britain. The legendary Arthur developed



King Arthur of Britain, by *Howard Pyle* from *The Story of King Arthur and His Knights*. (1903)

as a figure of international interest largely through the popularity of Geoffrey of Monmouth's fanciful and imaginative 12th-century *Historia Regum Britanniae* (*History of the Kings of Britain*).<sup>[4]</sup> In some Welsh and Breton tales and poems that date from before this work, Arthur appears either as a great warrior defending Britain from human and supernatural enemies or as a magical figure of folklore, sometimes associated with the Welsh Otherworld, *Annwn*.<sup>[5]</sup> How much of Geoffrey's *Historia* (completed in 1138) was adapted from such earlier sources, rather than invented by Geoffrey himself, is unknown.

Although the themes, events and characters of the Arthurian legend varied widely from text to text, and there is no one canonical version, Geoffrey's version of events often served as the starting point for later stories. Geoffrey depicted Arthur as a king of Britain who defeated the Saxons and established an empire over Britain, Ireland, Iceland, Norway and Gaul. Many elements and incidents that are now an integral part of the Arthurian story appear in Geoffrey's *Historia*, including Arthur's fa-

ther Uther Pendragon, the wizard Merlin, Arthur's wife Guinevere, the sword Excalibur, Arthur's conception at Tintagel, his final battle against Mordred at Camlann and final rest in Avalon. The 12th-century French writer Chrétien de Troyes, who added Lancelot and the Holy Grail to the story, began the genre of Arthurian romance that became a significant strand of medieval literature. In these French stories, the narrative focus often shifts from King Arthur himself to other characters, such as various Knights of the Round Table. Arthurian literature thrived during the Middle Ages but waned in the centuries that followed until it experienced a major resurgence in the 19th century. In the 21st century, the legend lives on, not only in literature but also in adaptations for theatre, film, television, comics and other media.

### 3.1 Debated historicity

Main article: Historical basis for King Arthur

The historical basis for the King Arthur legend has long



Arthur as one of the Nine Worthies, bearing the coat of arms usually attributed to him: three gold crowns on blue.<sup>[6]</sup> Tapestry, c. 1385

been debated by scholars. One school of thought, citing

entries in the *Historia Brittonum* (*History of the Britons*) and *Annales Cambriae* (*Welsh Annals*), sees Arthur as a genuine historical figure, a Romano-British leader who fought against the invading Anglo-Saxons sometime in the late 5th to early 6th century. The *Historia Brittonum*, a 9th-century Latin historical compilation attributed in some late manuscripts to a Welsh cleric called Nennius, contains the first datable mention of King Arthur, listing twelve battles that Arthur fought. These culminate in the Battle of Mons Badonicus, or Mount Badon, where he is said to have single-handedly killed 960 men. Recent studies, however, question the reliability of the *Historia Brittonum*.<sup>[7]</sup>

The other text that seems to support the case for Arthur's historical existence is the 10th-century *Annales Cambriae*, which also link Arthur with the Battle of Mount Badon. The *Annales* date this battle to 516–518, and also mention the Battle of Camlann, in which Arthur and Medraut (Mordred) were both killed, dated to 537–539. These details have often been used to bolster confidence in the *Historia*'s account and to confirm that Arthur really did fight at Mount Badon. Problems have been identified, however, with using this source to support the *Historia Brittonum*'s account. The latest research shows that the *Annales Cambriae* was based on a chronicle begun in the late 8th century in Wales. Additionally, the complex textual history of the *Annales Cambriae* precludes any certainty that the Arthurian annals were added to it even that early. They were more likely added at some point in the 10th century and may never have existed in any earlier set of annals. The Mount Badon entry probably derived from the *Historia Brittonum*.<sup>[8]</sup>

This lack of convincing early evidence is the reason many recent historians exclude Arthur from their accounts of sub-Roman Britain. In the view of historian Thomas Charles-Edwards, “at this stage of the enquiry, one can only say that there may well have been an historical Arthur [but ...] the historian can as yet say nothing of value about him”.<sup>[9]</sup> These modern admissions of ignorance are a relatively recent trend; earlier generations of historians were less sceptical. The historian John Morris made the putative reign of Arthur the organising principle of his history of sub-Roman Britain and Ireland, *The Age of Arthur* (1973). Even so, he found little to say about a historical Arthur.<sup>[10]</sup>

Partly in reaction to such theories, another school of thought emerged which argued that Arthur had no historical existence at all. Morris's *Age of Arthur* prompted the archaeologist Nowell Myres to observe that “no figure on the borderline of history and mythology has wasted more of the historian's time”.<sup>[11]</sup> Gildas' 6th-century polemic *De Excidio et Conquestu Britanniae* (*On the Ruin and Conquest of Britain*), written within living memory of Mount Badon, mentions the battle but does not mention Arthur.<sup>[12]</sup> Arthur is not mentioned in the *Anglo-Saxon Chronicle* or named in any surviving manuscript written between 400 and 820.<sup>[13]</sup> He is absent from Bede's early-

a n.	monē	demonia expulsi
a n. cccxl. Yalta	an. regn rex demeco	Ciman rex morie
a n. brittonū. cū of. ri.	cael' pout mon	an. Gueth lanmaet
fa inctate.	unē	an.
an.	an. Elobg archi epif	an.
an.	guenedote. regione	an.
an.	ingraue ad domi	an.
an.	nū.	an. Arce decantge
an.	an. Combustio mi	asaxonib; destruc.
an.	nu.	s regione poyuis
an.	an. Eugen fil' mar	in sua pectate
an.	gecaud morie.	traxet.
an.	an. Decanorū icu	an.
an.	fulminis cōbure.	an. ccc lxxx.
a n. ecc. l.	an. Bellum mē hi	an. higuemorie.
an. Prim' aduen	quē uicor' huc.	an.
culgenūū. ap	an.	an.
dexterales adhi	an. ccc. lxx.	an.
beruā.	Tomeruum mag	an.
an. Offa rex mer	nū fut' mēcēda	an.
corū. emerge	multa fec.	an. Laudent morie.
rud. rex deme	Trifan fil' regn	s faebiu hail
corū. morie mo	morie.	minu morie.
riunt. bellū	Fe. gnyhuad fi.	an.
rud glann.	ll' cūcēu dolosa	an.
an.	dispensatione a	an. ccc. xx.
an. Caratauc rex	fructe suo el' red	an.
guenedote ap	p' mē uallū duo	an.
saxonū iugulac.	rū mēntū mē	an.
an.	ficit. higuem	an.
an.	demonia mēg	an.
an.	la triumphā	an. Nobis ep' r
an.	uit. scānā de	mmittū reg
an.	ca expulit. cū	naute. An. An. lud. groll
an. ccc. lx.	conuentione mag	an.
an.	nā exercic' fut	an. cccc. mermin
an.	an.	mor. gueth
a n. Argen rex	an. higuem rā	ceatū.
ceretā. a un		

The 10th-century *Annales Cambriae*, as copied into a manuscript of c. 1100

8th-century *Ecclesiastical History of the English People*, another major early source for post-Roman history that mentions Mount Badon.<sup>[14]</sup> The historian David Dumville has written: “I think we can dispose of him [Arthur] quite briefly. He owes his place in our history books to a 'no smoke without fire' school of thought ... The fact of the matter is that there is no historical evidence about Arthur; we must reject him from our histories and, above all, from the titles of our books.”<sup>[15]</sup>

Some scholars argue that Arthur was originally a fictional hero of folklore—or even a half-forgotten Celtic deity—who became credited with real deeds in the distant past. They cite parallels with figures such as the Kentish totemic horse-gods Hengest and Horsa, who later became historicised. Bede ascribed to these legendary figures a historical role in the 5th-century Anglo-Saxon conquest of eastern Britain.<sup>[16]</sup> It is not even certain that Arthur was considered a king in the early texts. Neither the *Historia* nor the *Annales* calls him “rex”: the former calls him instead “*dux bellorum*” (leader of battles) and “*miles*” (soldier).<sup>[17]</sup>

Historical documents for the post-Roman period are scarce, so a definitive answer to the question of Arthur’s historical existence is unlikely. Sites and places have been identified as “Arthurian” since the 12th century,<sup>[18]</sup> but archaeology can confidently reveal names only through inscriptions found in secure contexts. The so-called “Arthur stone”, discovered in 1998 among the ruins at Tintagel Castle in Cornwall in securely dated 6th-century

contexts, created a brief stir but proved irrelevant.<sup>[19]</sup> Other inscriptional evidence for Arthur, including the Glastonbury cross, is tainted with the suggestion of forgery.<sup>[20]</sup> Although several historical figures have been proposed as the basis for Arthur,<sup>[21]</sup> no convincing evidence for these identifications has emerged.

### 3.2 Name

Main article: Arthur

The origin of the Welsh name “Arthur” remains a matter of debate. Some suggest it is derived from the Roman *nomen gentile* (family name) Artorius, of obscure and contested etymology<sup>[22]</sup> (but possibly of Messapic<sup>[23][24][25]</sup> or Etruscan origin).<sup>[26][27][28]</sup> Some scholars have suggested it is relevant to this debate that the legendary King Arthur’s name only appears as *Arthur*, or *Arturus*, in early Latin Arthurian texts, never as *Artōrius* (though it should be noted that Classical Latin Artōrius became Arturius in some Vulgar Latin dialects). However, this may not say anything about the origin of the name *Arthur*, as *Artōrius* would regularly become *Art(h)ur* when borrowed into Welsh.<sup>[29]</sup>

Another possibility is that it is derived from a Brittonic patronym \**Arto-rīg-ios* (the root of which, \**arto-rīg-* “bear-king” is to be found in the Old Irish personal name *Art-ri*) via a Latinized form Artōrius.<sup>[30]</sup> Less likely is the commonly proposed derivation from Welsh *arth* “bear” + (g)wr “man” (earlier \**Arto-uiros* in Brittonic); there are phonological difficulties with this theory—notably that a Brittonic compound name \**Arto-uiros* should produce Old Welsh \**Artgur* and Middle/Modern Welsh \**Arthwr* and not *Arthur* (in Welsh poetry the name is always spelled *Arthur* and is exclusively rhymed with words ending in *-ur* – never words ending in *-wr* – which confirms that the second element cannot be [g]wr “man”).<sup>[31][32]</sup>

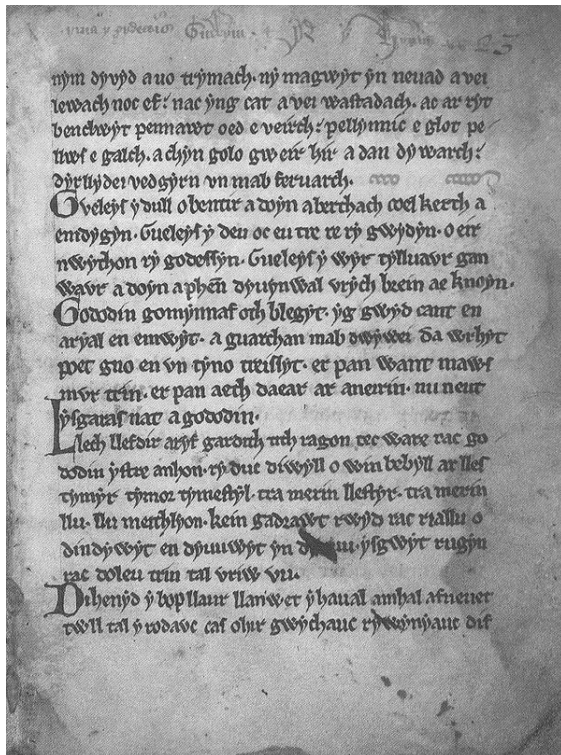
An alternative theory, which has gained only limited acceptance among professional scholars, derives the name Arthur from *Arcturus*, the brightest star in the constellation Boötes, near Ursa Major or the Great Bear.<sup>[33]</sup> Classical Latin *Arcturus* would also have become *Art(h)ur* when borrowed into Welsh, and its brightness and position in the sky led people to regard it as the “guardian of the bear” (which is the meaning of the name in Ancient Greek) and the “leader” of the other stars in Boötes.<sup>[34]</sup>

A similar first name is Old Irish *Artúr*, which is believed to be derived directly from an early Old Welsh or Cumbric *Artur*.<sup>[35]</sup> The earliest historically attested bearer of the name is a son or grandson of Áedán mac Gabráin (d. AD 609).<sup>[36]</sup>

### 3.3 Medieval literary traditions

The creator of the familiar literary persona of Arthur was Geoffrey of Monmouth, with his pseudo-historical *Historia Regum Britanniae* (*History of the Kings of Britain*), written in the 1130s. The textual sources for Arthur are usually divided into those written before Geoffrey's *Historia* (known as pre-Galfridian texts, from the Latin form of Geoffrey, *Galfridus*) and those written afterwards, which could not avoid his influence (Galfridian, or post-Galfridian, texts).

#### 3.3.1 Pre-Galfridian traditions



A facsimile page of *Y Gododdin*, one of the most famous early Welsh texts featuring Arthur, c. 1275

The earliest literary references to Arthur come from Welsh and Breton sources. There have been few attempts to define the nature and character of Arthur in the pre-Galfridian tradition as a whole, rather than in a single text or text/story-type. A 2007 academic survey that does attempt this, by Thomas Green, identifies three key strands to the portrayal of Arthur in this earliest material.<sup>[37]</sup> The first is that he was a peerless warrior who functioned as the monster-hunting protector of Britain from all internal and external threats. Some of these are human threats, such as the Saxons he fights in the *Historia Brittonum*, but the majority are supernatural, including giant cat-monsters, destructive divine boars, dragons, dogheads, giants and witches.<sup>[38]</sup> The second is that the pre-Galfridian Arthur was a figure of folklore (partic-

ularly topographic or onomastic folklore) and localised magical wonder-tales, the leader of a band of superhuman heroes who live in the wilds of the landscape.<sup>[39]</sup> The third and final strand is that the early Welsh Arthur had a close connection with the Welsh Otherworld, *Annwn*. On the one hand, he launches assaults on Otherworldly fortresses in search of treasure and frees their prisoners. On the other, his warband in the earliest sources includes former pagan gods, and his wife and his possessions are clearly Otherworldly in origin.<sup>[40]</sup>

One of the most famous Welsh poetic references to Arthur comes in the collection of heroic death-songs known as *Y Gododdin* (*The Gododdin*), attributed to the 6th-century poet Aneirin. In one stanza, the bravery of a warrior who slew 300 enemies is praised, but it is then noted that despite this “he was no Arthur”, that is to say his feats cannot compare to the valour of Arthur.<sup>[41]</sup> *Y Gododdin* is known only from a 13th-century manuscript, so it is impossible to determine whether this passage is original or a later interpolation, but John Koch’s view that the passage dates from a 7th-century or earlier version is regarded as unproven; 9th- or 10th-century dates are often proposed for it.<sup>[42]</sup> Several poems attributed to Taliesin, a poet said to have lived in the 6th century, also refer to Arthur, although these all probably date from between the 8th and 12th centuries.<sup>[43]</sup> They include “Kadeir Teyrnnon” (“The Chair of the Prince”),<sup>[44]</sup> which refers to “Arthur the Blessed”, “Preiddeu Annwn” (“The Spoils of Annwn”),<sup>[45]</sup> which recounts an expedition of Arthur to the Otherworld, and “Marwnat vthyr pen[dragon]” (“The Elegy of Uther Pen[dragon]”),<sup>[46]</sup> which refers to Arthur’s valour and is suggestive of a father-son relationship for Arthur and Uther that pre-dates Geoffrey of Monmouth.



