Gaheriet to Gareth: Gareth and Unity in Malory's "Le Morte d'Arthur"

Linda Stearns Beaulieu
College of William & Mary - Arts & Sciences

Follow this and additional works at: https://scholarworks.wm.edu/etd

Part of the English Language and Literature Commons, and the Medieval Studies Commons

Recommended Citation
https://dx.doi.org/doi:10.21220/s2-8267-cv07

This Thesis is brought to you for free and open access by the Theses, Dissertations, & Master Projects at W&M ScholarWorks. It has been accepted for inclusion in Dissertations, Theses, and Masters Projects by an authorized administrator of W&M ScholarWorks. For more information, please contact scholarworks@wm.edu.
GAHERIET TO GARETH: GARETH AND UNITY

IN MALORY'S LE MORTE D'ARTHUR

A Thesis
Presented to
The Faculty of the Department of English
The College of William and Mary in Virginia

In Partial Fulfillment
Of the Requirements for the Degree of
Master of Arts

by
Linda Stearns Beaulieu

1991
This thesis is submitted in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

Linda S. Beaulieu

Approved, April 1991

John W. Conlee, Chair

David C. Jenkins

Peter DeSa Wiggins
ACKNOWLEDGEMENTS

I am indebted to many who encouraged me through the years it took to reach this stage of my education: particularly my parents, Arlene Lewis and Hugh Stearns, my son, Peter, and especially my husband, Paul, whose generosity, patience, and support made it possible for me to pursue my goals. I owe thanks to Professor David Jenkins for his thoughtful reading of this thesis and to Professor Peter Wiggins, not only for his careful reading and concise criticism which helped me improve this work, but also for his belief in my abilities when I began my graduate work three years ago. Finally, I am most deeply indebted to Professor John Conlee for stimulating my interest in the subject matter, for his concrete expressions of belief in my capabilities that inspired me to undertake this project, for his patient guidance and advice, and for providing the incentive necessary to complete this thesis.
ABSTRACT

The purpose of this thesis is to study the role of Gareth in Sir Thomas Malory's *Le Morte D'Arthur* as this character bears on the unity of the work. Literary scholars have debated the unity issue at length and have provided convincing evidence that Malory’s eight major tales are unified through the interrelation of characters, events, chronology and recurring themes. However, the role of Gareth as a unifying element throughout the work has not received the same attention as that given to major characters in the work.

Based on reading of both Caxton and Winchester texts of Malory, the commentary of Eugene Vinaver and other Malory scholars, and two probable sources for the final phases of Malory’s work, this paper shows that Malory intentionally uses Gareth as a unifying element in *Le Morte D'Arthur*. Through deletions of and substitutions within sections of sources bearing on Gareth, as well as through major original additions to the work, Malory elevates Gareth from a relatively minor figure in the sources to a major role which provides an element of unity within the work.

Beginning in the first tale and continuing through the early tales, Malory establishes and emphasizes connections between Gareth and numerous recurring themes and motifs in progressively more numerous and pertinent appearances of the character in order to create a representative of the ideal knight in Arthurian society. Once he is elevated to this ideal in the central tales, Gareth’s death in the final tales becomes a symbol of the destruction of the society. The character provides unity through the end of the work as Malory continues to emphasize Gareth as a contrast to the various themes bearing on the downfall of the society. Thus throughout the work, Gareth plays an integral role in the overall structural pattern depicting the rise and fall of Arthur’s ideal society.
GAHERIET TO GARETH: GARETH AND UNITY

IN MALORY’S *LE MORTE D’ARTHUR*
INTRODUCTION

The writing of Sir Thomas Malory continues to be a fertile area for scholarly investigation, and theories abound concerning such issues as the identity of Malory, the sources he used for various tales, and numerous other areas of historical and literary interest. Despite much excellent research, however, we may never be able to find completely satisfactory answers to many of these historical questions. Other issues still open to debate—e.g., whether Malory was "simply a 'translator' and 'redactor'"\(^1\) or the author of an original work, and questions regarding the order in which the sections were composed—combine the historical approach with more attention to the contents of the text and the possible intentions of the writer. Scholars began to consider more seriously the question of Malory's intentions about the time of the discovery in 1934 of the Winchester manuscript, a text which is generally accepted as closer to the original than the Caxton text. Because of differences in organization and structure in the two versions, the debate over the work's unity became a major critical issue. Did Malory intend his work to be viewed as a series of eight individual tales or as a unified whole?\(^2\) As with other questions regarding author's intent, we may never know the answer for certain, but through careful study of the text and comparison with probable sources, we may at least
draw tentative conclusions based on our own interpretation of the
textual evidence.

Until recently my experience with Le Morte D'Arthur had been
limited to the work's final section (in a Caxton based text) which I
used, along with final sections of Tennyson's Idylls of the King and
White's The Once and Future King, to teach the writing of comparative
essays. Used in such a way, or read individually, the eight major
tales of Malory may be viewed as separate and self-sufficient books.
However, now having studied the work in Eugène Vinaver's edition of
The Works of Sir Thomas Malory (based on the Winchester manuscript),
I have come to see a certain unity in the work stemming from its
recurring themes and Malory's use of certain characters in relation
to those themes. Thinking my belief may have been affected by my
modern reader's bias toward unity in literature, I made a short study
of "The Tale of Sir Gareth" and its purpose in relation to the entire
work. I concluded that the tale through its placement, themes and
depiction of Gareth, did aid in the unification of the work as a
whole. Having become interested in the character of Gareth, I went
on to study Gareth in the final two books of Le Morte D'Arthur and in
one of two possible major sources for these sections, the Middle
English stanzaic poem, Le Morte Arthur. The differences between the
use of Gareth in this probable source and in Malory's text, as well
as my conclusions from the study of Gareth's tale, led me to believe
that Gareth is more than a minor character in Malory's work and that
Malory did, indeed, use the character and his role to enhance certain
themes and to achieve greater unity in Le Morte D'Arthur.
Having used the term unity several times at this point, and since it is a key concept for the purpose of this study, I should give some indication of my meaning. When I say that Malory's work is unified, I do not necessarily mean unified in the way that term has come to be used since the New Criticism placed such value on unity in literature. Instead, I believe that Le Morte D'Arthur shows evidence of a specific plan throughout the length of the work. The various tales are meant to be read in the order presented in both the Winchester and Caxton texts; they are interrelated and present through characters, events, chronology, and recurring themes a picture of the rise and fall of Arthurian society. The tales, along with their themes, structure and characters show us Malory's interpretation of the reasons for this rise and fall. The character of Gareth plays an integral part in this pattern and without him, in Malory's version, the book would not be unified in the manner suggested here.

In order to support this theory for the purposes of this paper, I undertook a close rereading of Vinaver's Winchester-based text, his commentary, and his notes on sources. From that I created an index of all appearances of and references to Gareth in the text, including all the places where Gareth may have appeared in Malory's sources but does not in Malory. I also made a study of the full text of Caxton's version of Le Morte D'Arthur, noting any differences between references to or appearances of Gareth in that text and those of the Winchester text. Most of the differences between the treatments of Gareth are minor, although a few are of enough interest to be dealt
Generally speaking, Gareth appears throughout Malory’s work, from the first section to the last, with some notable exceptions. In the first three books, Gareth’s appearances are few in number, and his role is a minor one. In "The Tale of King Arthur" and "The Tale of Arthur and Lucius" or the Roman wars, Gareth is mentioned only three times, and in "The Tale of Sir Lancelot" he is completely absent; however, this absence in itself requires some discussion. In the middle sections of Le Morte D’Arthur, "The Tale of Sir Gareth" and "The Book of Sir Tristram," Gareth’s appearances and importance increase vastly. The fourth tale focuses entirely on Gareth, and in the "Tristram" Malory enhances certain qualities of the character introduced in the "Gareth." Then, except for a brief appearance which may have some significance, Gareth is again largely absent from "The Tale of the Sankgreal." In the final two sections, "The Book of Sir Lancelot and Queen Guinevere" and "The Most Piteous Tale of the Morte Arthur," Gareth once again becomes very prominent. After considering possible implications of the various appearances and absences in the text and noting the progressive nature of increased appearance and importance of the character, I turned my attention to the accepted major sources for the final two sections of Malory’s text, rereading the stanzaic Le Morte Arthur and reading in translation the Old French La Mort le Roi Artu, cross referencing Gareth’s appearances in these to his appearances in Malory and noting Malory’s apparent changes in regard to Gareth.

This paper, based on conclusions derived from the above
procedures, will discuss the use and revision of sources in regard to
the role of Gareth to show that Malory used the character to
emphasize particular themes and to enhance the unity of *Le Morte
D'Arthur*. Following the overall narrative of the work and focusing
chiefly on the four sections in which Gareth most frequently appears,
I will consider all of the Gareth material, including Malory's
omission of source materials that included Gareth. As have numerous
other Malory scholars, I will rely, in part, on Eugène Vinaver's
commentary and editing of the Winchester manuscript for information
regarding Malory's sources, particularly for the work's early
sections. Additionally, because of certain errors and
inconsistencies I found in Vinaver's notes and commentary, parts of
this paper will discuss the bearing these problems have on the unity
question.