*Culhwch entering Arthur’s Court in the Welsh tale Culhwch and Olwen, 1881*

Other early Welsh Arthurian texts include a poem found in the *Black Book of Carmarthen*, “Pa gur yv y porthaur?” (“What man is the gatekeeper?”).<sup>[47]</sup> This takes the form of a dialogue between Arthur and the gatekeeper of a fortress he wishes to enter, in which Arthur recounts the names and deeds of himself and his men, notably *Cei* (Kay) and *Bedwyr* (Bedivere). The Welsh prose tale

*Culhwch and Olwen* (c. 1100), included in the modern *Mabinogion* collection, has a much longer list of more than 200 of Arthur's men, though *Cei* and *Bedwyr* again take a central place. The story as a whole tells of Arthur helping his kinsman *Culhwch* win the hand of *Olwen*, daughter of *Ysbaddaden* Chief-Giant, by completing a series of apparently impossible tasks, including the hunt for the great semi-divine boar *Twrch Trwyth*. The 9th-century *Historia Brittonum* also refers to this tale, with the boar there named *Troy(n)t*.<sup>[48]</sup> Finally, Arthur is mentioned numerous times in the *Welsh Triads*, a collection of short summaries of Welsh tradition and legend which are classified into groups of three linked characters or episodes to assist recall. The later manuscripts of the *Triads* are partly derivative from Geoffrey of Monmouth and later continental traditions, but the earliest ones show no such influence and are usually agreed to refer to pre-existing Welsh traditions. Even in these, however, Arthur's court has started to embody legendary Britain as a whole, with "Arthur's Court" sometimes substituted for "The Island of Britain" in the formula "Three XXX of the Island of Britain".<sup>[49]</sup> While it is not clear from the *Historia Brittonum* and the *Annales Cambriae* that Arthur was even considered a king, by the time *Culhwch and Olwen* and the *Triads* were written he had become *Penteyrnedd yr Ynys hon*, "Chief of the Lords of this Island", the overlord of Wales, Cornwall and the North.<sup>[50]</sup>

In addition to these pre-Galfridian Welsh poems and tales, Arthur appears in some other early Latin texts besides the *Historia Brittonum* and the *Annales Cambriae*. In particular, Arthur features in a number of well-known *vitae* ("Lives") of post-Roman saints, none of which are now generally considered to be reliable historical sources (the earliest probably dates from the 11th century).<sup>[51]</sup> According to the *Life of Saint Gildas*, written in the early 12th century by Caradoc of Llancarfan, Arthur is said to have killed Gildas' brother Hueil and to have rescued his wife Gwenhwyfar from Glastonbury.<sup>[52]</sup> In the *Life of Saint Cadoc*, written around 1100 or a little before by Lifris of Llancarfan, the saint gives protection to a man who killed three of Arthur's soldiers, and Arthur demands a herd of cattle as *wergeld* for his men. Cadoc delivers them as demanded, but when Arthur takes possession of the animals, they turn into bundles of ferns.<sup>[53]</sup> Similar incidents are described in the medieval biographies of Carannog, Padarn and Eufflam, probably written around the 12th century. A less obviously legendary account of Arthur appears in the *Legenda Sancti Goznowii*, which is often claimed to date from the early 11th century although the earliest manuscript of this text dates from the 15th century.<sup>[54]</sup> Also important are the references to Arthur in William of Malmesbury's *De Gestis Regum Anglorum* and Herman's *De Miraculis Sanctae Mariae Laudensis*, which together provide the first certain evidence for a belief that Arthur was not actually dead and would at some point return, a theme that is often revisited in post-Galfridian folklore.<sup>[55]</sup>

### 3.3.2 Geoffrey of Monmouth



*Mordred*, Arthur's final foe according to Geoffrey of Monmouth, illustrated by H. J. Ford for Andrew Lang's *King Arthur: The Tales of the Round Table*, 1902

The first narrative account of Arthur's life is found in Geoffrey of Monmouth's Latin work *Historia Regum Britanniae* (*History of the Kings of Britain*).<sup>[56]</sup> This work, completed c. 1138, is an imaginative and fanciful account of British kings from the legendary Trojan exile Brutus to the 7th-century Welsh king Cadwallader. Geoffrey places Arthur in the same post-Roman period as do *Historia Brittonum* and *Annales Cambriae*. He incorporates Arthur's father, Uther Pendragon, his magician advisor Merlin, and the story of Arthur's conception, in which Uther, disguised as his enemy Gorlois by Merlin's magic, sleeps with Gorlois's wife Igera at Tintagel, and she conceives Arthur. On Uther's death, the fifteen-year-old Arthur succeeds him as King of Britain and fights a series of battles, similar to those in the *Historia Brittonum*, culminating in the Battle of Bath. He then defeats the Picts and Scots before creating an Arthurian empire through his conquests of Ireland, Iceland and the Orkney Islands. After twelve years of peace, Arthur sets out to expand his empire once more, taking control of Norway, Denmark and Gaul. Gaul is still held by the Roman Empire when it is conquered, and Arthur's victory naturally leads to a further confrontation between his empire and Rome's. Arthur and his warriors, including Kaius (Kay),

Beduerus (Bedivere) and Gualgvanus (Gawain), defeat the Roman emperor Lucius Tiberius in Gaul but, as he prepares to march on Rome, Arthur hears that his nephew Modredus (Mordred)—whom he had left in charge of Britain—has married his wife Guenhuuara (Guinevere) and seized the throne. Arthur returns to Britain and defeats and kills Modredus on the river Camblam in Cornwall, but he is mortally wounded. He hands the crown to his kinsman Constantine and is taken to the isle of Avalon to be healed of his wounds, never to be seen again.<sup>[57]</sup>



Merlin the wizard, c. 1300<sup>[58]</sup>

How much of this narrative was Geoffrey's own invention is open to debate. Certainly, Geoffrey seems to have made use of the list of Arthur's twelve battles against the Saxons found in the 9th-century *Historia Brittonum*, along with the battle of Camlann from the *Annales Cambriae* and the idea that Arthur was still alive.<sup>[59]</sup> Arthur's personal status as the king of all Britain would also seem to be borrowed from pre-Galfridian tradition, being found in *Culhwch and Olwen*, the *Triads* and the *Saints' Lives*.<sup>[60]</sup> In addition, many of the elements that Monmouth's King Arthur includes are strong parallels to "Culhwch and Olwen." The motifs and themes of loyalty, honour, giants, gift giving, wife-stealing, and magical creatures are prominent in both stories. Furthermore, Monmouth derived many of his character's names from "Culhwch and Olwen"; Sir Kay comes from "Kai"; Sir Bedivere is derived from "Bedwyr"; and lastly Sir Gawain is "Gwalchmei" in Welsh. Also, the heroines of both tales have similar names: the meaning of Guinever is "White Phantom", while Olwen equates with "of the white track."<sup>[61]</sup> Finally, Geoffrey borrowed many of the names for Arthur's possessions, close family and companions from the pre-Galfridian Welsh tradition, including Kaius (Ceii), Beduerus (Bedwyr), Guenhuuara (Gwenhwyfar), Uther (Uthyr) and perhaps also

Caliburnus (Caledfwlch), the latter becoming Excalibur in subsequent Arthurian tales.<sup>[62]</sup> However, while names, key events and titles may have been borrowed, Brynley Roberts has argued that "the Arthurian section is Geoffrey's literary creation and it owes nothing to prior narrative."<sup>[63]</sup> So, for instance, the Welsh Medraut is made the villainous Modredus by Geoffrey, but there is no trace of such a negative character for this figure in Welsh sources until the 16th century.<sup>[64]</sup> There have been relatively few modern attempts to challenge this notion that the *Historia Regum Britanniae* is primarily Geoffrey's own work, with scholarly opinion often echoing William of Newburgh's late-12th-century comment that Geoffrey "made up" his narrative, perhaps through an "inordinate love of lying."<sup>[65]</sup> Geoffrey Ashe is one dissenter from this view, believing that Geoffrey's narrative is partially derived from a lost source telling of the deeds of a 5th-century British king named Riotamus, this figure being the original Arthur, although historians and Celticists have been reluctant to follow Ashe in his conclusions.<sup>[66]</sup>

Whatever his sources may have been, the immense popularity of Geoffrey's *Historia Regum Britanniae* cannot be denied. Well over 200 manuscript copies of Geoffrey's Latin work are known to have survived, and this does not include translations into other languages.<sup>[67]</sup> Thus, for example, around 60 manuscripts are extant containing Welsh-language versions of the *Historia*, the earliest of which were created in the 13th century; the old notion that some of these Welsh versions actually underlie Geoffrey's *Historia*, advanced by antiquarians such as the 18th-century Lewis Morris, has long since been discounted in academic circles.<sup>[68]</sup> As a result of this popularity, Geoffrey's *Historia Regum Britanniae* was enormously influential on the later medieval development of the Arthurian legend. While it was by no means the only creative force behind Arthurian romance, many of its elements were borrowed and developed (e.g., Merlin and the final fate of Arthur), and it provided the historical framework into which the romancers' tales of magical and wonderful adventures were inserted.<sup>[69]</sup>

### 3.3.3 Romance traditions

The popularity of Geoffrey's *Historia* and its other derivative works (such as Wace's *Roman de Brut*) is generally agreed to be an important factor in explaining the appearance of significant numbers of new Arthurian works in continental Europe during the 12th and 13th centuries, particularly in France.<sup>[70]</sup> It was not, however, the only Arthurian influence on the developing "Matter of Britain". There is clear evidence for a knowledge of Arthur and Arthurian tales on the Continent before Geoffrey's work became widely known (see for example, the *Modena Archivolt*),<sup>[71]</sup> as well as for the use of "Celtic" names and stories not found in Geoffrey's *Historia* in the Arthurian romances.<sup>[72]</sup> From the perspective of Arthur,





During the 12th century, Arthur's character began to be marginalised by the accretion of "Arthurian" side-stories such as that of *Tristan and Iseult*. John William Waterhouse, 1916

perhaps the most significant effect of this great outpouring of new Arthurian story was on the role of the king himself: much of this 12th-century and later Arthurian literature centres less on Arthur himself than on characters such as Lancelot and Guinevere, Percival, Galahad, Gawain, and *Tristan and Iseult*. Whereas Arthur is very much at the centre of the pre-Galfridian material and Geoffrey's *Historia* itself, in the romances he is rapidly sidelined.<sup>[73]</sup> His character also alters significantly. In both the earliest materials and Geoffrey he is a great and ferocious warrior, who laughs as he personally slaughters witches and giants and takes a leading role in all military campaigns,<sup>[74]</sup> whereas in the continental romances he becomes the *roi fainéant*, the "do-nothing king", whose "inactivity and acquiescence constituted a central flaw in his otherwise ideal society".<sup>[75]</sup> Arthur's role in these works is frequently that of a wise, dignified, even-tempered, somewhat bland, and occasionally feeble monarch. So, he simply turns pale and silent when he learns of Lancelot's affair with Guinevere in the *Mort Artu*, whilst in Chrétien de Troyes's *Yvain, the Knight of the Lion* he is unable to stay awake after a feast and has to retire for a nap.<sup>[76]</sup> Nonetheless, as Norris J. Lacy has observed, whatever his faults and frailties may be in these Arthurian romances, "his prestige is never—or almost never—compromised by his personal weaknesses ... his authority and glory remain intact."<sup>[77]</sup>

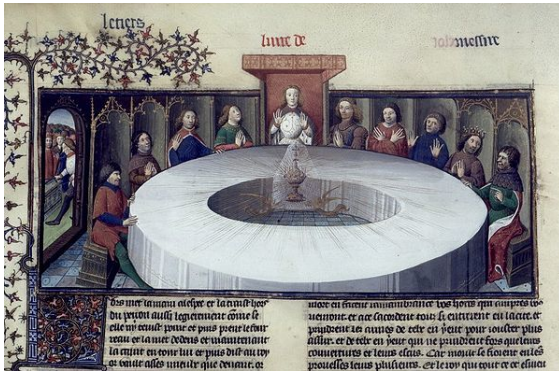
Arthur and his retinue appear in some of the *Lais* of



Arthur (top centre) in an illustration to the Middle English poem *Sir Gawain and the Green Knight*, late 14th century

Marie de France,<sup>[78]</sup> but it was the work of another French poet, Chrétien de Troyes, that had the greatest influence with regard to the above development of the character of Arthur and his legend.<sup>[79]</sup> Chrétien wrote five Arthurian romances between c. 1170 and c. 1190. *Erec and Enide* and *Cligès* are tales of courtly love with Arthur's court as their backdrop, demonstrating the shift away from the heroic world of the Welsh and Galfridian Arthur, while *Yvain, the Knight of the Lion* features Yvain and Gawain in a supernatural adventure, with Arthur very much on the sidelines and weakened. However, the most significant for the development of the Arthurian legend are *Lancelot, the Knight of the Cart*, which introduces Lancelot and his adulterous relationship with Arthur's queen (Guinevere), extending and popularising the recurring theme of Arthur as a cuckold, and *Perceval, the Story of the Grail*, which introduces the Holy Grail and the Fisher King and which again sees Arthur having a much reduced role.<sup>[80]</sup> Chrétien was thus "instrumental both in the elaboration of the Arthurian legend and in the establishment of the ideal form for the diffusion of that legend",<sup>[81]</sup> and much of what came after him in terms of the portrayal of Arthur and his world built upon the foundations he had laid. *Perceval*, although unfinished, was particularly popular: four separate continuations of the poem appeared over the next half century, with the notion of the Grail and its quest being developed by other writers such as Robert de Boron, a fact that helped accelerate the decline of Arthur in continental romance.<sup>[82]</sup> Similarly, Lancelot and his cuckolding of Arthur with Guinevere became one of the classic motifs of the Arthurian legend, although the Lancelot of the prose *Lancelot* (c. 1225) and

later texts was a combination of Chrétien's character and that of Ulrich von Zatzikhoven's *Lanzelet*.<sup>[83]</sup> Chrétien's work even appears to feed back into Welsh Arthurian literature, with the result that the romance Arthur began to replace the heroic, active Arthur in Welsh literary tradition.<sup>[84]</sup> Particularly significant in this development were the three Welsh Arthurian romances, which are closely similar to those of Chrétien, albeit with some significant differences: *Owain, or the Lady of the Fountain* is related to Chrétien's *Yvain*; *Geraint and Enid*, to *Erec and Enide*; and *Peredur son of Efwrawg*, to *Perceval*.<sup>[85]</sup>



*The Round Table experience a vision of the Holy Grail. From a 15th-century French manuscript.*

Up to c. 1210, continental Arthurian romance was expressed primarily through poetry; after this date the tales began to be told in prose. The most significant of these 13th-century prose romances was the *Vulgate Cycle* (also known as the Lancelot-Grail Cycle), a series of five Middle French prose works written in the first half of that century.<sup>[86]</sup> These works were the *Estoire del Saint Grail*, the *Estoire de Merlin*, the *Lancelot propre* (or *Prose Lancelot*, which made up half the entire *Vulgate Cycle* on its own), the *Queste del Saint Graal* and the *Mort Artu*, which combine to form the first coherent version of the entire Arthurian legend. The cycle continued the trend towards reducing the role played by Arthur in his own legend, partly through the introduction of the character of Galahad and an expansion of the role of Merlin. It also made Mordred the result of an incestuous relationship between Arthur and his sister and established the role of Camelot, first mentioned in passing in Chrétien's *Lancelot*, as Arthur's primary court.<sup>[87]</sup> This series of texts was quickly followed by the *Post-Vulgate Cycle* (c. 1230–40), of which the *Suite du Merlin* is a part, which greatly reduced the importance of Lancelot's affair with Guinevere but continued to sideline Arthur, and to focus more on the Grail quest.<sup>[86]</sup> As such, Arthur became even more of a relatively minor character in these French prose romances; in the *Vulgate* itself he only figures significantly in the *Estoire de Merlin* and the *Mort Artu*. During this period, Arthur was made one of the *Nine Worthies*, a group of three pagan, three Jewish and three Christian exemplars of chivalry. The Worthies were

first listed in Jacques de Longuyon's *Voeux du Paon* in 1312, and subsequently became a common subject in literature and art.<sup>[88]</sup>

The development of the medieval Arthurian cycle and the character of the “Arthur of romance” culminated in *Le Morte d'Arthur*, Thomas Malory's retelling of the entire legend in a single work in English in the late 15th century. Malory based his book—originally titled *The Whole Book of King Arthur and of His Noble Knights of the Round Table*—on the various previous romance versions, in particular the *Vulgate Cycle*, and appears to have aimed at creating a comprehensive and authoritative collection of Arthurian stories.<sup>[89]</sup> Perhaps as a result of this, and the fact that *Le Morte D'Arthur* was one of the earliest printed books in England, published by William Caxton in 1485, most later Arthurian works are derivative of Malory's.<sup>[90]</sup>

### 3.4 Decline, revival, and the modern legend

#### 3.4.1 Post-medieval literature

The end of the Middle Ages brought with it a waning of interest in King Arthur. Although Malory's English version of the great French romances was popular, there were increasing attacks upon the truthfulness of the historical framework of the Arthurian romances—established since Geoffrey of Monmouth's time—and thus the legitimacy of the whole *Matter of Britain*. So, for example, the 16th-century humanist scholar Polydore Vergil famously rejected the claim that Arthur was the ruler of a post-Roman empire, found throughout the post-Galfridian medieval “chronicle tradition”, to the horror of Welsh and English antiquarians.<sup>[91]</sup> Social changes associated with the end of the medieval period and the *Renaissance* also conspired to rob the character of Arthur and his associated legend of some of their power to enthral audiences, with the result that 1634 saw the last printing of Malory's *Le Morte d'Arthur* for nearly 200 years.<sup>[92]</sup> King Arthur and the Arthurian legend were not entirely abandoned, but until the early 19th century the material was taken less seriously and was often used simply as vehicle for allegories of 17th- and 18th-century politics.<sup>[93]</sup> Thus Richard Blackmore's epics *Prince Arthur* (1695) and *King Arthur* (1697) feature Arthur as an allegory for the struggles of William III against James II.<sup>[94]</sup> Similarly, the most popular Arthurian tale throughout this period seems to have been that of Tom Thumb, which was told first through chapbooks and later through the political plays of Henry Fielding; although the action is clearly set in Arthurian Britain, the treatment is humorous and Arthur appears as a primarily comedic version of his romance character.<sup>[95]</sup>

John Dryden's masque *King Arthur* is still performed, largely thanks to Henry Purcell's music, though seldom

unabridged.

### 3.4.2 Tennyson and the revival



Gustave Doré's illustration of Arthur and Merlin for Alfred, Lord Tennyson's *Idylls of the King*, 1868

In the early 19th century, medievalism, Romanticism, and the Gothic Revival reawakened interest in Arthur and the medieval romances. A new code of ethics for 19th-century gentlemen was shaped around the chivalric ideals that the “Arthur of romance” embodied. This renewed interest first made itself felt in 1816, when Malory's *Le Morte d'Arthur* was reprinted for the first time since 1634.<sup>[96]</sup> Initially the medieval Arthurian legends were of particular interest to poets, inspiring, for example, William Wordsworth to write “The Egyptian Maid” (1835), an allegory of the Holy Grail.<sup>[97]</sup> Pre-eminent among these was Alfred Lord Tennyson, whose first Arthurian poem, “The Lady of Shalott”, was published in 1832.<sup>[98]</sup> Although Arthur himself played a minor role in some of these works, following in the medieval romance tradition, Tennyson's Arthurian work reached its peak of popularity with *Idylls of the King*, which reworked the entire narrative of Arthur's life for the Victorian era. First published in 1859, it sold 10,000 copies within the first week.<sup>[99]</sup> In the *Idylls*, Arthur became a symbol of ideal manhood whose attempt to establish a perfect kingdom on earth fails, finally, through human weakness.<sup>[100]</sup> Tennyson's works prompted a large number of imitators, generated considerable public interest in the legends of Arthur and the character himself, and brought Malory's tales to a wider audience.<sup>[101]</sup> Indeed, the first moderni-

sation of Malory's great compilation of Arthur's tales was published shortly after *Idylls* appeared, in 1862, and there were six further editions and five competitors before the century ended.<sup>[102]</sup>

This interest in the “Arthur of romance” and his associated stories continued through the 19th century and into the 20th, and influenced poets such as William Morris and Pre-Raphaelite artists including Edward Burne-Jones.<sup>[103]</sup> Even the humorous tale of Tom Thumb, which had been the primary manifestation of Arthur's legend in the 18th century, was rewritten after the publication of *Idylls*. While Tom maintained his small stature and remained a figure of comic relief, his story now included more elements from the medieval Arthurian romances, and Arthur is treated more seriously and historically in these new versions.<sup>[104]</sup> The revived Arthurian romance also proved influential in the United States, with such books as Sidney Lanier's *The Boy's King Arthur* (1880) reaching wide audiences and providing inspiration for Mark Twain's satiric *A Connecticut Yankee in King Arthur's Court* (1889).<sup>[105]</sup> Although the “Arthur of romance” was sometimes central to these new Arthurian works (as he was in Burne-Jones's *The Last Sleep of Arthur in Avalon*, 1881–1898), on other occasions he reverted to his medieval status and is either marginalised or even missing entirely, with Wagner's Arthurian operas providing a notable instance of the latter.<sup>[106]</sup> Furthermore, the revival of interest in Arthur and the Arthurian tales did not continue unabated. By the end of the 19th century, it was confined mainly to Pre-Raphaelite imitators,<sup>[107]</sup> and it could not avoid being affected by the First World War, which damaged the reputation of chivalry and thus interest in its medieval manifestations and Arthur as chivalric role model.<sup>[108]</sup> The romance tradition did, however, remain sufficiently powerful to persuade Thomas Hardy, Laurence Binyon and John Masefield to compose Arthurian plays,<sup>[109]</sup> and T. S. Eliot alludes to the Arthur myth (but not Arthur) in his poem *The Waste Land*, which mentions the Fisher King.<sup>[110]</sup>

### 3.4.3 Modern legend

See also: List of works based on Arthurian legends

In the latter half of the 20th century, the influence of the romance tradition of Arthur continued, through novels such as T. H. White's *The Once and Future King* (1958) and Marion Zimmer Bradley's *The Mists of Avalon* (1982) in addition to comic strips such as *Prince Valiant* (from 1937 onward).<sup>[111]</sup> Tennyson had reworked the romance tales of Arthur to suit and comment upon the issues of his day, and the same is often the case with modern treatments too. Bradley's tale, for example, takes a feminist approach to Arthur and his legend, in contrast to the narratives of Arthur found in medieval materials,<sup>[112]</sup> and American authors often rework the story of Arthur to be more consistent with values such as equality and



How Arthur drew forth ye sword, by Howard Pyle. *The sword in the anvil or sword in the stone* chapter of *The Story of King Arthur and His Knights*. (1903)



*The combat of Arthur and Mordred*, illustrated by N.C. Wyeth for *The Boy's King Arthur*, 1922

democracy.<sup>[113]</sup> The romance Arthur has become popular in film and theatre as well. T. H. White's novel was adapted into the Lerner and Loewe stage musical *Camelot* (1960) and the Disney animated film *The Sword in the Stone* (1963); *Camelot*, with its focus on the love of Lancelot and Guinevere and the cuckolding of Arthur, was itself made into a film of the same name in 1967. The romance tradition of Arthur is particularly evident and, according to critics, successfully handled in Robert Bresson's *Lancelot du Lac* (1974), Eric Rohmer's *Perceval le Gallois* (1978) and perhaps John Boorman's fantasy film *Excalibur* (1981); it is also the main source of the material utilised in the Arthurian spoof *Monty Python and the Holy Grail* (1975).<sup>[114]</sup>

Re-tellings and re-imaginings of the romance tradition are not the only important aspect of the modern legend of King Arthur. Attempts to portray Arthur as a genuine historical figure of c. 500 AD, stripping away the "romance", have also emerged. As Taylor and Brewer have noted, this return to the medieval "chronicle tradition" of Geoffrey of Monmouth and the *Historia Brittonum* is a recent trend which became dominant in Arthurian literature in the years following the outbreak of the Second World War, when Arthur's legendary resistance to Germanic invaders struck a chord in Britain.<sup>[115]</sup> Clemence Dane's series of radio plays, *The Saviours* (1942), used a historical Arthur to embody the spirit of heroic resistance against desperate odds, and Robert Sherriff's play *The Long Sunset* (1955) saw Arthur rallying Romano-British resistance against the Germanic invaders.<sup>[116]</sup> This trend towards placing Arthur in a historical setting is also apparent in historical and fantasy novels published during

this period.<sup>[117]</sup> In recent years the portrayal of Arthur as a real hero of the 5th century has also made its way into film versions of the Arthurian legend, most notably the TV series *Arthur of the Britons* (1972–73) and *Camelot* (2011)<sup>[118]</sup> and the feature films *King Arthur* (2004) and *The Last Legion* (2007).<sup>[119]</sup>

Arthur has also been used as a model for modern-day behaviour. In the 1930s, the Order of the Fellowship of the Knights of the Round Table was formed in Britain to promote Christian ideals and Arthurian notions of medieval chivalry.<sup>[120]</sup> In the United States, hundreds of thousands of boys and girls joined Arthurian youth groups, such as the Knights of King Arthur, in which Arthur and his legends were promoted as wholesome exemplars.<sup>[121]</sup> However, Arthur's diffusion within contemporary culture goes beyond such obviously Arthurian endeavours, with Arthurian names being regularly attached to objects, buildings, and places. As Norris J. Lacy has observed, "The popular notion of Arthur appears to be limited, not surprisingly, to a few motifs and names, but there can be no doubt of the extent to which a legend born many centuries ago is profoundly embedded in modern culture at every level."<sup>[122]</sup>

### 3.5 See also

- Historical basis for King Arthur
- King Arthur's family
- King Arthur's messianic return

- List of Arthurian characters
- List of books about King Arthur
- List of films based on Arthurian legend
- Nine Worthies, of which Arthur was one