For each section of Malory's work, I will deal briefly with the
sources, discuss the possible implications of Malory's changes in
source details and his uses of the character, and then relate these
to recurring themes and strategies that serve to unify Malory's work.
By relating Gareth to recurring themes and motifs such as the Fair
Unknown, the role of fate, the importance of noble blood, the issue
of kinship loyalty versus loyalty to the society or the brotherhood,
as well as by consistently emphasizing his relative ranking within
the fellowship of knights and his connections with Lancelot and
Gawain, Malory elevates Gareth from a minor role in the sources.
Once elevated, his death in Malory's work plays a more important role
in the downfall of Arthurian society than it does in the sources, and
provides a final element in the unification of Le Morte D'Arthur.

I

The first section of Le Morte D'Arthur is "The Tale of King Arthur." Scholars generally agree that the source of this tale is some version of the Old French romance Suite du Merlin, although there is much discussion regarding several possible manuscripts. In this tale, Gareth appears only twice and in a very minor role. After Arthur, with the help of Ban and Bors, defeats the rebel kings, Gareth arrives at Carlyon with his mother, King Lot's wife, and his three brothers. They appear as the "four sons" of Lot, "Gawayne, Gaheris, Aggravayne and Gareth" (27). The brothers again appear, listed in the same manner, at the interment of their father (49). Malory's inclusion of Gareth and his brothers on these two occasions establishes their kinship as brothers, their royal lineage and their relationship to Arthur, things which will become important as the plot unfolds. This brief, early introduction of Gareth connects him to two themes which recur throughout Malory's work--the force of conflicting loyalties to blood kin or to society; and the importance of blood or noble lineage for knighthood.

Although Vinaver's notes give no indication of a change from the source here, at least one scholar indicates that Gareth's name is an addition to the source. If this is the case, the addition of Gareth at this point shows that Malory may have had plans for Gareth's increased importance in the story even at this early stage of the work. Another critic concludes that these early references to
Gareth are not a conscious effort by Malory to aid in unification by introducing the character who will become important later, but are instead an indication that "when he wrote Book I he had neither written nor planned to write Book IV," the "Gareth." However, this critic fails to consider Malory's omissions of source appearances of Gareth that do, I think, indicate a conscious effort toward unification.

Before proceeding with discussions of differences between Malory's text and possible sources, a brief caveat is necessary. Many of Malory's significant changes to source materials appear to involve the substitution of the character he calls Gaherys for the one named Gareth. In the French sources, the names of these two brothers are quite similar and often confusing. In Vinaver's index of names used in Malory, he lists "Gaheris" or "Gaherys" as the son of Lot and brother of Gawain. The Old French names for this character are given as "Guerret" or "Guerrehet." Malory's Gareth comes from the Old French "Gaheriet" or "Gahariet," another son of Lot, called Bewmaynes by Kay. Additionally, in his commentary for "The Tale of Gareth," Vinaver gives two other variations of names for the two; "Gauvain's [Gawain] youngest brother [is] Gaheret (var. Gaheriet or Gaheris, often confused with Guerrhes)," Guerrhes who I understand to be Malory's Gaherys. Although there seems to be understandable confusion between these names in the French sources, which I document later in specific sections as they occur, Vinaver and several other scholars adequately support the equation of Gareth with Gaheriet and Gaherys with Guerrheheit or Guerrhes. In addition,
I find no confusion between Gaherys and Gareth by Malory within *Le Morte D'Arthur*, so I will proceed with the discussion of substitutions based on the equation of the names as indicated.

The indications that Malory may have omitted Gaheriet-Gareth from several sections where he appears in the source have significant bearing on the role of Gareth as a unifying element within the work. At the time of Gareth's appearance at Lot's funeral, Merlin makes his prophecies to Arthur regarding Excaliber and Mordred's future role as antagonist, as well as revealing Arthur's relationship to Bagdemagus. Malory omits the source detail that Bagdemagus was also a good friend to Gawain "who is only eleven as well as of his younger brother Gaheriet (Gareth)." Similarly, in the final section of this tale, Malory omits a lengthy source section detailing Gaheriet's role in delivering Marhaut and Gawain from their bewitchment and detainment by the twelve ladies in the Roche aux Pucelles. In addition to these omissions, Malory also makes two significant changes from his source regarding Gareth in this first tale. At the time of Torre's being knighted prior to Gawain, Gawain's companion in jealousy is Gaherys (63-4); however, the source indicates that Gaheriet is Gawain's confidant in this scene. Later Malory names six knights who defeat Gawain: Lancelot, Tristram, Bors, Percivale, Pelleas and Marhaut (97). Again the source differs, naming Hector and Gaheriet in this list rather than Percivale and Pelleas. Thus Malory's probable source presents Gaheriet as either a young boy with influential friends, a plotter in the Orkney-Pellinore conflict, or a knight of great prowess. These details also indicate a certain
relationship to his elder brother Gawain, showing Gareth as at least equal to or better than his brother in fighting skill. Malory, however, omits these details.

There are several possible explanations for Malory's deletion of these Gaheriet/Gareth details. In their discussion of the source noted above, Vinaver, Benson, and Wright indicate that Malory considerably reduces the source material throughout this first tale; thus, deletion of an occasional Gaheriet reference is not surprising. The omissions may indicate that at the time Malory was writing this opening section, he considered Gaheriet a minor character worthy of little notice. However, considered in light of later sections, these omissions may indicate that Malory already had in mind a role for Gareth, specifically in "The Tale of Gareth" where he is introduced as a young man who strives to prove his worth for knighthood. Had Malory allowed this source material to stand in this first tale, there would be little reason to include the "Gareth," and as we shall later see, the "Gareth" plays a key role in the unification of the work. Therefore, these omissions seem a deliberate attempt at unity.

These early alterations may also bear on the later relationship Malory develops between Gareth and Gawain. In the final phase of the work, it is Gawain's intense grief over Gareth's death and his insistence on revenge that initiates and prolongs the division between Lancelot and Arthur. Had Malory allowed the early source image of Gareth to remain, Gawain's final deep love for Gareth might not seem so plausible. Throughout the work, there is often jealousy and friction on Gawain's part toward those he perceives as somehow
better than he or toward those who put him under obligation and diminish his status by rescuing him from trouble. This appears here in the first tale when Gawain’s jealousy arises at Torre and Pellinore’s receipt of Arthur’s favor prior to Arthur’s granting knighthood to Gawain, and continues toward the end where Gawain’s hatred of Lancelot is increased when Lancelot recounts the Orkneys’ debts for his rescuing them (695). Additionally, as we shall see in "The Tale of Sir Tristram," Malory makes it clear that Gareth plays no part in the blood feud between the Orkney and Pellinore factions, so the early change to the source in that regard is necessary for the events that occur much later, for the image of Gareth as the best of his family, and for the unity of the entire work.

Malory’s second tale, dealing with Arthur’s Roman wars, commonly called "The Tale of King Arthur and The Emperor Lucius," provides only one brief but problematic reference to Gareth. This tale is also of interest to the student of Gareth in Malory’s work since this is the first time that the Winchester text departs significantly from the Caxton version, a much shorter rendition of the story that completely eliminates the section in which Gareth is mentioned. Scholars generally agree that the major source for this tale is the Middle English alliterative poem Morte Arthure and that Malory shortened and made changes in the lengthy poem in order to emphasize the character of Lancelot.14 The single reference to Gareth appears as Arthur’s victorious army passes into Lusarne and Lombardy on its way to Rome. There they "goth in by Godarte that Gareth sone wynns" (144). The reference is problematic because Malory gives no
further details of this event here or at any other point in his complete work. The logical explanation for the reference is that it may be a scribal error or that Malory simply misread his source where the corresponding line states "the garett [keep or tower] he wynns," garett being misread as Gareth. This explanation seems logical as well, if Malory, as he appeared to do in the first tale, is saving Gareth for proper introduction later in his own tale. He would not include any knighthly deeds for the character at this point.

The third major section of Le Morte Darthur, "The Noble Tale of Sir Lancelot du Lake," is based for the most part on sections of the Old French prose Lancelot. The tale is important for the study of Gareth's role in the whole work because it is the only one in which Gareth's name never appears. In this instance, as with parts of the first tale, we must turn to the source material in order to study the character and find indications of Malory's intent. The episode of interest here involves Lancelot's saving Gaherys from his captor, Sir Tarquyn. Gaherys then gives his own horse to the mountless Lancelot, frees other knights from captivity in Tarquyn's castle, and returns to court along with others saved or conquered by Lancelot to tell of Lancelot's noble deeds through the course of the tale (157,159,172). This episode would appear to be of little importance for the study of Gareth since he is conspicuously absent; however, in this section of Malory's source it is Gaheriet, the French equivalent of Gareth, who is saved by Lancelot and then performs the deeds and plays the prominent role that Malory credits to Gaherys.