### 3.6 Notes

- [1] Barber 1986, p. 141
- [2] Higham 2002, pp. 11–37, has a summary of the debate on this point.
- [3] Charles-Edwards 1991, p. 15; Sims-Williams 1991. *Y Gododdin* cannot be dated precisely: it describes 6th-century events and contains 9th- or 10th-century spelling, but the surviving copy is 13th-century.
- [4] Thorpe 1966, but see also Loomis 1956
- [5] See Padel 1994; Sims-Williams 1991; Green 2007b; and Roberts 1991a
- [6] Neubecker, Ottfried (1998–2002). *Wappenkunde* (in German). Munich: Orbis Verlag. p. 170. ISBN 3-572-01336-4.
- [7] Dumville 1986; Higham 2002, pp. 116–69; Green 2007b, pp. 15–26, 30–38.
- [8] Green 2007b, pp. 26–30; Koch 1996, pp. 251–53.
- [9] Charles-Edwards 1991, p. 29
- [10] Morris 1973
- [11] Myres 1986, p. 16
- [12] Gildas, *De Excidio et Conquestu Britanniae*, chapter 26.
- [13] Pryor 2004, pp. 22–27
- [14] Bede, *Historia ecclesiastica gentis Anglorum*, Book 1.16.
- [15] Dumville 1977, pp. 187–88
- [16] Green 1998; Padel 1994; Green 2007b, chapters five and seven.
- [17] *Historia Brittonum* 56, 73; *Annales Cambriae* 516, 537.
- [18] For example, Ashley 2005.
- [19] Heroic Age 1999
- [20] Modern scholarship views the Glastonbury cross as the result of a probably late-12th-century fraud. See Rahtz 1993 and Carey 1999.
- [21] These range from Lucius Artorius Castus, a Roman officer who served in Britain in the 2nd or 3rd century (Littleton & Malcor 1994), to Roman usurper emperors such as Magnus Maximus or sub-Roman British rulers such as Riotamus (Ashe 1985), Ambrosius Aurelianus (Reno 1996), Owain Ddantgwyn (Phillips & Keatman 1992), and Athrwys ap Meurig (Gilbert, Wilson & Blackett 1998)
- [22] Malone 1925
- [23] Marcella Chelotti, Vincenza Morizio, Marina Silvestrini, *Le epigrafi romane di Canosa*, Volume 1, Edipuglia srl, 1990, pp. 261, 264.
- [24] Ciro Santoro, “Per la nuova iscrizione messapica di Oria”, *La Zagaglia*, A. VII, n. 27, 1965, pp. 271–293.
- [25] Ciro Santoro, “La Nuova Epigrafe Messapica «IM 4. 16, I-III» di Ostuni ed nomi” in *Art-, Ricerche e Studi*, Volume 12, 1979, pp. 45–60
- [26] Wilhelm Schulze, “Zur Geschichte lateinischer Eigennamen” (Volume 5, Issue 2 of *Abhandlungen der Gesellschaft der Wissenschaften zu Göttingen, Philologisch-Historische Klasse, Gesellschaft der Wissenschaften Göttingen Philologisch-Historische Klasse*), 2nd edition, Weidmann, 1966, p. 72, pp. 333–338
- [27] Olli Salomies: *Die römischen Vornamen. Studien zur römischen Namengebung*. Helsinki 1987, p. 68
- [28] Herbig, Gust., “Falisca”, *Glotta*, Band II, Göttingen, 1910, p. 98
- [29] Koch 1996, p. 253
- [30] Zimmer, Stefan, “The Name of Arthur – A New Etymology”, *Journal of Celtic Linguistics*, Vol. 13, No. 1, March 2009, University of Wales Press, pp. 131–136.
- [31] See Higham 2002, p. 74.
- [32] See Higham 2002, p. 80.
- [33]
  - Zimmer, Stefan, “The Name of Arthur: a new etymology”, in: *Journal of Celtic Linguistics*, Vol. 13, No. 1, March 2009, University of Wales Press, pp. 131–136.
  - Bromwich, Rachel, *Trioedd ynys Prydein: the Welsh triads*, University of Wales Press, 1978, p. 544
  - Zimmer, Stefan, “Die keltischen Wurzeln der Artussage: mit einer vollständigen Übersetzung der ältesten Artuserzählung Culhwch und Olwen”, Winter, 2006, p. 37
  - Johnson, Flint, *The British Sources of the Abduction and Grail Romances*, University Press of America, 2002, pp. 38–39.
  - Walter, Philippe; Faccia, M. (trans.), *Artù. L'orso e il re*, Edizioni Arkeios, 2005, p. 74. (Original French ed.: *Arthur: l'ours et le roi*; Paris: Imago, 2002 ISBN 2-911416-64-3
  - Chambers, Edmund Kerchever, *Arthur of Britain, Speculum Historiale*, 1964, p. 170
- [34] Anderson 2004, pp. 28–29; Green 2007b, pp. 191–4.
- [35]
  - Jaski, Bart, “Early Irish examples of the name Arthur”, in: *Zeitschrift für celtische Philologie*; Bd. 56, 2004.
- [36] Adomnán, I, 8–9 and translator’s note 81; Bannerman, pp. 82–83. Bannerman, pp. 90–91, notes that Artúr is the son of Conaing, son of Áedán in the *Senchus fer n-Alban*.

- [37] Green 2007b, pp. 45–176
- [38] Green 2007b, pp. 93–130
- [39] Padel 1994 has a thorough discussion of this aspect of Arthur's character.
- [40] Green 2007b, pp. 135–76. On his possessions and wife, see also Ford 1983.
- [41] Williams 1937, p. 64, line 1242
- [42] Charles-Edwards 1991, p. 15; Koch 1996, pp. 242–45; Green 2007b, pp. 13–15, 50–52.
- [43] See, for example, Haycock 1983–84 and Koch 1996, pp. 264–65.
- [44] Online translations of this poem are out-dated and inaccurate. See Haycock 2007, pp. 293–311, for a full translation, and Green 2007b, p. 197 for a discussion of its Arthurian aspects.
- [45] See, for example, Green 2007b, pp. 54–67 and Budgey 1992, who includes a translation.
- [46] Koch & Carey 1994, pp. 314–15
- [47] Sims-Williams 1991, pp. 38–46 has a full translation and analysis of this poem.
- [48] For a discussion of the tale, see Bromwich & Evans 1992; see also Padel 1994, pp. 2–4; Roberts 1991a; and Green 2007b, pp. 67–72 and chapter three.
- [49] Barber 1986, pp. 17–18, 49; Bromwich 1978
- [50] Roberts 1991a, pp. 78, 81
- [51] Roberts 1991a
- [52] Translated in Coe & Young 1995, pp. 22–27. On the Glastonbury tale and its Otherworldly antecedents, see Sims-Williams 1991, pp. 58–61.
- [53] Coe & Young 1995, pp. 26–37
- [54] See Ashe 1985 for an attempt to use this *vita* as a historical source.
- [55] Padel 1994, pp. 8–12; Green 2007b, pp. 72–5, 259, 261–2; Bullock-Davies 1982
- [56] Wright 1985; Thorpe 1966
- [57] Geoffrey of Monmouth, *Historia Regum Britanniae* Book 8.19–24, Book 9, Book 10, Book 11.1–2
- [58] Thorpe 1966
- [59] Roberts 1991b, p. 106; Padel 1994, pp. 11–12
- [60] Green 2007b, pp. 217–19
- [61] History of the Kings of Britain p172
- [62] Roberts 1991b, pp. 109–10, 112; Bromwich & Evans 1992, pp. 64–5
- [63] Roberts 1991b, p. 108
- [64] Bromwich 1978, pp. 454–55
- [65] See, for example, Brooke 1986, p. 95.
- [66] Ashe 1985, p. 6; Padel 1995, p. 110; Higham 2002, p. 76.
- [67] Crick 1989
- [68] Sweet 2004, p. 140. See further, Roberts 1991b and Roberts 1980.
- [69] As noted by, for example, Ashe 1996.
- [70] For example, Thorpe 1966, p. 29
- [71] Stokstad 1996
- [72] Loomis 1956; Bromwich 1983; Bromwich 1991.
- [73] Lacy 1996a, p. 16; Morris 1982, p. 2.
- [74] For example, Geoffrey of Monmouth, *Historia Regum Britanniae* Book 10.3.
- [75] Padel 2000, p. 81
- [76] Morris 1982, pp. 99–102; Lacy 1996a, p. 17.
- [77] Lacy 1996a, p. 17
- [78] Burgess & Busby 1999
- [79] Lacy 1996b
- [80] Kibler & Carroll 1991, p. 1
- [81] Lacy 1996b, p. 88
- [82] Roach 1949–83
- [83] Ulrich, von Zatzikhoven 2005
- [84] Padel 2000, pp. 77–82
- [85] See Jones & Jones 1949 for accurate translations of all three texts. It is not entirely certain what, exactly, the relationship is between these Welsh romances and Chrétien's works, however: see Koch 1996, pp. 280–88 for a survey of opinions
- [86] Lacy 1992–96
- [87] For a study of this cycle, see Burns 1985.
- [88] Lacy 1996c, p. 344
- [89] On Malory and his work, see Field 1993 and Field 1998.
- [90] Vinaver 1990
- [91] Carley 1984
- [92] Parins 1995, p. 5
- [93] Ashe 1968, pp. 20–21; Merriman 1973
- [94] Ashe 1968, pp. 20–21
- [95] Green 2007a
- [96] Parins 1995, pp. 8–10

- [97] Wordsworth 1835
- [98] See Potwin 1902 for the sources Tennyson used when writing this poem
- [99] Taylor & Brewer 1983, p. 127
- [100] See Rosenberg 1973 and Taylor & Brewer 1983, pp. 89–128 for analyses of *The Idylls of the King*.
- [101] See, for example, Simpson 1990.
- [102] Staines 1996, p. 449
- [103] Taylor & Brewer 1983, pp. 127–161; Mancoff 1990.
- [104] Green 2007a, p. 127; Gamerschlag 1983
- [105] Twain 1889; Smith & Thompson 1996.
- [106] Watson 2002
- [107] Mancoff 1990
- [108] Workman 1994
- [109] Hardy 1923; Binyon 1923; and Masefield 1927
- [110] Eliot 1949; Barber 2004, pp. 327–28
- [111] White 1958; Bradley 1982; Tondro 2002, p. 170
- [112] Lagorio 1996
- [113] Lupack & Lupack 1991
- [114] Harty 1996; Harty 1997
- [115] Taylor & Brewer 1983, chapter nine; see also Higham 2002, pp. 21–22, 30.
- [116] Thompson 1996, p. 141
- [117] For example: Rosemary Sutcliff's *The Lantern Bearers* (1959) and *Sword at Sunset* (1963); Mary Stewart's *The Crystal Cave* (1970) and its sequels; Parke Godwin's *Firelord* (1980) and its sequels; Stephen Lawhead's *The Pendragon Cycle* (1987–99); Nikolai Tolstoy's *The Coming of the King* (1988); Jack Whyte's *The Camulod Chronicles* (1992–97); and Bernard Cornwell's *The Warlord Chronicles* (1995–97). See List of books about King Arthur.
- [118] Arthur of the Britons (TV Series 1972–1973) – IMDb; *Camelot* at the Internet Movie Database
- [119] *King Arthur* at the Internet Movie Database; *The Last Legion* at the Internet Movie Database
- [120] Thomas 1993, pp. 128–31
- [121] Lupack 2002, p. 2; Forbush & Forbush 1915
- [122] Lacy 1996d, p. 364

## 3.7 References

- Anderson, Graham (2004), *King Arthur in Antiquity*, London: Routledge, ISBN 978-0-415-31714-6.
- Ashe, Geoffrey (1985), *The Discovery of King Arthur*, Garden City, NY: Anchor Press/Doubleday, ISBN 978-0-385-19032-9.
- Ashe, Geoffrey (1996), “Geoffrey of Monmouth”, in Lacy, Norris, *The New Arthurian Encyclopedia*, New York: Garland, pp. 179–82, ISBN 978-1-56865-432-4.
- Ashe, Geoffrey (1968), “The Visionary Kingdom”, in Ashe, Geoffrey, *The Quest for Arthur's Britain*, London: Granada, ISBN 0-586-08044-9
- Ashley, Michael (2005), *The Mammoth Book of King Arthur*, London: Robinson, ISBN 978-1-84119-249-9.
- Barber, Richard (1986), *King Arthur: Hero and Legend*, Woodbridge, UK: Boydell Press, ISBN 0-85115-254-6.
- Barber, Richard (2004), *The Holy Grail: Imagination and Belief*, London: Allen Lane, ISBN 978-0-7139-9206-9.
- Binyon, Laurence (1923), *Arthur: A Tragedy*, London: Heinemann, OCLC 17768778.
- Bradley, Marion Zimmer (1982), *The Mists of Avalon*, New York: Knopf, ISBN 978-0-394-52406-1.
- Bromwich, Rachel (1978), *Trioedd Ynys Prydein: The Welsh Triads*, Cardiff: University of Wales Press, ISBN 978-0-7083-0690-1. Second ed.
- Bromwich, Rachel (1983), “Celtic Elements in Arthurian Romance: A General Survey”, in Grout, P. B.; Diverres, Armel Hugh, *The Legend of Arthur in the Middle Ages*, Woodbridge: Boydell and Brewer, pp. 41–55, ISBN 978-0-85991-132-0.
- Bromwich, Rachel (1991), “First Transmission to England and France”, in Bromwich, Rachel; Jarman, A. O. H.; Roberts, Brynley F., *The Arthur of the Welsh*, Cardiff: University of Wales Press, pp. 273–98, ISBN 978-0-7083-1107-3.
- Bromwich, Rachel; Evans, D. Simon (1992), *Culhwch and Olwen. An Edition and Study of the Oldest Arthurian Tale*, Cardiff: University of Wales Press, ISBN 978-0-7083-1127-1.
- Brooke, Christopher N. L. (1986), *The Church and the Welsh Border in the Central Middle Ages*, Woodbridge: Boydell, ISBN 978-0-85115-175-5.