Some of the conclusions to be drawn from Malory's changing of
source material are similar to those made regarding his omission of source references to Gareth in the first tale. Malory appears to make a deliberate effort to save Gareth for a major role as an especially fine example of knighthood and to introduce him prominently in the following "Tale of Gareth." As with the changes in "The Tale of King Arthur," had he used the source material with its references to Gareth's prominent role there would be no reason for the "Gareth" which plays a major part in the thematic and structural unity of the entire work. If the character appears as a full-blown knight prior to the "Gareth," there is no purpose for a tale whose main theme deals with a young knight proving his worth for knighthood. The relationship between Gareth and Lancelot which begins positively in the "Gareth" and increases in importance in the final phases of Le Morte D'Arthur would be significantly changed. Without Malory's changes, Gareth would be involved in the obligation to Lancelot which is in part the cause of friction and jealousy between the other Orkneys and Lancelot later in the book. It is Lancelot's reference to this specific Tarquyn episode which seems to add to Gawain's desire for revenge over Gareth's death. In addition, Gawain recalls the Tarquyn episode to Aggravain and Mordred in an attempt to stop their actions against Lancelot in the opening scene of the final tale. These reminders of their need to be saved and the obligation to Lancelot seem to aggravate the brothers' desire for revenge. For Malory's purposes in building the kind of character he becomes, Gareth must be kept separate from these kinds of obligation and from his evil brothers. His relationship to Lancelot must be
based on near equality and love, as developed in the "Gareth" and following tales, so that his death at the hands of Lancelot becomes an event of major importance in the dissolution of the Arthurian society and a unifying factor for the entire work.

Up to this point, roughly one quarter of the way into Le Morte D'Arthur, I have based most of my conclusions regarding Malory's intentions for the role of Gareth on Malory's deletion of source details rather than on Gareth's appearances in the work. With the beginning of the fourth tale, this pattern changes. There are, from this point through the end of Le Morte D'Arthur, significant additions to source versions and changes of source materials that emphasize Gareth and his role in the unity of the whole.

II

Malory's fourth tale, "The Tale of Sir Gareth of Orkney That Was Called Bewmaynes," has caused much consternation among Malory scholars. Many have searched for a source for this tale, believing that there must be one since sources have been found for the vast majority of Malory's other material. One brief example of the dubious conclusions that can arise from this furious search for a source will show why I decide not to deal with such a moot issue. Professor Vinaver concludes from his search that, among many other possibilities, one source for the "Gareth" may be the Prose Lancelot. He bases this in part on "the same abruptness and lack of preparation" for the introduction of the dwarf in the "Gareth" and a similar episode of Gaheret in the Lancelot. Disregarding any
possible problems created by the confusion of names in sources as noted earlier, the main problem with this evidence for the source arises in the similar "abrupt" introductions of the dwarf. Vinaver finds Malory introducing the dwarf, as in the source, very late in the episode, well into Gareth's journey with Lyonet. In reality, however, careful reading of the story shows that the dwarf accompanies the unknown Gareth on his first appearance at court (177), brings the rich arms and horse that Bewmaynes needs in order to begin his adventure after the year at court (180), and receives Sir Kay's horse after Gareth defeats Kay at the start of the adventure (181). If Vinaver missed these instances in reading Malory, he may have missed them in the source; if so, the two may be similar. However, such evidence based on Vinaver's less than careful reading is of little use. Since problems of this kind are inherent in source searches when a source is not clearly evident as it is with other tales, and since so much else has already been written regarding possible sources for "The Tale of Gareth," I will simply say that no one has yet satisfactorily solved the vexing problem of Malory's source for this tale. It is, of course, quite possible that in this instance he had no primary source, and it is my belief, considering the importance of the tale and the character for the unity of the work, that this tale is an example of Malory's originality. In any case, we must look at the "Gareth" not in light of its relationship to a source, but in light of its place and purpose within the complete work.

Several scholars have offered attractive arguments for various
purposes of the "Gareth" within Malory's complete work. In my previous study of the tale, I found that many of the conclusions I had reached regarding its unifying purpose were supported in the work of Robert Ackerman, Larry Benson, Wilfrid Guerin and Mark Lambert. Much of what I present here is thus corroborated in their writings and is not original or unique to me, perhaps with the exception of my linkage of the "Gareth" to earlier episodes, particularly the Balyn section in "The Tale of King Arthur."

"The Tale of Gareth" is for the most part an example of the narrative type called the "fair unknown" and as such involves several themes and motifs common to other sections of Le Morte D'Arthur. The simplest of these motifs found in the "Gareth" and throughout the complete work involves the significance of noble blood. The numerous times that lineage and blood appears throughout Malory's work provide one simple unifying device. In his own tale, Gareth's lineage is of major importance and his noble blood is recognized by many through his ability to do valiant deeds and to withstand the constant mistreatment by Lyonet in a patient and mild manner. In this way Gareth is much like Torre, the apparent son of a cowherd but the true son of Pellinore, whose blood tells in his childhood interest in knightly deeds before he ever learns his true parentage and becomes a knight (59-62). Similarly, every other proper knight is of noble lineage and accomplishes his deeds as much through his blood as through his actions.

The fair unknown theme becomes very obvious early in the "Gareth" when Lancelot rebukes Sir Kay for assigning derisive
nicknames, referring to the "La Cote Male Tayle" episode (178). Because this story appears as section three of the "Book of Sir Tristram," which follows the "Gareth," many critics use the "Gareth's" reference to it as an example of Malory's poor chronology and a reason for viewing the tales as completely separate entities; however, as it stands in the "Gareth," the common reference serves to connect the two tales and to emphasize Gareth as a "fair unknown."

Perhaps an even better example of a fair unknown which may be linked to the "Gareth" and which serves to point out themes unifying the complete work is the story of Balyn in "The Tale of King Arthur." In this early episode Balyn, like Gareth, begins in a lowly position, but through a series of adventures he proves himself a worthy knight. Beyond this simple connection, there are a number of important themes and details which relate the Balyn episode to the "Gareth" and to unifying themes, motifs and details found in later sections. One of these is the importance of kinship relations, especially between brothers. The relationship between Balyn and Balan and the tragedy of their deaths is echoed somewhat in the "Gareth" by Gawain and Gareth's fighting each other unwittingly in the Assumption Day tournament (216) and again nearly killing each other near the end of the "Gareth" (221-22). The importance of the relationship between brothers made clear in the Balyn episode resonates throughout the final phases of Malory's work in the complex relationships among the Orkney brothers, and the tragedy of brotherly conflict is echoed in the death of Gareth which occurs partly because of the split of Gawain, Gaherys and Gareth from Aggravain and Mordred.
Details appearing in the early Balyn episode also serve as unifiers related to Gareth when events referred to in the early episode actually occur in later sections. The letters appearing on Balyn's tomb telling "that sir Gawayne shall revenge his fadirs dethe kynge Lot on kynge Pellynore" (51) foreshadow the blood feud between the Orkney and Pellinore factions; Malory is careful to exclude Gareth from this feud, thus keeping him untainted by vengefulness, so that his nobility adds to the tragedy of his death. Also foreshadowed in the Balyn episode is the idea that Lancelot "shall sle the man in the worlde that he lovith bestes: that shall be sir Gawayne" (58). Here Malory introduces the relationship and rivalry between Lancelot and Gawain that builds throughout the work, a relationship that provides a unifying element for the whole. But this detail is also somewhat problematic. Lancelot does not actually kill Gawain, but rather it is the reopening of an old Lancelot-inflicted wound that causes Gawain's death. Lancelot does actually kill Gareth, however, and later says that he loved Gareth better than any of his own kinsman (695). Considering the importance of kinship relations throughout the work, Lancelot's comment could be taken to mean he loved Gareth more than any man in the world. In addition, as I will discuss later, there are indications that one of Malory's intentions for Gareth was to create in him a man and a knight superior to Gawain and that he intended Gareth to supersede Gawain in the whole. Thus the prophecy in the Balyn episode could actually refer to Gareth rather than Gawain, as things eventually work out in the complete story. In any event, one of Gareth's first
appearances is at Lot's funeral, which occurs during the Balyn episode, and the details, themes and relationships from that entire episode are relevant to Gareth's role in his own tale and in the whole.

"The Tale of Gareth" also presents the theme of a young man striving to prove his worth in order to earn his name and knighthood. In his tale, Gareth begins with no name except Bewmaynes, the derisive nickname given him by Sir Kay. Once he proves himself by fighting Lancelot to a draw, he reveals his name and lineage to Lancelot, and then he receives knighthood from Lancelot (181). As he progressively proves his prowess and other chivalric characteristics such as self-control, mercy, charity and courtesy throughout his adventures, he also reveals his name and lineage successively to Sir Persaunt and to Lyonet (191-94) and then to those he meets, captures or saves in other adventures. Once he proves himself openly before Arthur's court in the Assumption Day tournament, he becomes known as Sir Gareth, is never again called Bewmaynes, and has proven himself worthy of the high order of knighthood (217). In this way the tale is similar and connected to the ones preceding and following it. In "The Tale of Sir Lancelot" Lancelot, through his adventures, proves his worth for the high status he attains. Similarly in "The Tale of Sir Tristram," Tristram, Lamorak, and Palomides--along with numerous others of the vast cast of that tale--prove themselves worthy of "worship."21

Another element of the "Gareth" which is pertinent to the unity of Le Morte D'Arthur is the relationship of Gawain and Gareth and
Gareth's displacement of Gawain in status among the knights of Arthur's brotherhood. In the "Gareth's" connections to the Balyn episode, Malory had established the blood relationship and enhanced its importance. In the "Gareth" he continues to emphasize the importance of the brothers' kinship and begins Gareth's supplanting of Gawain in status.

Early in the tale, Malory hints at Gareth's identity by giving reasons for Gawain and Lancelot's showing him special favor. He tells us that Gawain's offer of better food and clothing is made through some vague recognition of kinship, to Gareth's being "nere kyn" than Gawain knows. At the same time we learn that Lancelot's offer is made through "jantylenesse and curtesy" (179). A line which at first appears to be a simple emphasis of the brothers' blood relationship takes on greater meaning when considered in light of events in later tales. The importance of kinship to Gawain in the blood feud between Gawain and the Pellinore faction over Lot's death and in Gawain's insistence on revenge for the death of Gareth is a major cause of the dissolution of Arthur's society. The line also emphasizes the difference between what is important to Gawain and to Lancelot, a difference which contributes to Gareth's greater loyalty to Lancelot than to his own family from the "Tristram" through the final two tales.

Several incidents in the "Gareth" begin Gareth's displacement of Gawain. These incidents fall into two general categories: fighting prowess and "mésure." In the area of fighting skill, Gareth begins displacing Gawain by defeating the Red Knight, Sir Ironside.
Persaunt tells Gareth that Ironside's purpose in shamefully murdering a number of Arthur's knights is to initiate a battle with Lancelot, Tristram, Lamorak or Gawain, who were considered at that time the four knights of highest status in the brotherhood. Persaunt later lists the knights a second time, naming only three and omitting Gawain. He then tells Gareth that he will become the "fourth of the worlde" if he defeats Ironside. Gareth defeats the Red Knight, who shares an unusual trait with Gawain, the supernatural strength of seven men which increases to its peak at noon before waning (193-99). Gareth successfully takes on a quest meant in part for Gawain, defeats a knight who parallels Gawain in his supernatural strength, and thus by implication he supplants Gawain in status among the brotherhood of knights. In the Assumption Day tournament, Gareth defeats his brother twice (214-18), and he proves himself at least Gawain's equal in skill until Gawain yields at Lyonet's revelation of their kinship (221-22). By the end of this tale, then, Gareth has become at least Gawain's equal in prowess, if not actually his superior.

Gareth also proves himself in his tale to be his brother's moral superior. In an upward progress indicative of his growing "mésure," Gareth kills three thieves (182), two knights (183), and the Black Knight (185), but after defeating the Green and Red Knights, he shows mercy rather than killing them and proves that their nighttime guard against treachery on his part is unnecessary (187,189). In another indication of moral superiority, Gareth resists the sexual temptation offered by Persuant and his daughter,
refusing to do her or her father any "dysworsyp" (192-93). Compared to Gawain's actions throughout the Pelleas and Ettaerde episode and Malory's suggestion of Gawain's unsavory reputation with the ladies in the Maid of Astolat story (630) among others, Gareth begins to prove himself a man of better morals than his brother. Included in the depiction of Gareth as morally superior is the narrator's important indication of Gareth's severing ties to Gawain because of Gawain's moral weaknesses, weaknesses which contribute significantly to the dissolution of Arthurian society. The lines refer to Gareth's "evir aftir" seeing his brother as "evir vengeable and where [Gawain] hated he wolde be avenged with murther; and that hated sir Gareth" (224). Malory here explicitly removes Gareth from any association with the Orkney-Pellinore feud which was initiated in the very first tale. This separation of Gareth is further detailed and emphasized in the "Tristram" and "The Tale of Lancelot and Guinevere," and it keeps him untainted by vengeance and murder, enhances the nobility of his character above Gawain and his other brothers, and adds to the tragedy of his death.

Although the tale serves essentially to emphasize the separation of Gareth from Gawain and to indicate Gareth's displacement of his brother, it also initiates Gawain's strong feelings for his brother, which bear on the later complexities of Gawain's character and his grief over Gareth's death. When their mother reveals Gareth's identity to the court, Gawain immediately asks Arthur's "leve" to "go seke oure brother" (210), thus showing his concern for family closeness and for Gareth. At the end of the
Assumption Day tournament after the two have fought, Gawain again attempts to discover Gareth's whereabouts (218). Although the motivation for this search is not clear, it may be taken as concern for Gareth who has had a hard fight. This scene may also show something of Gareth's feelings for Gawain. After Gareth's identity is revealed, "he dowedle his strokys and smote downe there sir Sagramoure and his brother sir Gawayne" (218), in a possible attempt to prove himself to Gawain and gain his brother's respect. In their final meeting of the tale, when they fight each other unknowingly, the revelation of their identities leads to a show of deep feeling between them. They both kneel and ask each other's mercy; "than they arose bothe, and braced eythir other . . . and wepte a grete whyle or they myght speke; and eythir of them gaff other the pryse of the batayle, and there were many kynde wordys betwene them." Gawain also acknowledges Gareth's prowess and knightly stature, saying he owes Gareth "worshyp" even if Gareth were not his brother, since he has "worshipte kynge Arthure and all his courte, for ye have sente mo worshipfull knyghtes this twelve-monthe than fyve the beste of the Rounde Table hath done excepte sir Launcelot" (222).

It should also be noted that one of Malory's purposes for the "Gareth" is to emphasize the importance of honorable love and marriage, which stand in contrast to the darker elements of the Lancelot-Guinevere relationship. Throughout the tale's second half and especially at its end, the goal of love is marriage. Gareth and Lyonesse insist on "wyff" and "husbonde" not "peramour" (223), and the tale ends with the scene of the happy families and court at the
marriages of Gareth and Lyonesse, Gaherys and Lyonet, and Agrgravain and Lawrell (226). There is, however, one minor blemish on Gareth’s moral superiority, stemming from his two nightly meetings in "hoote lustis" with Lyones prior to their wedding (205-07). Malory implies that their behavior is natural since they are "but yonge bothe and tendir of ayge," and he offers no overt criticism of their actions; but Lyonet’s efforts to keep them apart—efforts that are for their own "worshyp"—imply that their intentions are disworshipful. In addition, Gareth’s being wounded through the thigh is "shamefull" and its resonance of the wounding of the Fisher King recalls some sexual disfunction, which may indicate criticism of the behavior. Nevertheless, although the incident reveals an ambiguity in the moral character of Gareth, the tale ends in honorable marriage, probably offsetting this one youthful peccadillo. Also, this minor slip in Gareth’s behavior may reflect confusion of the age over the nature of chivalric love and what constituted moral or immoral love.23

The final major unifying element present in the "Gareth" is the depiction of the blossoming relationship between Lancelot and Gareth. As noted earlier, Malory had used Gaherys rather than Gareth in his "Tale of Lancelot," saving the suitable introduction of Gareth and Lancelot’s relationship for the "Gareth," where it begins with Lancelot’s knighting of Gareth early in the tale. After Gareth proves himself the near equal of Lancelot by fighting him to a draw and causes Lancelot to fear the loss of his reputation as the most skilled fighter of the Round Table (181), Gareth’s stature as a knight increases, and the special relationship between the two, based
on the honor of Gareth's being knighted by "the best knight in the world," is established. Malory enhances this relationship in the Assumption Day tournament when the two knights recognize each other, in spite of Gareth's disguise, and refrain from combat (214-18). Lancelot proves himself worthy of Gareth's admiration by being one of the few who keep his confidence, refusing to reveal Gareth's identity until freed to do so. At the wedding there is great "chere" between the two, and we learn that there is no knight Gareth "loved so well" as Lancelot (224). The relationship between Lancelot and Gareth at this point replaces the closeness between Gareth and his blood brother Gawain, since it is at this exact point that Gareth decides to withdraw from his brother because of Gawain's "conducions" (224). The juxtaposition of the two incidents emphasizes the two differing relationships which will play major roles in the tales to follow, adding to the unity of the work throughout.

The "Tale of Gareth," then, not only introduces a character of major importance but also works in a number of ways to unify Le Morte D'Arthur. Through its genre, a romance of a fair unknown, including the motif of noble blood and the proof of worth theme, it is related to other tales and episodes of similar type. It adds to the theme of kinship or blood relationship, especially that of brothers, found in earlier episodes and emphasized in later tales. It creates a clearer picture of Gareth's complex relationship to Gawain and begins to clarify Gareth's displacement of Gawain in status among the Round Table knights. It introduces and establishes the basis for Gareth's relationship to Lancelot. It establishes Gareth as a foil for both
Gawain and Lancelot in a number of ways, and it also adds to the important theme of conflicting loyalties as a factor in the fall of Arthurian society. Many of these purposes connect backward to themes begun in prior tales and episodes, especially the Balyn episode and "The Tale of Lancelot." They also closely connect to themes and events in the final four tales, serving to unify all the tales in the work.