- Budgey, A. (1992), "'Preiddeu Annwn' and the Welsh Tradition of Arthur", in Harry, Margaret Rose; Ó Siadhail, Pádraig, *Celtic Languages and Celtic People: Proceedings of the Second North American Congress of Celtic Studies, held in Halifax, August 16–19, 1989*, Halifax, Nova Scotia: D'Arcy McGee Chair of Irish Studies, Saint Mary's University, pp. 391–404, ISBN 978-0-9696252-0-9
- Bullock-Davies, C. (1982), "Expectare Arthurum, Arthur and the Messianic Hope", *Bulletin of the Board of Celtic Studies* (29): 432–40.
- Burgess, Glyn S.; Busby, Keith, eds. (1999), *The Lais of Marie de France*, London: Penguin, ISBN 978-0-14-044759-0. 2nd. ed.
- Burns, E. Jane (1985), *Arthurian Fictions: Re-reading the Vulgate Cycle*, Columbus: Ohio State University Press, ISBN 978-0-8142-0387-3.
- Carey, John (1999), "The Finding of Arthur's Grave: A Story from Clonmacnoise?", in Carey, John; Koch, John T.; Lambert, Pierre-Yves, *Ildánach Ildirech. A Festschrift for Proinsias Mac Cana*, Andover: Celtic Studies Publications, pp. 1–14, ISBN 978-1-891271-01-4.
- Carley, J. P. (1984), "Polydore Vergil and John Leland on King Arthur: The Battle of the Books", *Interpretations* (15): 86–100.
- Charles-Edwards, Thomas M. (1991), "The Arthur of History", in Bromwich, Rachel; Jarman, A. O. H.; Roberts, Brynley F., *The Arthur of the Welsh*, Cardiff: University of Wales Press, pp. 15–32, ISBN 978-0-7083-1107-3.
- Coe, John B.; Young, Simon (1995), *The Celtic Sources for the Arthurian Legend*, Felinfach, Lampeter: Llanerch, ISBN 978-1-897853-83-2.
- Crick, Julia C. (1989), *The "Historia regum Britanniae" of Geoffrey of Monmouth. 3: A Summary Catalogue of the Manuscripts*, Cambridge: Brewer, ISBN 978-0-85991-213-6.
- Dumville, D. N. (1977), "Sub-Roman Britain: History and Legend", *History* 62 (62): 173–92, doi:10.1111/j.1468-229X.1977.tb02335.x.
- Dumville, D. N. (1986), "The Historical Value of the Historia Brittonum", *Arthurian Literature* (6): 1–26.
- Eliot, Thomas Stearns (1949), *The Waste Land and Other Poems*, London: Faber and Faber, OCLC 56866661.
- Field, P. J. C. (1993), *The Life and Times of Sir Thomas Malory*, Cambridge: Brewer, ISBN 978-0-585-16570-7.
- Field, P. J. C. (1998), *Malory: Texts and Sources*, Cambridge: Brewer, ISBN 978-0-85991-536-6.
- Ford, P. K. (1983), "On the Significance of some Arthurian Names in Welsh", *Bulletin of the Board of Celtic Studies* (30): 268–73.
- Forbush, William Byron; Forbush, Dascomb (1915), *The Knights of King Arthur: How To Begin and What To Do*, The Camelot Project at the University of Rochester, retrieved 2008-05-22.
- Gamerschlag, K. (1983), "Tom Thumb und König Arthur; oder: Der Däumling als Maßstab der Welt. Beobachtungen zu dreihundertfünfzig Jahren gemeinsamer Geschichte", *Anglia* (in German) (101): 361–91.
- Gilbert, Adrian; Wilson, Alan; Blackett, Baram (1998), *The Holy Kingdom*, London: Corgi, ISBN 978-0-552-14489-6.
- Green, Thomas (1998), "The Historicity and Historicisation of Arthur", *Thomas Green's Arthurian Resources*, retrieved 2008-05-22.
- Green, Thomas (August 2007a), "Tom Thumb and Jack the Giant Killer: Two Arthurian Fairytales?", *Folklore* 118 (2): 123–40, doi:10.1080/00155870701337296. (EBSCO subscription required for online access.)
- Green, Thomas (2007b), *Concepts of Arthur*, Stroud: Tempus, ISBN 978-0-7524-4461-1.
- Griffen, Toby D. (8 April 1994), *Arthur's Name* (PDF), Celtic Studies Association of North America, retrieved 2009-09-21. Conference paper.
- Haycock, M. (1983–84), "Preiddeu Annwn and the Figure of Taliesin", *Studia Celtica* (18/19): 52–78.
- Haycock, M. (2007), *Legendary Poems from the Book of Taliesin*, Aberystwyth: CMCS, ISBN 978-0-9527478-9-5.
- Hardy, Thomas (1923), *The Famous Tragedy of the Queen of Cornwall at Tintagel in Lyonesse: A New Version of an Old Story Arranged as a Play for Mummies, in One Act, Requiring No Theatre or Scenery*, London: Macmillan, OCLC 1124753.
- Harty, Kevin J. (1996), "Films", in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, pp. 152–155, ISBN 978-1-56865-432-4.
- Harty, Kevin J. (1997), "Arthurian Film", *Arthuriana/Camelot Project Bibliography*, retrieved 2008-05-22.
- Heroic Age (Spring–Summer 1999), "Early Medieval Tintagel: An Interview with Archaeologists Rachel Harry and Kevin Brady", *The Heroic Age* (1).



- Higham, N. J. (2002), *King Arthur, Myth-Making and History*, London: Routledge, ISBN 978-0-415-21305-9.
- Jones, Gwyn; Jones, Thomas, eds. (1949), *The Mabinogion*, London: Dent, OCLC 17884380.
- Kibler, William; Carroll, Carleton W., eds. (1991), *Chrétien de Troyes: Arthurian Romances*, London: Penguin, ISBN 978-0-14-044521-3.
- Koch, John T. (1996), “The Celtic Lands”, in Lacy, Norris J., *Medieval Arthurian Literature: A Guide to Recent Research*, New York: Garland, pp. 239–322, ISBN 978-0-8153-2160-6.
- Koch, John T.; Carey, John (1994), *The Celtic Heroic Age: Literary Sources for Ancient Celtic Europe and Early Ireland and Wales*, Malden, MA: Celtic Studies Publications, ISBN 978-0-9642446-2-7.
- Lacy, Norris J. (1992–96), *Lancelot-Grail: The Old French Arthurian Vulgate and Post-Vulgate in Translation*, New York: Garland, ISBN 978-0-8153-0757-0. 5 vols.
- Lacy, Norris J. (1996a), “Character of Arthur”, in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, pp. 16–17, ISBN 978-1-56865-432-4.
- Lacy, Norris J. (1996b), “Chrétien de Troyes”, in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, pp. 88–91, ISBN 978-1-56865-432-4.
- Lacy, Norris J. (1996c), “Nine Worthies”, in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, p. 344, ISBN 978-1-56865-432-4.
- Lacy, Norris J. (1996d), “Popular Culture”, in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, pp. 363–64, ISBN 978-1-56865-432-4.
- Lagorio, V. M. (1996), “Bradley, Marion Zimmer”, in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, p. 57, ISBN 978-1-56865-432-4.
- Littleton, C. Scott; Malcor, Linda A. (1994), *From Scythia to Camelot: A Radical Reassessment of the Legends of King Arthur, the Knights of the Round Table and the Holy Grail*, New York: Garland, ISBN 978-0-8153-1496-7.
- Loomis, Roger Sherman (1956), “The Arthurian Legend before 1139”, in Loomis, Roger Sherman, *Wales and the Arthurian Legend*, Cardiff: University of Wales Press, pp. 179–220, OCLC 2792376.
- Lupack, Alan; Lupack, Barbara (1991), *King Arthur in America*, Cambridge: D. S. Brewer, ISBN 978-0-85991-543-4.
- Lupack, Alan (2002), “Preface”, in Sklar, Elizabeth Sherr; Hoffman, Donald L., *King Arthur in Popular Culture*, Jefferson, NC: McFarland, pp. 1–3, ISBN 978-0-7864-1257-0.
- Malone, Kemp (May 1925), “Artorius”, *Modern Philology* **22** (4): 367–74, doi:10.1086/387553, JSTOR 433555. (JSTOR subscription required for online access.)
- Mancoff, Debra N. (1990), *The Arthurian Revival in Victorian Art*, New York: Garland, ISBN 978-0-8240-7040-3.
- Masfield, John (1927), *Tristan and Isolt: A Play in Verse*, London: Heinemann, OCLC 4787138.
- Merriman, James Douglas (1973), *The Flower of Kings: A Study of the Arthurian Legend in England Between 1485 and 1835*, Lawrence: University of Kansas Press, ISBN 978-0-7006-0102-8.
- Monmouth, Geoffrey of (2009), Joseph Black, ed., “A History of the Kings of Britain”, *The Broadview Anthology of British Literature: The Medieval Period* (Toronto: Broadview Press): 157–179.
- Morris, John (1973), *The Age of Arthur: A History of the British Isles from 350 to 650*, New York: Scribner, ISBN 978-0-684-13313-3.
- Morris, Rosemary (1982), *The Character of King Arthur in Medieval Literature*, Cambridge: Brewer, ISBN 978-0-8476-7118-2.
- Myres, J. N. L. (1986), *The English Settlements*, Oxford: Oxford University Press, ISBN 978-0-19-282235-2.
- Padel, O. J. (1994), “The Nature of Arthur”, *Cambrian Medieval Celtic Studies* (27): 1–31.
- Padel, O. J. (Fall 1995), “Recent Work on the Origins of the Arthurian Legend: A Comment”, *Arthuriana* **5** (3): 103–14.
- Padel, O. J. (2000), *Arthur in Medieval Welsh Literature*, Cardiff: University of Wales Press, ISBN 978-0-7083-1682-5.
- Parins, Marylyn Jackson (1995), *Sir Thomas Malory: The Critical Heritage*, London: Routledge, ISBN 978-0-415-13400-2.
- Phillips, Graham; Keatman, Martin (1992), *King Arthur: The True Story*, London: Century, ISBN 978-0-7126-5580-4.

- Potwin, L. S. (1902), “The Source of Tennyson’s ‘The Lady of Shalott’”, *Modern Language Notes* (Modern Language Notes, Vol. 17, No. 8) 17 (8): 237–239, doi:10.2307/2917812, JSTOR 2917812.
- Pryor, Francis (2004), *Britain AD: A Quest for England, Arthur, and the Anglo-Saxons*, London: HarperCollins, ISBN 978-0-00-718186-5.
- Rahtz, Philip (1993), *English Heritage Book of Glastonbury*, London: Batsford, ISBN 978-0-7134-6865-6.
- Reno, Frank D. (1996), *The Historic King Arthur: Authenticating the Celtic Hero of Post-Roman Britain*, Jefferson, NC: McFarland, ISBN 978-0-7864-0266-3.
- Roach, William, ed. (1949–83), *The Continuations of the Old French ‘Perceval’ of Chrétien de Troyes*, Philadelphia: University of Pennsylvania Press, OCLC 67476613. 5 vols.
- Roberts, Brynley F. (1980), *Brut Tysilio: darlith agoriadol gan Athro y Gymraeg a’i Llenyddiaeth* (in Welsh), Abertawe: Coleg Prifysgol Abertawe, ISBN 978-0-86076-020-7.
- Roberts, Brynley F. (1991a), “Culhwch ac Olwen, The Triads, Saints’ Lives”, in Bromwich, Rachel; Jarman, A. O. H.; Roberts, Brynley F., *The Arthur of the Welsh*, Cardiff: University of Wales Press, pp. 73–95, ISBN 978-0-7083-1107-3.
- Roberts, Brynley F. (1991b), “Geoffrey of Monmouth, *Historia Regum Britanniae* and *Brut Y Brenhinedd*”, in Bromwich, Rachel; Jarman, A. O. H.; Roberts, Brynley F., *The Arthur of the Welsh*, Cardiff: University of Wales Press, pp. 98–116, ISBN 978-0-7083-1107-3.
- Rosenberg, John D. (1973), *The Fall of Camelot: A Study of Tennyson’s ‘Idylls of the King’*, Cambridge, MA: Harvard University Press, ISBN 978-0-674-29175-1.
- Simpson, Roger (1990), *Camelot Regained: The Arthurian Revival and Tennyson, 1800–1849*, Cambridge: Brewer, ISBN 978-0-85991-300-3.
- Sims-Williams, Patrick (1991), “The Early Welsh Arthurian Poems”, in Bromwich, Rachel; Jarman, A. O. H.; Roberts, Brynley F., *The Arthur of the Welsh*, Cardiff: University of Wales Press, pp. 33–71, ISBN 978-0-7083-1107-3.
- Smith, C.; Thompson, R. H. (1996), “Twain, Mark”, in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, p. 478, ISBN 978-1-56865-432-4.
- Staines, D. (1996), “Tennyson, Alfred Lord”, in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, pp. 446–449, ISBN 978-1-56865-432-4.
- Stokstad, M. (1996), “Modena Archivolt”, in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, pp. 324–326, ISBN 978-1-56865-432-4.
- Sweet, Rosemary (2004), *Antiquaries: The Discovery of the Past in Eighteenth-century Britain*, London: Continuum, ISBN 1-85285-309-3.
- Taylor, Beverly; Brewer, Elisabeth (1983), *The Return of King Arthur: British and American Arthurian Literature Since 1800*, Cambridge: Brewer, ISBN 978-0-389-20278-3.
- Thomas, Charles (1993), *Book of Tintagel: Arthur and Archaeology*, London: Batsford, ISBN 978-0-7134-6689-8.
- Thompson, R. H. (1996), “English, Arthurian Literature in (Modern)”, in Lacy, Norris J., *The New Arthurian Encyclopedia*, New York: Garland, pp. 136–144, ISBN 978-1-56865-432-4.
- Thorpe, Lewis, ed. (1966), *Geoffrey of Monmouth, The History of the Kings of Britain*, Harmondsworth: Penguin, OCLC 3370598.
- Tondro, Jason (2002), “Camelot in Comics”, in Sklar, Elizabeth Sherr; Hoffman, Donald L., *King Arthur in Popular Culture*, Jefferson, NC: McFarland, pp. 169–181, ISBN 978-0-7864-1257-0.
- Twain, Mark (1889), *A Connecticut Yankee in King Arthur’s Court*, New York: Webster, OCLC 11267671.
- Ulrich, von Zatzikhoven (2005), *Lanzelet*, New York: Columbia University Press, ISBN 978-0-231-12869-8. Trans. Thomas Kerth.
- Vinaver, Sir Eugène, ed. (1990), *The Works of Sir Thomas Malory*, Oxford: Oxford University Press, ISBN 978-0-19-812346-0. Third, revised, ed.
- Watson, Derek (2002), “Wagner: *Tristan und Isolde* and *Parsifal*”, in Barber, Richard, *King Arthur in Music*, Cambridge: D. S. Brewer, pp. 23–34, ISBN 978-0-85991-767-4.
- White, Terence Hanbury (1958), *The Once and Future King*, London: Collins, OCLC 547840.
- Williams, Sir Ifor, ed. (1937), *Canu Aneirin* (in Welsh), Caerdydd [Cardiff]: Gwasg Prifysgol Cymru [University of Wales Press], OCLC 13163081.

- Wordsworth, William (1835), “The Egyptian Maid, or, The Romance of the Water-Lily”, *The Camelot Project*, The University of Rochester, retrieved 2008-05-22.
- Workman, L. J. (1994), “Medievalism and Romanticism”, *Poetica* (39–40): 1–44.
- Wright, Neil, ed. (1985), *The Historia Regum Britanniae of Geoffrey of Monmouth, 1: Bern, Burgerbibliothek, MS. 568*, Cambridge: Brewer, ISBN 978-0-85991-211-2.
- "Arthur (king)". *New International Encyclopedia*. 1905.
- "Arthur (king)". *Encyclopedia Americana*. 1920.
- "Arthur". *Collier's New Encyclopedia*. 1921.
- Heroes Every Child Should Know: King Arthur
- "Arthur and Gorlagon", translated by Frank A. Milne, notes by Alfred Nutt. *Folk-Lore*. Volume 15, 1904.

### 3.8 External links

- “Arthurian Gwent”, *Blaenau Gwent Borough County Council*, retrieved 2008-05-22. An excellent site detailing Welsh Arthurian folklore.
- *Arthurian Resources: King Arthur, History and the Welsh Arthurian Legends*, retrieved 2008-05-22. A detailed and comprehensive academic site, which includes numerous scholarly articles, from Thomas Green of Oxford University.
- *Arthuriana*, retrieved 2008-05-22. The only academic journal solely concerned with the Arthurian Legend; a good selection of resources and links.
- *Celtic Literature Collective*, retrieved 2008-05-22. Provides texts and translations (of varying quality) of Welsh medieval sources, many of which mention Arthur.
- “Faces of Arthur”, *Faces of Arthur*, retrieved 2009-11-16. An interesting collection of articles on King Arthur by various Arthurian enthusiasts.
- Green, Thomas, *The Heroic Age, A Journal of Early Medieval Northwestern Europe*, retrieved 2013-02-07
- *The Camelot Project*, The University of Rochester, retrieved 2008-05-22. Provides valuable bibliographies and freely downloadable versions of Arthurian texts.
- *The Heroic Age: A Journal of Early Medieval Northwestern Europe*, The Heroic Age, ISSN 1526-1867, retrieved 2008-05-22. An online peer-reviewed journal that includes regular Arthurian articles; see especially the first issue.
- “The Medieval Development of Arthurian Literature”, *h2g2*, BBC, retrieved 2008-05-22
- Texts on Wikisource:

## 3.9 Text and image sources, contributors, and licenses

### 3.9.1 Text

- **Merlin** *Source:* <http://en.wikipedia.org/wiki/Merlin?oldid=637202828> *Contributors:* Bryan Derksen, The Anome, Eclecticology, Rmhermen, William Avery, Heron, Ewen, Kchishol1970, Michael Hardy, Paul Barlow, Rabin, Llywrc, Kalki, Sannse, Paul A, Bdonlan, Ahoerstemeier, Jimfbleak, Angela, Darkwind, Glenn, Charles Matthews, Jallan, David Latapie, DJ Clayworth, Rls, Raul654, Sander123, Pigsonthewing, Chris, RedWolf, Sparky, Lowellian, Wjhonson, LGagnon, Sunray, Drstuey, Neckro, JerryFriedman, DocWatson42, Markus Kröttsch, Lupin, Angmering, Everyking, Daibhid C, Dsmgold, FrYGuY, Telsa, Wmahan, Bacchiad, The Singing Badger, Merseysites, Mzajac, Husnock, Kuralyov, Pmanderson, Mike Rosoft, CALR, Rich Farmbrough, Dbachmann, Jeff schiller, ESKog, Vitalyb, CanisRufus, Gnu1742, James possamai, Jonathan Drain, Scott Dubin, Smalljim, Pikawil, Man vyi, Kjkolb, Apostrophe, Haham hanuka, Polylerus, Nsaa, Anthony Appleyard, Pinar, Bart133, Wtmitchell, SidP, Crablogger, Tony Sidaway, Sciurinae, Geraldshields11, Nicknack009, Saxifrage, Bastin, BadLeprechaun, Angr, Velho, Woohookitty, Dingospleen, Polyparadigm, WadeSimMiser, Firien, JRHorse, Bluemoose, Talskiddy, Stefanomione, LimoWreck, Graham87, Sparkit, WBardwin, Cuchullain, FreplySpang, Ductapedaredevil, Canderson7, Pittising, Dimitrii, Nightscream, JHMM13, FignentJedi, Kalogeropoulos, Yamamoto Ichiro, FlaBot, RobertG, KarlFrei, Moroboshi, RexNL, Gurch, Quuxplusone, DVdm, The Rambling Man, YurikBot, Sceptre, Rtkat3, Splamo, Gene.arboit, RussBot, Denjo, GusF, Stephenb, Hueys Sheridan, Gaius Cornelius, NawlinWiki, Rick Norwood, Belmikey, Wiki alf, Johann Wolfgang, AeonicOmega, Seegoon, Irishguy, The Filmmaker, RUL3R, Rockero, Jedi Striker, DeadEyeArrow, Bota47, Trainra, N. Harmonik, Pydos, Igiffin, FF2010, AnnaKucma, SFH, Zzuuzz, Teiladnam, Nikkimaria, Josh3580, JQF, Opes, Dygital, Chris1219, Allens, Veinor, Crystallina, SmackBot, FocalPoint, Uthanc, Binx, Brianyoumans, KnowledgeOfSelf, Hydrogen Iodide, Argyll Lassie, McGeddon, ParkerHiggins, Asado, Eskimbot, Canthusus, Evanreyes, Pacholeknbnj, Commander Keane bot, Gilliam, ERcheck, Smeggysmeg, Zcassady, Bjmullian, Sirex98, EncMstr, SchfiftyThree, Guitarplaya, Sadads, CyberSach, Jellyman, Salmar, CounterSubject, Can't sleep, clown will eat me, KevM, TheKMan, Gladrius, VMS Mosaic, MorganLeFay, MrRadioGuy, Fuhghettaboutit, Dreadstar, MartinRe, Lcarscad, Paul S, DMacks, LizFL, Soarhead77, Wikipedical, Andrew Dalby, Ceoil, Deathregis, Panthro, Ragestorm, Nishkid64, Myrddin.emrys, Axem Titanium, MattHucke, Grizzwald, Sjock, Aleefn1, Stoa, The Man in Question, Discharge123, A. Parrot, Noah Salzman, Midnightblueowl, Jnmwizkid, Novangelis, BranStark, Emx, Theone00, JoeBot, Deimoss, Dp462090, Civil Engineer III, Chandra friend, Wrathpath, JForget, Adam Keller, CmdrObot, Dycedarg, SimpleBeep, Dgw, Moreschi, Cydebot, Hydraton31, Goldfritha, Gogo Dodo, Corpx, Daha6439, JiangWei23, GRBerry, Dougweller, Doc W, Garik, Walgamanus, Beauty902, StrumStrumAndBeHanged, Thijs!bot, Eprb123, Mbell, Noneofyourbusiness, Sestet, Marek69, John254, 803290, StarbriteQueen, Pendragon98, Nick Number, SusanLesch, Missilepenguin, Hawk16zz, AntiVandalBot, Lmaltier, Yonatan, Luna Santin, Bookworm857158367, Your Only Real Friend, Elirasa2, Narfil Palürfalas, MishMich, Rajah1, Hehehedoughnuts, Kaobear, MER-C, Dd 8630, Andonic, Roleplayer, Hut 8.5, MegX, ProjectPlatinum, Kerotan, MrApologue, Bongwarrior, VoABot II, Ronstew, IronCrow, Wrad, Gdk411, Philg88, Al-Iskandar Tzaraath, B9 hummingbird hovering, Elsbeth0, ClubOranje, MartinBot, Equisis, Ugajin, Jay Litman, Jonathan Hall, Mycroft7, AlexiusHoratius, Hairchrn, Ash, Valaggar, Tgeairn, J.delanoy, Nev1, Filll, Nigholith, Yonidebot, Lhynard, Gingsengbom, DLCCoder, Shawn in Montreal, Katalaveno, Ignatzmice, NewEnglandYankee, Theusername111, Cobi, JHeinonen, Yengkit19, Me94, Mufka, Gemini1980, Bonadea, Rpeh, Lights, AlnoktaBOT, MenasimBot, Barneca, Philip Trueman, Af648, TXiKiBoT, Redwood Elf, 99DBSIMLR, Thmazing, Nrswanon, Anonymous Dissident, TheBro, Lordrdragyn, Fenneke, Andreas Kaganov, Anna Lincoln, John Carter, Markisgreen, Corvus cornix, Sanddef, BotKung, Mr. Absurd, Terrymacro, Shanzu, Nazar, Coffsneeze, Graymornings, Visokor, Insanity Incarnate, Sircorwin, Tvinh, Born2x, Bob fregman, XsillywillyGOOSE, Gnostic2008, Tauriel-1, GirasoleDE, SieBot, Mfcayley, MartinTremblay, Chimin 07, YonaBot, Nihil novi, Goku1st, Lela123456, Caltas, Triwbe, Squiggy Dralion, I Shoot Birds, Flyer22, Momo san, Goustien, AnonGuy, Angel David, Radzewicz, Browsee, Seedbot, Panicum, Ink Runner, Anchor Link Bot, Greendayfreakyperson, Parafastus, Espedos, Lord Opeht, Babakathy, Escape Orbit, Npd2983, Jimmy Slade, Hadseys, Explicit, ObfuscatePenguin, Jjcolay, Egdcltd, Martarius, Dollyzdadevil, Ellassint, ClueBot, GorillaWarfare, Cwinegarden, The Thing That Should Not Be, Cygnis insignis, Drmies, CounterVandalismBot, Highwaytohell218, Neverquick, SupperAnimal, Johnmappin, Northwales4u, Garing, Tnxman307, Jimbelton, Tony Holkham, Thehelpfulone, Yellwsub, Thingg, Berean Hunter, John Sweeney, Barkul, SwirlBoy39, Runnynose47, Feinoha, Ost316, Avoided, Mifter, Hrothgar cyning, Coccionos, Thatguyflint, FatBear1, Kbdankbot, Wyatt915, Addbot, Mhines54, Brumski, PhilT2, Gladius Terrae Novae, Some jerk on the Internet, Tcnv, Landon1980, WELSHISBEST, Merlinjm, Ace123321, Ronhjones, Purrdita, Fluffernutter, K8731, Luke Denk, Redheylin, Glane23, FiriBot, Favonian, LinkFA-Bot, Tassedethe, Ehrenkater, Tide rolls, Genius101, Rrmsjp, Legobot, Luckas-bot, Yobot, Amirobot, Shellstar, EoinBach, Kjaer, AnomieBOT, Yowuza, Gnomeselby, Killiondude, Jim1138, Perrypedista, Pencerdd, Fahadsadah, Catpedantic, Lukea2008, TParis, Bluerasberry, Aubreemae, Xqbot, Capricorn42, 4twenty42o, Allanlw, Tomdo08, DCSisyphBot, GrouchoBot, Stevehim, SassoBot, Starffy, Nyreidal, Erik9, Saab 1989, FrescoBot, Anna Roy, Setzerulez210, Pelanch3, Jonjon893, StreetfighterAkuma, Pinethicket, Sash 1990, LittleWink, 10metreh, A8UDI, Jschnur, RedBot, Labrynthia9856, Meaghan, Secret Saturdays, Ynnhoj93, Jujutacular, Clearlight101, Alarichus, Natniss, Retired user 0001, Thái Nhi, DixonDBot, Lotje, Mulled Dreamer, Vrenator, Bluefist, 30daysinAK, Brianann MacAmhlaidh, Albertus Mus, Vanished user aoiowaiuyr894isdik43, Reach Out to the Truth, Minimac, DARTH SIDIOUS 2, HALOMISTRO, Lung salad, TjBot, Alph Bot, Georgesovide, Dirtpoorwizard, God1243, Slon02, Lord Manshoon, Tasksprice, Orymus, John of Reading, Acather96, Flyagaricus, NinjaTazzyDevil, GoingBatty, PoeticVerse, Slightsmile, Tommy2010, Wikipelli, K6ka, Mz7, Weriet, Wbeer, Anastasiaf, Fintelia, Volderanger, Access Denied, A930913, Fidulario, Zev Brook, N Andy93, Makecat, The Logical Positivist, Wayne Slam, Jay-Sebastos, Hysteria200, ChuispastonBot, Mcflybabe, DASHBotAV, 28bot, Jbaron321, Petr, ClueBot NG, AznBurger, Redsled84, 6p13, Baccachew, Revlamos, Utziputz, Cntras, Widr, Compmate, Rosieadcock1, Unotholamazibuko, Helpful Pixie Bot, Zzzzz, Forceamongevil, Waluy, WhitetailHunter717, Marcella211098, Slimjim3.14159265, Jomany, Silentnight1, Warnersam, MusikAnimal, Socal212, Perene, Rm1271, Ianmcardell, Hobblington, CitationCleanerBot, GatherInsight, Guslarkachic, Sghsfghdgh, 1AlexT, Elizabeth.boots, Jmdxx, Merlinblogs, Storyshifter, Kdcoppes, Melodychick, Tyler T911, Tonyxc600, Bobjames92478, SNAAAake!!, Kanghuitari, Dexbot, Mogism, TwoTwoHello, JaceBerrim, Lugia2453, Epicgenius, Only Stone tools?, Tentinator, Arandomperson35, Csemerick, Housevinni, Bard Cadarn, Michael A Torregrossa, Crow, Isabelleandemily, Tokgoz, Merlinfanatic, Cat2072, Jay9119, Hunterhdsdbk, JayIsAWinner, Mdubdizzle, Asher-of-Locksley, Jdkskskdkdkdkdkdkdk, Arandomperson34 and Anonymous: 878
- **Myrddin Wylt** *Source:* <http://en.wikipedia.org/wiki/Myrddin%20Wylt?oldid=621030769> *Contributors:* Paul Barlow, Charles Matthew, Dysprosia, Dimadick, Moncrief, Kuralyov, Kwamikagami, Ricky81682, Sleigh, FeanorStar7, StradivariusTV, Sparkit, WBardwin, Cuchullain, FlaBot, Bgwhite, JPD, Pleonic, Tyenkrov, Grafen, Alarichall, Wknight94, SmackBot, Goodale, Ohconfucius, SMasters, Xensyria, Neelix, Cydebot, Walgamanus, Kingstowngalway, Rosser1954, Nick Number, Brendandh, Ekki01, Agricola, R'n'B, Squids and Chips, Drmies, Alexbot, Antiquary, Audaciter, Felix Folio Secundus, Addbot, Gladius Terrae Novae, Lightbot, Luckas-bot, Kjaer, Galdaran, CeresVesta, Omnipaedista, Anna Roy, Feather Jonah, Labrynthia9856, Cagwinn, AvicAWB, H2Bot, Costesseyboy, Widr, Thomrenault, BG19bot, MattMauler, Aduff01, Bard Cadarn and Anonymous: 33