III

The fifth major section of *Le Morte D'Arthur*, the lengthy "Book of Sir Tristram," is probably based on some prose version of the Tristan romance. As they did for the "Gareth," scholars have sought a specific source for this tale, but none has been found. Vinaver compares the "Tristram" to four French manuscripts of the prose Tristan and discusses a number of Malory's changes to source materials; however, since not all possible sources were considered and since no specific source has been found, we must keep in mind the "tentativeness of the comparison."24

A number of scholars arguing in favor of the unified work point out that the so-called chronological discrepancies in the "Tristram" and elsewhere are in fact examples of "retrospective narrative" or "flashbacks" used frequently by Malory. These discrepancies may also be evidence that the two central tales, "Gareth" and "Tristram," were written at about the same time. However, none of these critics really deals with Gareth's role in the tale when discussing these problems, although they do deal with certain themes in the "Tristram"
that can be connected to Gareth.25

Gareth appears numerous times in "The Tale of Sir Tristram." Malory's depiction of his character generally upholds the image begun in the earliest tales and enhanced in the "Gareth," as well as continuing Gareth's connection to important unifying themes. Malory portrays Gareth here as a relatively young knight, somewhat less known, proven and powerful than he appeared at the end of his own tale, and the two tales reflect a sense of simultaneous occurrence. Gareth first appears in the ninth section of the tale, "Joyous Gard," where he joins with Dinadan on the way to Lonzep (425-26). In this section and the two following, his youthful, early stage of knighthood is one quality which Malory emphasizes. Gareth first takes on a challenge issued by Palomides, is defeated in that fight and then defended by Tristram. Later Segwarydes also defeats Gareth (431). He is not the nearly invincible knight of his own tale but rather a young knight still proving his skill. This image is even stronger in "The Tournament at Lonzep" where Selyses gives him a bruising after Gareth asks permission "to breake his speare." At the end of this scene, his youth is evident when Palomides tells him not to worry, that he did "worsypfully" fighting on the first day of the tournament when no proven knights participated (431). As indicated, he is still unproven. As the tournament progresses, Gareth defeats some unnamed opponents in the party which includes his kin (445), bests Sir Ector de Ganys (446), and supports Tristram, spurring him on to victory by reminding him of Palomides' attempts to take over Tristram's honors (454-55). His prowess becomes progressively
greater, but throughout these episodes the main emphasis is on the
grown knights of higher status, thus implying Gareth's relative
youth. Throughout these middle episodes, Gareth appears along with
Dinadan almost in the position of squire to Sir Tristram. The two
young knights follow Tristram's lead in changing parties in the
tournament and generally follow his orders about where to go and what
to do, when to fight and when to remain in the background.

The one exception to this image is the occasion of Lancelot's
fight with Tristram. Following one scene where Lancelot "forbare[s]"
Gareth and Tristram, Lancelot then meets Tristram and places him in
some jeopardy. Gareth and Dinadan rashly charge in to defend
Tristram, and Gareth gives Lancelot a stunning blow (458). Tristram
berates Gareth for this intrusion, and the scene serves to enhance
Gareth's youthful impetuosity while at the same time enhancing his
reputation for loyalty to his present companion and mentor, Tristram.
In addition the scene adds to his knightly status, initiated in the
"Gareth," by showing his ability to fight Lancelot on a nearly equal
basis. One interesting possibility of this overlapping, youthful
depiction of Gareth bears on his relationship with Lancelot. Malory
indicates in Lancelot's one-time withholding from battle with Gareth
and Tristram (455) that the Gareth-Lancelot relationship is already
established from the "Gareth." However, since Gareth knowingly
attacks Lancelot in honorable defense of the battle-weary Tristram,
there is also a feeling in the "Tristram" that the relationship is
based partly on the closeness of Gareth and Tristram. As the tale
builds the friendship of Lancelot and Tristram, Gareth, through his
relationship with Tristram, becomes more involved with Lancelot.

While the youthful image of Gareth in the "Tristram" indicates some overlapping with the preceding tale, Malory furthers Gareth's role and its bearing on the unifying theme of conflicting loyalties in this tale. This theme, begun in the earliest tales and added to in the "Gareth," takes on greater importance here and in the tales following. In the "Tristram," Malory includes the tragic outcome of the feud between the Orkneys and the Pellinore faction and furthers Gareth's complete separation from his blood kin in that feud. In the "King Mark" section, Malory develops the enmity between the Orkneys and the house of Pellinore, especially Lamorak, including here the statement of the Orkney brothers' conspiracy against Lamorak; but Malory does not mention Gareth. When Gareth finally appears in the "Tristram," he is called the best of all Gawain's brothers (425). As Gareth, Tristram, Palomides and Dinadan discuss the news of Lamorak's death, they agree that it is only the blood relationship between the Orkneys and Arthur which keeps the Orkneys from just punishment, indicating beginnings of failure in the society. At this point Gareth adds to the separation from his kin, initiated in the "Gareth," saying that he meddles not in their matters and that they have no love for him because he understood their characters and left their company. He implies that if he had been present, he would have prevented Lamorak's murder, and he agrees with Tristram that the story "sleth myne harte," especially since his brothers are involved (427-28). All the Orkneys except Gareth are now separated from the Round Table, and Malory details the hatred and "pryvay dispyte" they
have toward Lancelot. Not only does Malory add to Gareth's untainted image through the addition of original details in this section, but he also connects him closely to the theme of conflicting loyalties as a cause for the society's dissolution. Immediately following the details of Gareth's complete separation from his family, Malory brings in the growing closeness of Lancelot and his kin in the dialogue which describes Lancelot's drawing "the good knyghtes of his kynne aboute hym" as protection against the growing Orkney menace (428). Through the juxtaposition of these details, Malory enhances the untainted nobility of Gareth's character and strengthens his role in the theme of conflicting loyalties as a cause for the downfall of Arthurian society. There are several other minor references to and appearances of Gareth in this tale, serving mainly to reiterate his closeness to Tristram and Lancelot, good knights of high status in the brotherhood, or to reemphasize his nobility in withdrawing from the evil actions of his brothers.

"The Tale of Sir Tristram," including its portrayal of Gareth's character, serves an important purpose in the overall unity of Malory's work. The tales preceding this one depict Arthurian society at its best, but at the same time they foreshadow certain causes for the society's dissolution. In his own tale, Gareth becomes a kind of ideal knight, but beginning with his comment about the "conducions" of Gawain in the "Gareth," the flaws in the society, especially the problem of internal rivalries and factions, become more apparent. In the "Tristram" Malory emphasizes the flaws and realities opposing the ideals. After portraying Gareth as an example of the secular
ideal of knighthood in his own tale, Malory shows some minor flaws in
his character in the "Tristram," demonstrating that even the ideal is
susceptible to flaws. Just as the ambiguity of his "hoote luste"
possibly demonstrates human weakness in the "Gareth," his youthful
impetuosity and rashness and his less than invincible fighting skill
in the "Tristram" serve to emphasize his humanity. By including
these minor weaknesses, Malory adds to the feeling of tragedy in
Gareth's death and enhances the broad theme of human frailty as a
cause for the Arthurian downfall. As the tales progress from the
"Tristram," the slide into dissolution moves more quickly. By the
death of the "Tristram," the work's larger structural pattern of the
rise and subsequent downfall of society, and the themes dealing with
causes for that downfall, become more apparent and the unity of the
work more evident.

In section six of Le Morte D'Arthur, "The Tale of the
Sankgreall," Malory continues his portrayal of the fall and the
reasons for it. There is general agreement among scholars that
Malory closely follows his source for this tale, the French Vulgate
Cycle La Queste del Saint Graal. But Malory's use of this material
and its role in the unity of the entire work is debatable. In
addition, none of the critical commentary on this section considers
the character of Gareth. Gareth has one very brief but problematic
appearance in this tale that places him in company with Gawain, from
whom he was earlier separated for the reasons noted. "The Miracles"
section of the tale relates that Gawain and Gareth had been apart but
then meet at the abbey where Galahad had left Melyas. They have
"grete joy aythir of other" and depart together to follow Galahad. They join with Uwayne and vow to stay together in the quest unless fortune parts them. A few lines prior to this, the story relates that while the three were together they killed the seven brothers who had evilly held the Castle of Maidens (534). This is the only reference to Gareth; although Gawain appears numerous other times, Gareth is not present or mentioned in the remaining seven sections of the tale.