- King Arthur** *Source:* <http://en.wikipedia.org/wiki/King%20Arthur?oldid=636348327> *Contributors:* Matthew Woodcraft, Firepink, Derek Ross, Bryan Derksen, The Anome, Tarquin, Sjc, Rjstott, Deb, Karen Johnson, Space Cadet, Caltrop, Zoe, Heron, Olivier, OlofE, Rbrwr, Frecklefoot, Kchishol1970, Michael Hardy, Tim Starling, Paul Barlow, JakeVortex, Stormwriter, Llywrch, Oliver Pereira, Crenner, Lif-tarn, Gabbe, Wapcaper, Ixfd64, Kalki, Paul A. Looxix, Ahoerstemeier, Stan Shebs, Arwel Parry, Stevenj, Zannah, Angela, Bladesmaster, DropDeadGorgias, Mark Foskey, Glenn, Vzbs34, Andres, Csernica, Lee M, Denny, Jengod, Charles Matthews, Slathering, Dysprosia, Jeversol, Tmc, DJ Clayworth, Hyacinth, Morwen, Populus, Omegatron, Renke, Wetman, KuoatofKDY, Nufy8, Robbot, DavidA, Xu-anwu, Moriori, Chrism, RedWolf, Bernhard Bauer, Naddy, Modulatum, Chris5369, Flauto Dolce, Hemanshu, Auric, Diderot, DHN, Caknuck, Sunray, Hadal, Modeha, Cautious, Seth Ilys, Mikiher, Jooler, Radagast, Jsan, Dave6, JamesMLane, Jacoplane, MPF, Wiglaf, Tom harrison, Angmering, Peruvianllama, Everyking, Curps, Michael Devore, Jdavidb, RScheiber, Beardo, Daibhid C, Saaga, Mboverload, Telsa, Wmahan, Tristanreid, Geoffrspear, SarekOfVulcan, Pachaiaamos, Antandrus, The Singing Badger, Everttype, Kaldari, Jossi, Emax, Rdsmit4, Kesac, Anárion, PSzalapski, Kuralyov, Pmanderson, Necrothesp, Sam Hocevar, Jklamo, Subsume, Adashiel, Trevor MacIn-nis, Grunt, EagleOne, Gazpacho, CALR, Ham, An Siarach, Discospinster, Steve Farrell, Rich Farmbrough, Guanobot, Cnyborg, Florian Blaschke, Bishonen, MeltBanana, Xezbeth, Mjpieters, Dbachmann, Wadewitz, Martpol, Stbalbach, ESkog, Hovite, Kbh3rd, Kaisershatner, Mashford, Patrickov, CanisRufus, QuartierLatin1968, Linkoman, Galf, Art LaPella, Jburt1, IFaqeer, Jpgordon, Bobo192, Kghose, Func, BrokenSegue, Shenme, Jolomo, MrSmart, Man vyi, Chuckstar, Mikewebkist, Dmanning, Sanmartin, LegolasGreenleaf, Jigen III, Alan-sonh, JYolkowski, Pinar, Blahma, Mo0, Rosenzweig, Lokicarbis, Wiki-uk, Crebbin, Andrew Gray, Anittas, AzaToth, Lectorar, Goldom, Viridian, Giano, Mailer diablo, Ynhockey, Wdfarmer, Bart133, DreamGuy, Snowolf, Ross Burgess, Wtmitchell, Mad Hatter, Deacon of Pndapetzim, Suruena, RJFJR, RainbowOfLight, IMeowbot, Lerdsuwa, LFaraone, Nicknack009, BDD, Itsmine, Alai, Redvers, Kitch, Dis-mas, JordanSamuels, Boothy443, OwenX, Woohookitty, FeanorStar7, Nuggetboy, Rocastelo, Onlymarie, Benhocking, Reikeaous, Madchester, Briangotts, Commander Keane, Chochopek, MONGO, Kelisi, Schzmo, Grace Note, Simoncursitor, Isnow, Doric Loon, Gimboid13, Eluchil, KHM03, Gerbrant, Dysepsion, Paxsimius, Graham87, Bookworm1973, Deltabeignet, Cuchullain, FreplySpang, JIP, Tokle, RxS, Ductapedaredevil, Porcher, Enzo Aquarius, Akubhai, Hnandrew, Rjwilmsi, Angusmclellan, Dimitrii, Koavf, Vary, Bill37212, Tangotango, Sbp, Captain Disdain, Tawker, Darguz Parsilvan, SpNeo, Kalogeropoulos, Boccobrock, Brighterorange, The wub, Bhadani, DoubleBlue, Cfortunato, Purple Rose, Sango123, Sheldrake, Talia679, FlaBot, Jmc29, RobertG, RJP, Latka, KarlFrei, Dogbert, AGGoH, Rune.welsh, RexNL, Gurch, Mark J, Duckie7, Mitsukai, Jay-W, Str1977, EronMain, Alphachimp, Lemuel Gulliver, Azitnay, Konrad West, Atchius, Chobot, Jared Preston, VolatileChemical, Ariasne, Cactus.man, The Rambling Man, Sus scrofa, Satanael, YurikBot, Mhocker, Sceptre, Rtkat3, RussBot, Epolk, Yllosubmarine, Yamara, Play, Stephenb, Hyperbole, Cryptic, ThePro, Wimt, Mark O'Sullivan, Shanell, Nawl-inWiki, Wiki alf, Bachrach44, NW036, Arichnad, Moppet65535, Ches88, Irishguy, Nick, Corbmobile, THB, Banes, Dppowell, Brian Crawford, Bobak, Rmky87, EverettColdwell, Joaquinlive, Misza13, Deucalionite, Figaro, Gamemaker, Jhinman, Msftheatre, Black Falcon, Nlu, Pegship, Jkelly, FF2010, Queezbo, Paul Magnussen, Andrew Lancaster, Nikkimaria, SMCandlish, Lynbarn, JQF, JoanneB, Barba-tus, Bevo74, M77, Spliffy, Curpsbot-unicodify, Predglyn, British, GrinBot, CIreland, Kf4bdy, Ross Lawhead, Luk, Chris Chittleborough, Attilios, User24, SmackBot, AndreniW, Uthanc, Prodego, Hanchi, KnowledgeOfSelf, Royalguard11, K-UNIT, McGeddon, InvictaHOG, Aetheling1125, Wegesrand, Jacek Kendysz, Dawewild, Setanta747 (locked), Brossow, Gjs238, J.J.Sagnella, Btwied, Flamarande, Half-Shadow, Francisco Valverde, David Fuchs, Commander Keane bot, Ema Zee, Gilliam, Hmains, Betacommand, Skizzik, Shser11, Rst20xx, Manuelomar2001, Dm8, Valley2city, Chris the speller, Master Jay, Salvo46, NCurse, Stubbyhead, OmegaX123, King Arthur6687, Tod-dhansen, Freshmutt, SchfiftyThree, Sadads, Markp6, FordPrefect42, Ikiroid, Ted87, Cornflake pirate, Antonrojo, Gracencotes, Lightspeed-chick, Fatkid, Can't sleep, clown will eat me, Robogun, Ajaxkroon, JREL, Rockules318, Neo139, Onorem, Wes!, Jasca Ducato, Spout, Elendil's Heir, Apexprim8, Khoikhoi, Masalai, Emre D., Fuhghettaboutit, AntonBryl, Nakon, John D. Croft, SnappingTurtle, Jounpf, EdGl, S@bre, North King, Where, Springnuts, Andrew Dalby, Byelf2007, SashatoBot, Nishkid64, Yayacaca, Johncatsoulis, Harryboyles, MartinTurner, DivineBaboon, Kuru, John, Rousse, Fergus mac Róich, Heimstern, SilkTork, Mbralchenko, Disavian, Andrewjwnc, Cat-apult, Wacdragon1701, JoshuaZ, F1r3r41n, Murriemir, SMasters, Stoa, Stuartfanning, A. Parrot, Eivind F Øyangen, Museslave, Andy-pandy.UK, Boomshadow, Noah Salzman, Tarvilya, Thestatue, Kyoko, SandyGeorgia, Ace Class Shadow, Midnightblueowl, Ryulong, Sijo Ripa, Sausagerooster, Condem, Citicat, MarkThomas, Yoberalf, PSUMark2006, Chipmunk15, N9jcr, DabMachine, Ginkgo100, Xensyria, Asnallar, Walton One, Marysunshine, Civil Engineer III, Az1568, Adambiswanger1, Prufrock765, Anger22, Scarlet Lioness, Tawkerbot2, RookZERO, Dlohcierekim, Kernowkid, IronChris, JForget, Evilxinxthexskin, CosmoStevens, Giecorules, The ed17, Rygyu99, Scohoust, AlbertSM, Avyfain, ShelfSkewed, Outrigger, Neelix, Mirioki, Ken Gallager, Yahooshua, MrFish, Shanew2, Braincheese, Patcar, Fredwoh, Iac0009, HalJor, Cydebot, DavidHatchett, Metanoid, Treybien, Mike Christie, Steel, Aristophanes68, Ronanocoghlan, Gogo Dodo, Travel-bird, JFreeman, Corpx, Plerdsus, ST47, Euphoria3, Chasingsol, Tawkerbot4, Dougweller, Chrislk02, Huwbwici, Tony Keen, Rcuredale, Bookgrrl, Walgamanus, Omicronpersei8, Dpbennett, Andrewbblevins, Gimmetrow, PamD, Storeye, Joowwww, CieloEstrellado, Thijs!bot, Epbr123, Shashatah, CW5270, Doodlefaceleft, CSvBibra, Blowski, Daniel, Klablammo, Sry85, Sagaciousuk, Mojo Hand, Headbomb, Marek69, Hongdoe, Doyley, Silvermoonx, X201, Tellyaddict, Keelm, JustAGal, Lazysundays, Dfrg.msc, Icarus 23, Bigvalleytim, Deip-nosophista, Sean William, Qp10qp, Scottandrewhutchins, Kennon clan clan, Oreo Priest, Mentifisto, Vibracobra23, AntiVandalBot, 3tard, Luna Santin, Why My Fleece?, Opelio, ZIGBRYWG, Bookworm857158367, Quintote, Doc Tropics, Goldenrowley, Smoke3723, Dyolf, LibLord, Chill doubt, Codyryanharrod, Myanwh, Ghmyrtle, Hamaryns, Béka, Rajah1, Canadian-Bacon, DOSGuy, Husond, DuncanHill, MER-C, Ericoides, Arch dude, Haydn01, FelsenVonEngland, Sophie means wisdom, WPIsFlawed, Siddharth Mehrotra, ChrisLoosley, Plynn9, Realhistoryradio, Onela22, WolfmanSF, Pedro, Bongwarrior, VoABot II, Mrund, Bg007, Davidjk, JNW, JamesBWatson, Mclay1, Jlenthe, Kokin, Ling.Nut, Oj48, Boogyman1, Fish Man, SineWave, \*\*\*Ria777, Edisaleg, Nyttend, K95, Avicennasis, WikieWikieWikie, Executivememb, Maniwar, ArthurWeasley, Wrad, Clocksarecool, Cpl Syx, DerHexer, TheRanger, Patstuart, FisherQueen, Hdt83, Mar-tinBot, Freakyllamagal, Johnmarcshelly, Gsax616, Mermaid from the Baltic Sea, Arjun01, Kenshingumi2006, Rettetast, CygnetSalad, Mschel, R'n'B, Leeharvey418, LinguisticDemographer, AlexiusHoratius, Creol, Snoil23, Dudley Miles, GJW, MikeAshley, Zarathura, J.delanoy, IHaveAColdThatsAwesome, Nev1, TheLastAmigo, Carre, Uncle Dick, Jerry, Ian.thomson, M Trent 555, Kingchess, Acalamari, L337xiong, Johnbod, Luke The Hedgehog, Samtheboy, Balthazarduju, Engunneer, ElectricValkyrie, (jarbarf), Loochsnuf, Kirbyband-nerd, Belovedfreak, NewEnglandYankee, Cadwaladr, JHeinonen, Ildominante, Mufka, Robertgreer, Jamonskey, Atropos235, WJBscribe, Bengrootveld, Stymphal, Sparafucil, Inter16, Bonadea, Blue58552, SoCalSuperEagle, Xiahou, CardinalDan, Spellcast, Redtigerxyz, Sky-fire013, Wikieditor06, X!, Hammersoft, SERSeanCrane, Iosef, Castles99uk, Nburden, Eley, Alexandria, Rutherfordjdigsaw, Ataxerxes, WOSlinker, Philip Trueman, Martinevans123, TXiKiBoT, GimmeBot, Z.E.R.O., Anonymous Dissident, Bellows98, TheBro, NFFO, JayC, Qxz, Someguy1221, Andreas Kaganov, TwilligToves, DennyColt, Markisgreen, Elscorcho50, Leafyplant, Superat2, DoktorDec, Delbert Grady, Austinky, Tepmurc, Geometry guy, Dragana666, Maxim, Randomrocka, Billinghurst, Milkbreath, Andy Dingley, Finngall, Juan-garcia1982, Lafout, Falcon8765, Jesmit8, Topdeck, Burntsauce, L10 gaspar, Entirelybs, Brianga, Ceranthor, Frenchy321, Loftcis, Alle-borgoBot, Kehrbykid, Targeteee, Longstevo, Miqademus, Slayerofangels, GirasoleDE, Gaelen S., F5487jin4, SieBot, Flaggy 2Lt, Broken-mindset, Nihil novi, Dreamafter, Pengyanan, Dawn Bard, Jbmurray, Atlantisfan, TedRock88, Silvershades23, Mj2fedup, Vbofficial, Wick-awop12, Keilana, Qst, Arbor to SJ, Rospsz, Ianrboughton, Yerpo, Aruton, Oxymoron83, Lightmouse, OKBot, LonelyMarble, C'est moi, Randomblue, ReYnd, Vanished User 8902317830, EverydayJoe45, Jons63, Ed Avis, Zeng8r, Invertzoo, ClueBot, The Thing That Should