There are a number of possible explanations for this appearance of Gareth in the tale. The simplest is that Malory was following his source closely and failed to eliminate Gareth from this section or replace him with Gaherys as he did in "The Tale of Lancelot." This may be one of Malory's numerous inconsistencies which might have been cleared up by the revision which scholars believe he never got to do. Gareth's presence here may also be due to the possible order of the tales' composition. Some scholars argue that Book VI was the first section that Malory composed. If this is the case, Gareth's appearance in company with Gawain would not be unusual. Turning from the problematic issue of the order of composition and considering the work as it stands, there is another possible explanation for Gareth's appearance. It would not be unrealistic for brothers to put aside differences in a quest of such significance as that for the Grail. Certainly the motif of brothers continues to play an important role in the Grail section, continuing the emphasis on brotherly conflicts evident throughout the work. Vinaver acknowledges this element, indicating that Malory departs from his source, adding the story of
Balyn's sword in order to link up the "Quest" with "The Tale of Arthur," thus implying an intended unity for the work. Considered in relation to the themes of conflict between blood brothers or conflict among members of the brotherhood as a cause of dissolution, this appearance of Gareth with Gawain is a reminder of the many indications of schism between the two elsewhere in the work. However, I feel the best explanation of this brief companionship is that it points ahead to the pairing of Gawain and Gareth in opposition to Aggravain and Mordred in the final sections of the work. It reunites them in a way that detracts little from Gareth's nobility and that recalls their earlier closeness, thus supporting Gawain's intense grief, the complexities of his character, and the conflicting loyalties that bring about the collapse of Arthurian society. Regardless of the various explanations for the somewhat surprising reunion of Gareth and Gawain, Gareth is present in a way that recalls themes and details of earlier sections and forshadows the climactic events of the last two tales, providing additional unity to the work.

IV

Because of problematic source materials for the two middle sections of Le Morte D'Arthur, the "Gareth" and the "Tristram," and since there is no commentary on the character's appearance in the "Sankgrall," I have drawn conclusions regarding Malory's purposes in these sections based solely on Malory's text, without discussion of possible changes in source materials. In the work's final two
sections, however, the study of Gareth returns to comparison between sources and Malory’s text since the sources for these sections are generally agreed upon and are readily available for examination. This examination reveals Malory’s significant changes and additions to the sources regarding Gareth, changes continuing and adding to the character’s role in the work’s unification. Although scholars disagree on which of the two serve as the principal source for each of the final phases, they do agree that the works in question are the Old French Prose *La Mort le Roi Artu* from the Vulgate Cycle and the Middle English stanzaic poem *Le Morte Arthur*. 33

The majority of recent scholarship on the source for Malory’s seventh section, "The Book of Sir Lancelot and Queen Guinever," concludes that Malory used both of these sources, opposing Vinaver’s view that the *Mort Artu* was Malory’s only source for this section. They do agree, however, with Professor Vinaver’s statement that two sections of this tale, "The Healing of Sir Urry" and "The Great Tournament," are almost wholly original to Malory. 34 Since these scholars have already documented Malory’s unraveling of the interwoven threads of his sources to create the five major episodes of "Lancelot and Guinever," I will discuss the episodes as they are ordered in Malory’s text and compare them with the corresponding sections of the sources to establish Malory’s changes regarding Gareth and the implications of these changes for the work’s unity.

In Malory’s first episode, the story of the poisoned apple, Gareth appears only once. At the dinner given by Guinevere to cover her feelings over Lancelot’s departure and in an attempt to reduce
the court's growing suspicions about their relationship, Gareth is explicitly said to be present among the twenty-four knights in attendance. In this scene, Malory establishes that a blood feud between families is the reason for the attempted poisoning of Gawain. The poisoned apple which kills Sir Patryse comes from Pynell, who "hated sir Gawayne bycause of hys kynnesman sir Lamorakes dethe; and therefore, for pure envy and hate, sir Pyonell enpoysonde sertayn appylls for to enpoysen sir Gawayne" (613). Malory's version of this episode shows two or three important differences from the two sources. The Mort Arty gives no list of knights attending the dinner, no motivation for Guinevere's giving the dinner, and no reason for the attempted poisoning except that the poisoner, Avarlan, hates Gawain (82). Several pages later, in the Mort Arty section corresponding to Mador's demand for justice in Malory, Gaheriet is present and Malory possibly took Gareth's presence from this section to place him at the dinner. Gaheriet, "the most outstanding in arms of all Arthur's kinsmen except only Sir Gawain," escorts the queen to answer Mador's charges (89-90). And still later, when told of Mador's accusation, Lancelot asks if any Round Table knights were present and why they did not defend the queen. He learns that among others, "all the King's five nephews . . . Sir Gawain and Gaheriet and the other brothers" were there but that none is willing to forfeit his honor defending a dishonorable cause (97-8). Thus, while the inclusion of Gareth's presence at the dinner may be based on this source, the motivation for the dinner and the kinship-feud basis for the poisoning do not come from the Mort Arty. Nor are these elements
present in the *Morte Arthur*. The Middle English poem names no knights at the dinner, and provides no motivation for giving the dinner. In the poem the poisoner is an unnamed squire who, for some unexplained reason, attempts to murder Gawain (106-07). In both sources the emphasis is on some general evil within the society as a force responsible for the growing disruption of the Round Table, rather than the specified feud emphasized in Malory. Malory's original inclusion of the motivation for the dinner also bears on another conflict that is threatening the brotherhood, the dark relationship of Lancelot and Guinevere. Thus, in this opening episode of section seven, Malory makes changes that relate Gareth to unifying themes in which he was involved earlier and which are enhanced here, themes dealing with the strength of blood relationships and their role in conflicting loyalties to kin or society as a major cause for the dissolution of Arthur's ideal world.

In the second episode of this division, "The Fair Maid of Astolat," Malory makes several changes concerning Gareth. These changes often become confusing since they involve a number of tournaments that differ greatly in the three versions. In Malory's version there are two tournaments, but Gareth appears in only the second. The first is an Assumption Day celebration in which Malory lists fifteen participants including Aggravain, Gaherys and Mordred. Arthur, in an attempt at protecting Gawain's pride and honor, keeps Gawain from participating so that he will not meet and be defeated by Lancelot (625). While Gareth is not present in Malory or in the *Morte Arthur* versions of this tournament, he is mentioned in the *Mort
This version names nine participants. Here Arthur, knowing of Lancelot's presence, keeps both Gawain and Gaheriet from the fray because "he did not want them to injure one another . . . because he did not want a fight or bad feelings to spring up between them," that is between the brothers and Lancelot. Instead, the two join Arthur in watching from a tower (33). At first Malory's deletion of Gareth from this section might seem odd since the source version indicates Gareth's status and his closeness to Arthur, a closeness which would add to Arthur's grief at Gareth's death. However, the omission does uphold Gareth's earlier disavowal of Gawain's company and keeps him separated from Aggravain and Mordred, whose evil Malory has previously established and whom Malory adds to his version. The Mort Artu also includes several details following this tournament which Malory omits in order to continue Gareth's untainted character.

Gawain and Gaheriet together search for the strange knight (Lancelot) who won the first tournament (37-8). Later Gawain, Gaheriet and Mordred are companions rooming together on the way to another tournament, a tournament not included in Malory or the Morte Arthur (Mort Artu 40-41). Malory omits these details for the same reason he omits Gareth from the first tournament. If used, they negate all the earlier efforts to keep him untainted by his brothers' evil reputations. Gareth must not be a part of Mordred's company, especially in light of Mordred's future role against Lancelot.

Malory, through these omissions, continues Gareth's image as an ideal knight, an image he will further enhance in coming episodes so that Gareth's death will become an important symbol of the fall of the
Arthurian brotherhood.

Malory makes significant additions to the sources in the second tournament of this division. In the Allhalowmasse tournament, Gareth defeats thirty knights, but he departs before the tournament’s end, losing the prize to Gawain and Bors who defeat fewer knights but who remain and endure longer. The dialogue reveals the generally held opinion that Gareth has departed suddenly with Palomides to attempt some unknown adventure (637), linking this episode to the preceding "Tristram" where the two knights had been companions. At the end of this episode, Bors returns to the recovering Lancelot, and the two discuss Gareth’s prowess and sudden departure. Bors says he never saw anyone except Lancelot, Tristram or Lamorak smite so many knights in so short a time as Gareth, reemphasizing Gareth’s status as one of the four best knights of the brotherhood. Lancelot calls Gareth a "noble knyght, myghty man and well-brethed," able to prove himself "good inow for ony knyght that beryth the lyff." Lancelot goes on to describe him as "jantyll, curteyse, and ryght bownteuous, meke and mylde, and in hym is no maner of male engynne, but playne, faythfull an trew" (637-38). There is no corresponding tournament or dialogue in Le Morte Arthur, and in the Mort Artu Bors is the sole winner of the corresponding tournament; Gareth is not mentioned (87). Thus, Malory’s additions provide for the continuation of Gareth’s high status and the enhancement of Gareth’s prowess and chivalric qualities, characteristics of the ideal secular knight. Additionally, they show the growing admiration of Lancelot for the young knight and reemphasize Gareth’s difference from his brothers
who have earlier been revealed as having great "male engynne."

Malory furthers this difference between brothers by juxtaposing Lancelot’s glowing description of Gareth with the description of Aggravain and Mordred, who alone fail to welcome Lancelot’s return to court (639). In one other change to source materials, albeit a minor one, Malory deletes an incident which might reflect negatively on Gareth. In the Mort Artu, Yvain and Gaheriet are present when the maid of Escolat’s body arrives before the castle. They learn the contents of her letter and tell others, who in turn spread the story until the queen hears of it (92-5). By deleting this detail, any implication of Gareth as a gossip is removed, and he is absolved of any part in the queen’s angry reaction to Lancelot and Elaine’s relationship, a reaction which further disrupts the brotherhood.

Through all the changes in the two opening episodes of "Lancelot and Guinevere," Malory enhances the importance of Gareth, a process begun in "The Tale of Gareth," and he increases emphasis on the theme of conflict between kinship loyalty and community loyalty. Hence Gareth’s character lends greater coherence to the whole.

In two of the three remaining sections of the "Lancelot and Guinevere," Malory continues this depiction and use of Gareth. These two sections, "The Great Tournament" and "The Healing of Sir Urry," are of particular importance because of their originality. In "The Great Tournament" the disguised Gareth joins Lancelot, also in disguise but known to Gareth, in defeating a party of knights which includes members of Gareth’s family. Gareth specifies his reason for joining Lancelot, because he "made [me] knyght" (645-46),
emphasizing the basis of the relationship established in the "Gareth." Lancelot marvels at the disguised Gareth's deeds, saying he might be Tristram or Lamorak, except that they are already dead (646-47). These details continue the emphasis on Gareth's status, enhance his prowess, and add to the theme of loyalty to Lancelot and the code of knighthood as opposed to kinship loyalty. After the battle, when rebuked by Arthur for leaving his fellowship to aid Lancelot, Gareth responds in a way that continues to emphasize his character as the ideal knight. He tells Arthur that he owed Lancelot loyalty for his knighthood and that worshipful behavior dictates aid to one so hard beset as Lancelot. Arthur's long speech at this section's close praises Gareth for his ideal knightly qualities and reaffirms the old ethical codes of knighthood which are now breaking down (648).

Although Gareth is not present in the following "Knight of the Cart" section, the juxtaposition of the dialogue with Arthur and the opening scene of this episode does connect the two sections. The original May passage, with its ideas of love, stability and faithfulness, has a strong tone of nostalgia for what was the best of times. The juxtaposition connects Gareth to the idea of goodness and to the idea that he is part of what was best in Arthur's society.

In "The Healing of Sir Urry," the brief closing section of "Lancelot and Guinevere," Gareth's name appears three times in the long list of knights and kings present at the healing. Early in the listing, after Gawain and his sons, come Aggravain, Gaherys, and Mordred, followed by "the good knyght sir Gareth that was of verry
knyghthood worth all the brethirn" (665). Malory then includes all of Lancelot's kin and numerous others. Later Gareth is named again as the knight who "wan" Sir Ironside "for the love of dame Lyones." Several lines later he appears as "sir Gareth" who won the brothers Persaunt, Perymones and Pertelope "whan he was called Bewmaynes" (667). These references recall Gareth's roles in his tale bearing on the theme of true love and marriage, and the theme of kinship. They also add to the development of his positive role as a builder of the Round Table, naming the various knights he brought to Arthur's brotherhood in the good days. It also seems pertinent that he is the very last knight named before the brief dialogue and action begins. This final placement provides additional emphasis on his importance in the work. By departing from his sources, which move immediately from Guinevere's acquittal of Mador's charge of treason to Aggravain's insistence on revealing Lancelot and Guinevere's relationship, Malory's original episodes and Gareth's roles in those episodes function to recall the better days of the society before the various troubles begin to disrupt it in the "Tristram," the "Sankgraal," and early sections of "Lancelot and Guinevere." These original episodes relate backward, but by highlighting the idealistic possibilities of the past, they also lead forward, strengthening the work's final tragedy, brought about by the inescapable realities of human frailty.

In the final "Tale of the Death of Arthur," Malory continues his use of the two sources, following the narrative structure of Le Morte Arthur quite closely, but also carefully choosing or
eliminating details from *Mort Artu*, as well as adding a number of original passages. Malory's final tale is different in many ways from the source versions, especially as it bears on the complex character of Gawain, on the amount of responsibility born by Arthur for the failure of his society, on the question of Lancelot and Guinevere's true relationship, and on the feeling at the work's close, as well as on the role of Gareth. The changes concerning Gareth develop Malory's emphasis on his ideal character and his connection to the themes of disruptive kinship ties and conflicting loyalties.

In the first section, "Slander and Strife," Malory's version is most like the Middle English stanzaic source, but he adds emphasis to Gareth by giving him more dialogue and by making more explicit Gareth's reasons for refusing to go along with Aggravain and Mordred. When Gawain refuses to participate in Aggravain's revelation, Gaherys and Gareth verbally agree; "So God me helpe . . . we woll nat be knowyn of your dedis" (673). Neither of the two younger brothers speaks at this point in either source. When Arthur enters, Gawain refuses to hear Aggravain's tale. While Gaherys simply agrees, "No more will I," Gareth gives a reason for his refusal; "for I shall never say evyll by that man that made me knyght" (674). The three then depart the room, and Gawain and Gareth mourn the certain destruction of the realm and the dispersing of the fellowship (674). This departure of the three brothers from their kin recalls the "destructive" quality of "family values" found in earlier episodes when family loyalty leads to blood feuds; thus the departure adds to
this unifying element in Malory's work.\textsuperscript{38}

\textit{Le Morte Arthur} is similar to Malory's text in that both Gareth and Gaherys leave Arthur's presence with Gawain; however, neither gives a reason for doing so. They seem to be simply following the lead of their family head, and the poem lacks the emphasis on the Lancelot-Gareth relationship shown in Malory's text. Similarly, the indication that they mourn the coming conflict is present in the poem, but is less emphasized.

\begin{quote}
Gawayne to hys chambyr wente,  
Off thys tale nolde he noght here;  
Gaheriet and gaheryes of hys A-sente  
Withe here brother went they there;  
Welle they wysyte that All was shente  
\end{quote}

\begin{flushright}
(216)
\end{flushright}

The \textit{Mort Artu} shows several pronounced differences in its corresponding scene as well as some similarities. This version is longer and somewhat more complex than Malory's. When Arthur insists that the brothers reveal the content of their heated discussion, Gaheriet as well as Gawain responds. Gaheriet says, "Oh, no, my Lord, . . . that is quite impossible, because there is nothing in what [Aggravain] is saying but fables and the most disloyal lies in the world. For that reason I beg you as my liege lord to stop asking" (109). Arthur's response to their refusal is very strong; he continues his demand, reminds them of their loyalty oath to him, and threatens death if they do not tell what he wants to know. The \textit{Mort Artu} emphasizes the peril they undertake in standing against the king in this situation, and stresses Gaheriet's concern for the feudal society as well as his loyalty to Lancelot. In a major difference
from both Malory and the stanzaic version, Gaherys remains with Aggravain and Mordred, and Gaheriet alone departs with Gawain to discuss the destruction and dishonor that will fall on the court if Arthur and Lancelot come to open conflict (109). The following scene, not found in Malory or the stanzaic version, emphasizes Gaheriet’s relationship with Lancelot. After the two brothers return to court, Arthur sends them away, vowing never again to trust Gawain, who knew of the dishonor to Arthur and failed to reveal it. Gaheriet says he will have nothing to do with accusing "someone as noble as Lancelot," and that they should simply leave Aggravain “with what he has started” (112-13). As they return to Gaheriet’s lodge, they meet Lancelot, and Gaheriet begs Lancelot as a "favour" to stay with him that night, "more for your own good than to annoy you." Lancelot agrees, but the following day refuses the brothers’ invitation to join them in hunting with Arthur (113-14). The emphasis on Gareth’s loyalty to Lancelot found earlier in Malory appears at this slightly later point in the Old French version.

The next major difference among the three versions occurs in the narrative describing the preparations for Guinevere’s execution. In Malory’s version Arthur orders Gawain to make himself, Gaherys, and Gareth ready in their “beste armour” to defend the execution site. Gawain refuses to be part of the shameful treatment of the queen; then Arthur asks him to "suffir" Gaherys and Gareth to be there. Gawain’s reply indicates that they must comply because "they ar yonge and full unable to say you nay," but they will be "lothe to be there" because of what is likely to occur. The two younger
brothers respond to Arthur indicating they will go only because he
orders them, but they will go "in pestyble wyse, and beare none
harnyse of warre uppon us" (683). Le Morte Arthur is similar to
Malory here but lacks the expanded details and dialogue.