Not Be, Soccergal389217, Lawrence Cohen, Infrasonik, Cygnis insignis, Saddhiyama, Der Golem, Fossiliferous, TheOldJacobite, Uncle Milty, Noni4eva7, Desertmonk, CounterVandalismBot, Niceguyedc, DaveBurststein, Crafanc, Piledhigheranddeeper, Davidbj7, Auntof6, SamuelTheGhost, DragonBot, Britishassin84, Jusdafax, Llamapez, MorrisRob, Cacadores, Boobyhead3, Grey Matter, Cenarium, Atojanco, 0XQ, Iohannes Animosus, Hans Adler, N p holmes, Johnsgreat, Jimbelton, Imkickass, Tomwaits112, Chocobos, Thingg, Jimjoe-john, Frenchy-sticky, Ranjithsutari, Versus22, Eeeaaaa, John Sweeney, EstherLois, DumZiBoT, Firedoll1313, Christianw7, XLinkBot, Prof Wrong, Ted 2009, Youknowmynamelookupthenumber, Ost316, Avoided, WikHead, Hrothgar cyning, MarmadukePercy, Mm40, HexaChord, Felix Folio Secundus, Addbot, Gladius Terrae Novae, Willking1979, Landon1980, MartinezMD, Jncraton, Leszek Jańczuk, Cst17, Skyezx, MrOllie, Redheylin, Glane23, Lihaas, Debresser, AnnaFrance, Favonian, LemmeyBOT, 5 albert square, Onlyblonde1, Butcherscross, AgadaUrbanit, Giant Octopus Gonna Eat You, Tide rolls, Sindinero, Teles, Isolation booth, Olsen-Fan, Bobby j f, Legobot, Luckas-bot, ZX81, Yobot, EchetusXe, Newportm, Reenem, QueenCake, Dickdock, Bearas, AnomieBOT, Kristen Eriksen, Galoubet, Kingpin13, Ulric1313, Chromenano, Citation bot, Bob Burkhardt, LovesMacs, Xqbot, Zedross, Capricorn42, Jeffrey Mall, Michaela-solis, Gensanders, Grim23, Ched, Demorfellis, Florimell1919, Nanochromatic00, Jacob Hand, Mario777Zelda, Ncarolinian86, Miriska, RibotBOT, Vittorio, Seeleschneider, Dear cobain, Nitrous33, Sophus Bie, Billbillbill123, Grammarfixeruper, Flap56, Sdlbfsdfsvfwhbfsilu, Bonogizm, Gaymelon, Connor3000, Gil7890, Bjk17, Benjaviv, Flaggerhoogel, LOLthulu, ANONYMOUS ACCOUNT, Anon5305, Losmog, Shadowjams, Scoober1111, Marekiller 8, FrescoBot, Pepper, Sky Attacker, Tommiibg, Citation bot 1, Bonbonasda1, Pinethicket, I dream of horses, Isaiahpeoples, Tonydudy, Labbaron09, Spidey104, Yahia.barie, BRUTE, Gingermint, Labrynthia9856, Meaghan, Crazy6 productions, Plutoht, Narwhal2, TobeBot, Trappist the monk, Newt Winkler, Sheogorath, TangoFett, Jonkerz, Lotje, Dinamik-bot, Vrenator, Chileangma, Cagwinn, Mattyisafatty, Kgilseth888, Everyone Dies In the End, Jhenderson777, Brian the Editor, Tshot, Lord of the Pit, DARTH SIDIOUS 2, Gregorius the Brown, Updatehelper, RjwilmsiBot, Lung salad, Knightleap, DASHBot, Immunize, Koolmanjoe, PillsBerryDoughBoy, Tankmaster01, Aliiraq, McLubbydubby, Ruralrelic, Tommy2010, Kingllud, Shooterkid99, Darkfight, Chaoseater, Kelly Hartle, Thecheesykid, Jkl1237, Lobsterthermidor, ZéroBot, Cose911, PBS-AWB, St. Brigit, Klusvjohnny, Lvogue18, Mjind, Troublemaker93, Dalefromroscoe, KuduIO, Kiwi128, Stripy Socks, A930913, Jackbadman, Confession0791, Wayne Slam, Ocaasi, Aklasar, Jitterbug12, Imesswiththissite, Adivaknin1, 11 Arlington, L Kensington, Inka 888, Autoerrant, Mentibot, ChrisCarss Former24.108.99.31, Peter Karlsen, Inobillie, DASHBotAV, Dfhghfhjhfhghk, Petr, ClueBot NG, NordhornerII, Twillisjr, Rezabot, Joe connelly12, Viper2226, Costesseyboy, North Atlanticist Usonian, Helpful Pixie Bot, Roberticus, Quarkgluonsoup, JohnChrysostom, BattyBot, Gaba amine, Dexbot, MicronationKing, VIAFbot, Elialbert94, Aduff01, CensoredScribe, Lewisbookreviews, Arms Jones and Anonymous: 1366

### 3.9.2 Images

- **File:AC.jpeg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/f/f5/AC.jpeg> *License:* Public domain *Contributors:* Transferred from en.wikipedia *Original artist:* Original uploader was Henrywgc at en.wikipedia
- **File:Apparition\_saint\_graal.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/6/62/Apparition\\_saint\\_graal.jpg](http://upload.wikimedia.org/wikipedia/commons/6/62/Apparition_saint_graal.jpg) *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Arth\_tapestry2.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/5/54/Arth\\_tapestry2.jpg](http://upload.wikimedia.org/wikipedia/commons/5/54/Arth_tapestry2.jpg) *License:* Public domain *Contributors:* *International Studio* Volume 76, via <http://www.bestoflegends.org/kingarthur/> *Original artist:* Anonymous
- **File:Arthur-Pyle\_How\_Arthur\_drew\_forth\_ye\_sword.JPG** *Source:* [http://upload.wikimedia.org/wikipedia/commons/8/8e/Arthur-Pyle\\_How\\_Arthur\\_drew\\_forth\\_ye\\_sword.JPG](http://upload.wikimedia.org/wikipedia/commons/8/8e/Arthur-Pyle_How_Arthur_drew_forth_ye_sword.JPG) *License:* Public domain *Contributors:* <http://www.oldbookart.com/2008/08/25/howard-pyle-king-arthur-and-his-knights/> *Original artist:* Howard Pyle
- **File:Arthur-Pyle\_King\_Arthur\_of\_Britain.JPG** *Source:* [http://upload.wikimedia.org/wikipedia/commons/7/7a/Arthur-Pyle\\_King\\_Arthur\\_of\\_Britain.JPG](http://upload.wikimedia.org/wikipedia/commons/7/7a/Arthur-Pyle_King_Arthur_of_Britain.JPG) *License:* Public domain *Contributors:* <http://www.oldbookart.com/2008/08/25/howard-pyle-king-arthur-and-his-knights/> *Original artist:* Howard Pyle
- **File:Arthur-Pyle\_The\_Enchanter\_Merlin.JPG** *Source:* [http://upload.wikimedia.org/wikipedia/commons/7/79/Arthur-Pyle\\_The\\_Enchanter\\_Merlin.JPG](http://upload.wikimedia.org/wikipedia/commons/7/79/Arthur-Pyle_The_Enchanter_Merlin.JPG) *License:* Public domain *Contributors:* <http://www.oldbookart.com/2008/08/25/howard-pyle-king-arthur-and-his-knights/> *Original artist:* Howard Pyle
- **File:BLEgerton3028Fol30rStonehengeCropped.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/a/a4/BLEgerton3028Fol30rStonehengeCropped.jpg> *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Beguiling\_of\_Merlin.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/2/29/Beguiling\\_of\\_Merlin.jpg](http://upload.wikimedia.org/wikipedia/commons/2/29/Beguiling_of_Merlin.jpg) *License:* Public domain *Contributors:* Scanned from Wildman, Stephen: *Edward Burne-Jones: Victorian Artist-Dreamer, Metropolitan Museum of Art*, 1998, ISBN 0870998595 *Original artist:* Edward Burne-Jones
- **File:Blason\_imaginaire\_Arthur.svg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/0/0a/Blason\\_imaginaire\\_Arthur.svg](http://upload.wikimedia.org/wikipedia/commons/0/0a/Blason_imaginaire_Arthur.svg) *License:* CC-BY-SA-3.0-2.5-2.0-1.0 *Contributors:* ? *Original artist:* ?
- **File:Boys\_King\_Arthur\_-\_N.\_C.\_Wyeth\_-\_p306.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/f/f3/Boys\\_King\\_Arthur\\_-\\_N.\\_C.\\_Wyeth\\_-\\_p306.jpg](http://upload.wikimedia.org/wikipedia/commons/f/f3/Boys_King_Arthur_-_N._C._Wyeth_-_p306.jpg) *License:* Public domain *Contributors:* *The Boy's King Arthur: Sir Thomas Malory's History of King Arthur and His Knights of the Round Table, Edited for Boys by Sidney Lanier* (New York, Charles Scribner's Sons, 1922). Scanned by Dave Pape. *Original artist:* N.C. Wyeth
- **File:Commons-logo.svg** *Source:* <http://upload.wikimedia.org/wikipedia/en/4/4a/Commons-logo.svg> *License:* ? *Contributors:* ? *Original artist:* ?
- **File:Cscr-featured.svg** *Source:* <http://upload.wikimedia.org/wikipedia/en/e/e7/Cscr-featured.svg> *License:* ? *Contributors:* ? *Original artist:* ?
- **File:Culhwch.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/en/5/56/Culhwch.jpg> *License:* PD-US *Contributors:* ? *Original artist:* ?
- **File:Flag\_of\_Cornwall.svg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/b/b8/Flag\\_of\\_Cornwall.svg](http://upload.wikimedia.org/wikipedia/commons/b/b8/Flag_of_Cornwall.svg) *License:* Public domain *Contributors:* *Original artist:* Created by Jon Harald Søby
- **File:Gododdin1.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/7/79/Gododdin1.jpg> *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Idylls\_of\_the\_King\_1.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/e/e7/Idylls\\_of\\_the\\_King\\_1.jpg](http://upload.wikimedia.org/wikipedia/commons/e/e7/Idylls_of_the_King_1.jpg) *License:* Public domain *Contributors:* ? *Original artist:* ?

- **File:Innsbruck\_1\_262.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/0/0e/Innsbruck\\_1\\_262.jpg](http://upload.wikimedia.org/wikipedia/commons/0/0e/Innsbruck_1_262.jpg) *License:* Public domain *Contributors:* self-made. Own work, all rights released (Public domain) *Original artist:* Daderot
- **File:John\_william\_waterhouse\_tristan\_and\_isolde\_with\_the\_potion.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/1/13/John\\_william\\_waterhouse\\_tristan\\_and\\_isolde\\_with\\_the\\_potion.jpg](http://upload.wikimedia.org/wikipedia/commons/1/13/John_william_waterhouse_tristan_and_isolde_with_the_potion.jpg) *License:* Public domain *Contributors:* Art Renewal Center Museum, image 9996. *Original artist:* John William Waterhouse
- **File:MORDRED.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/7/7d/MORDRED.jpg> *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Merlin's\_altarstone,\_Stobo\_Kirk.JPG** *Source:* [http://upload.wikimedia.org/wikipedia/commons/7/7a/Merlin%27s\\_altarstone%2C\\_Stobo\\_Kirk.JPG](http://upload.wikimedia.org/wikipedia/commons/7/7a/Merlin%27s_altarstone%2C_Stobo_Kirk.JPG) *License:* Public domain *Contributors:* Own work *Original artist:* Rosser1954 Roger Griffith
- **File:MerlinDisney.gif** *Source:* <http://upload.wikimedia.org/wikipedia/en/1/1f/MerlinDisney.gif> *License:* Fair use *Contributors:* The Sword in the Stone (film) *Original artist:* ?
- **File:Merlin\_illustration\_from\_middle\_ages.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/4/46/Merlin\\_%28illustration\\_from\\_middle\\_ages%29.jpg](http://upload.wikimedia.org/wikipedia/commons/4/46/Merlin_%28illustration_from_middle_ages%29.jpg) *License:* Public domain *Contributors:* Scan from "Brockhaus Geschichtlexikon, vol. 2, Mittelalterliche Welt und frühe Neuzeit", article "Geoffrey of Monmouth", earlier uploaded to de.wikipedia. *Originally* in *Histoire de Merlin* by Robert de Boron) *Original artist:* Unknown
- **File:Merlin\_Full\_Characters.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/en/0/06/Merlin\\_Full\\_Characters.jpg](http://upload.wikimedia.org/wikipedia/en/0/06/Merlin_Full_Characters.jpg) *License:* Fair use *Contributors:* bbc.co.uk *Original artist:* ?
- **File:Merlin\_and\_St\_Kentigern,\_Stobo\_Kirk.JPG** *Source:* [http://upload.wikimedia.org/wikipedia/commons/b/be/Merlin\\_and\\_St\\_Kentigern%2C\\_Stobo\\_Kirk.JPG](http://upload.wikimedia.org/wikipedia/commons/b/be/Merlin_and_St_Kentigern%2C_Stobo_Kirk.JPG) *License:* Public domain *Contributors:* Own work *Original artist:* Rosser1954 Roger Griffith
- **File:Nuremberg\_chronicles\_-\_Merlin\_(CXXXVIIIr).jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/b/b0/Nuremberg\\_chronicles\\_-\\_Merlin\\_%28CXXXVIIIr%29.jpg](http://upload.wikimedia.org/wikipedia/commons/b/b0/Nuremberg_chronicles_-_Merlin_%28CXXXVIIIr%29.jpg) *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Padlock-silver.svg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/f/fc/Padlock-silver.svg> *License:* CC0 *Contributors:* [http://openclipart.org/people/Anonymous/padlock\\_aj\\_ashton\\_01.svg](http://openclipart.org/people/Anonymous/padlock_aj_ashton_01.svg) *Original artist:* This image file was created by AJ Ashton. Uploaded from English WP by User:Eleassar. Converted by User:AzaToth to a silver color.
- **File:Question\_book-new.svg** *Source:* [http://upload.wikimedia.org/wikipedia/en/9/99/Question\\_book-new.svg](http://upload.wikimedia.org/wikipedia/en/9/99/Question_book-new.svg) *License:* Cc-by-sa-3.0 *Contributors:* Created from scratch in Adobe Illustrator. Based on Image:Question book.png created by User:Equazcion *Original artist:* Tkgd2007
- **File:Sir\_Gawain\_and\_the\_Green\_Knight,\_from\_Pearl\_Manuscript.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/1/15/Sir\\_Gawain\\_and\\_the\\_Green\\_Knight%2C\\_from\\_Pearl\\_Manuscript.jpg](http://upload.wikimedia.org/wikipedia/commons/1/15/Sir_Gawain_and_the_Green_Knight%2C_from_Pearl_Manuscript.jpg) *License:* Public domain *Contributors:* Tolkien Project, 2007 *Original artist:* Anonymous artist. The surviving manuscript is a copy.
- **File:W\_Otway\_Cannell\_2\_Merlin\_and\_Vivienne.jpg** *Source:* [http://upload.wikimedia.org/wikipedia/commons/b/b5/W\\_Otway\\_Cannell\\_2\\_Merlin\\_and\\_Vivienne.jpg](http://upload.wikimedia.org/wikipedia/commons/b/b5/W_Otway_Cannell_2_Merlin_and_Vivienne.jpg) *License:* Public domain *Contributors:* <http://www.gutenberg.org/files/30871/30871-h/30871-h.htm> *Original artist:* W. Otway Cannell (Illustrator), Lewis Spence (Author)
- **File:Wikiquote-logo.svg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/f/fa/Wikiquote-logo.svg> *License:* Public domain *Contributors:* ? *Original artist:* ?

### 3.9.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Myrddin/Merlin

God of the woodlands and nature, god of sun, earth, merriment and laughter. He is also a sky god of magic. He is associated with caves, crystals, herbs, minerals, storms and pure water, as well as the Castle of glass and a magic flute.

<http://temple.covenofmidnight.com/Books/BoL/Goddesses%20and%20Gods.pdf>



# مرلن

urdu Meaning or Translation of merlin : مرلن

[www.bdword.com/urdu-meaning-or-translation-of-merlin](http://www.bdword.com/urdu-meaning-or-translation-of-merlin) ▾

Find English to urdu meaning of merlin : [مرلن](#), related phrase, antonyms, synonyms, examples for merlin.

<http://www.bdword.com/urdu-meaning-or-translation-of-merlin>