The Mort Artu is significantly different from the poem and from
Malory's version, and Malory does not use the Old French material
since it will not serve his purposes concerning Gareth and other
characters in this section. Gawain's refusal of Arthur is much more
rash here, continuing the French version's negative depiction of his
character, without the complexity that Malory gives him. His refusal
of Arthur is not so much out of sympathy for a lady, but for what he
sees as "treachery." Gawain's refusal includes renouncing all
"fiefs" he holds from Arthur and a vow never to see Arthur again if
he carries out the execution. Another difference is the continued
presence and role of Aggravain, killed earlier in Malory. Arthur
commands Aggravain to take forty knights to guard the execution. In
a cowardly comment, Aggravain asks if this means he also must be
present. If so, he demands that Gaheriet also attend. This places
some blame for Gaheriet's death on Aggravain as well as on Arthur and
continues the ignoble role of Aggravain well beyond Malory's
depiction. Arthur then commands Gaheriet to attend; he at first
refuses, but Arthur threatens him so strongly that he eventually
complies. The most significant difference between Malory and this
version is that Gaheriet goes armed, although he does tell Aggravain
that he does not care "to fight with Lancelot if he wants to rescue
the queen. I tell you I shall not fight with him: I would rather he
kept the queen for the rest of his life than she should die here"
(120-21). Gaheriet's arming and his motivation for not fighting are
very different here from what they are in Malory; the emphasis is
more on his concern for Guinevere than on loyalty to Lancelot.

The greatest difference between Malory and both sources in this
tale occurs in the death of Gareth. In Malory's version, "as sir
Launcelot thrange here and there, hit mysfortuned him to sle sir
Gaherys and sir Gareth, the noble knyght, for they were unarmed and
unwares." As he often does, Malory cites the French book, writing
that Lancelot smote Gaherys and Gareth on the "brayne-pannes" and
thereby they died, but "in very trouth sir Launcelot saw them nat."
They are later found among the dead in the "thyckest of the prees"
(684). Malory emphasizes the innocence of the two in their being
unarmed, the role of chance or "mysfortune" in their deaths, and
Lancelot's actual though unknowing blame for their deaths.

In Le Morte Arthur the two brothers are innocently unarmed;
however, their killer is unnamed, and no blame falls on Lancelot at
this point. Among the "many goode [that] were brought to grounde;"
the two brothers "bothe were slayne, / Wythe many A doulfull dethes wounds" (246).

As with other episodes of this section, the greatest difference is between Malory's version and the Mort Artu. This version includes a number of specific and deliberate battles and killings. Lancelot deliberately kills Aggravain; Bors knowingly kills Guerrehet (Gaherys). "When Gaheriet saw that his two brothers were down . . . he was very angry." Gaheriet turns on Meliadus "who was actively helping Lancelot" and strikes "him so hard that he knocked him into the middle of the fire." He then turns on another of Lancelot's party, enraging Hector who sets out to kill Gaheriet, but instead only knocks off Gaheriet's helmet leaving him unprotected. At this point, "Lancelot, who was making a tour of inspection round the ranks, did not recognize him. He struck him so hard on the head that he split it to his teeth." Another difference is the early indication of Lancelot's response to Gaheriet's death. Told that Gaheriet had killed three of their party, Lancelot seems surprised to learn that Gaheriet was there. When told that he had in fact killed Gaheriet, Lancelot realizes that there will never again be peace between himself and Arthur or Gawain "because of their love for Gaheriet." He is angry, but not grief stricken over Gaheriet's death, because Gaheriet "was one of the knights he most loved in the world" [my emphasis] (122-23). As in Malory's version, Lancelot is unknowingly guilty of Gaheriet's death; however, Gaheriet, unlike Malory's Gareth, is not entirely innocent of his own death. His being armed and his fierce fighting in anger against Lancelot's party
do not conform to Malory's purpose in developing the innocence and
idealization of Gareth. Nor is the depth of the special relationship
between the two the same as Malory's version indicates later.

Throughout "Slander and Strife," Malory follows most closely
the stanzaic Morte, but he emphasizes more strongly Gareth's loyalty
to Lancelot and Lancelot's blame in his death. Malory's points of
departure from the Mort Artu bear chiefly on the continuation of
Gareth's innocent and idealistic character. Through the various
changes and additions, Malory's narrative provides a climactic scene
far more tragic than the source versions, a scene which follows
naturally from all the earlier depictions of Gareth. The death of
this ideal knight symbolizes the death of the ideal society, and
Gareth's earlier connections to the theme of conflicting loyalties
and his relationships with Gawain and Lancelot continue to the point
of his death and beyond, providing unifying elements in Malory's
work.

Although dead, Gareth continues as a strong presence in the
next two sections of Le Morte D'Arthur. Grief over his death drives
Gawain to insist on revenge and draws Arthur into the theme of
destructive family loyalty as well. Arthur grieves for all the dead
knights, but "in especiall sir Gaherys and sir Gareth." He orders
that no one tell Gawain of their deaths, realizing Gawain will go mad
"whan he hyrth tell that sir Gareth ys dede" (685). The emphasis
here and elsewhere is notably on Gareth rather than Gaherys. Arthur
recalls the closeness of Gareth and Lancelot, and he realizes that
Gawain will not let him rest until Lancelot and his kin are destroyed
or they destroy Arthur (685). When Gawain finally does learn of the
deaths, he reacts as Arthur expected, grieving especially for his
"good brothir sir Gareth." Told of Lancelot's guilt, Gawain at first
refuses to believe, emphasizing Gareth's love for Lancelot over "me
and all hys brethirn and the kynge bothe" (686). Finally unable to
avoid the truth, Gawain vows revenge: "For I promyse unto God . . .
for the deth of my brothir, sir Gareth, I shall seke sir Launcelot
thorowoute seven kynges realmys, but I shall sle hym, other ellis he
shall sle me" (687). The emphasis is continually on the "good
brother," Gareth, and his death is clearly the cause of Gawain's vow,
continuing the theme of blood loyalty as a destructive force.
Additionally, this continuing emphasis on Gareth as the ideal
provides a contrast to the growing flaw in Gawain's character, adding
to Gareth's displacement of his brother, another unifying element
within the work.

The sources are generally similar to Malory in emphasis and
motivation in this scene, although there are some differences in
details. Grief over Gaheriet is much more wide spread among the
brotherhood, and Arthur's grief over "his favourite nephew except for
Gawain" is more excessively demonstrated in Mort Artu (125-27).
Gawain's grief and vow of revenge are quite similar, although he
curses both fortune and "the traitor who did this," not Lancelot
specifically. In fact, there is no mention of Lancelot's actual
guilt until the words on Gaheriet's tomb, not found in Malory: "HERE
LIES GAHERIET, KING ARTHUR'S NEPHEW, WHO WAS KILLED BY LANCELOT DEL
LAC" (125-30). One major difference here is the failure to mention
the special love between Lancelot and Gareth which Malory emphasizes, continuing that relationship from earlier sections and adding to the theme of conflicting loyalties. Additionally, Arthur plays a greater role in this section of the Mort Artu, insisting on revenge for Lancelot's dishonoring him and taking on the leading role that Gawain plays in Malory (125-34).

Le Morte Arthur, as previously, is similar to but less detailed than Malory's narrative. Gaheriet is emphasized over Gaherys as the cause of Gawain's grief; Gawain vows revenge against Lancelot and no "trewes sette and pees make, / Er outher of vs haue othr slayne." However, there is no mention of the special relationship between Lancelot and Gareth at this point (248-52).

In the episodes describing the siege of Joyous Garde and the queen's return, Malory continues to stress Gareth's death and the human weakness of Gawain as causes for the dissolution of Arthur's society, as well as providing further emphasis on Gareth as an ideal and on the theme of conflicting loyalties through various speeches about Gareth. Recalling the "Tale of Gareth," Gawain asks Lancelot why he killed Gareth, "my good brother ... that loved the more than me and all my kynne? And alas, thou madist hym knyght thyne owne hondis! Why slewest thou hym that loved the so well?". Lancelot's response gives the most explicit indication in Malory that the love between the two was reciprocal. Up to this point, as in the sources where any mention of the relationship is made, the emphasis has always been on Gareth's love for Lancelot. Now Lancelot says he has no excuse for the killing, and he swears a great oath that he would
have as soon killed his own nephew, Bors, as the two brothers. Gawain seems to become irrational in his grief, accusing Lancelot of killing the two brothers "in despite of me." Lancelot and Gawain quarrel bitterly, bringing up the past murder of Lamorak, related to Gareth only through the theme of disruptive family loyalties and blood-caused feuds. Gawain later evokes Gareth as his reason for fighting, as the siege at Joyous Garde ends (689-90).

During the queen’s return to court, Gawain again cites Gareth’s death as his reason for refusing to reconcile with Lancelot as others wish to do. It is no longer just Gareth, however, for Aggravain and Gaherys are now included in Gawain’s unreasoning. Lancelot’s speech regarding Gareth, not found in either source, recalls Gareth’s role as the ideal knight from earlier, better days, as well as developing the growing emphasis on the reciprocal feelings between Gareth and Lancelot. Lancelot’s statement, "As for Gareth, I loved no kynnesman I had more than I loved hym," reiterates the importance of the closeness of blood kin to Gawain found in other tales. Additionally, this speech continues the closeness and reciprocity of their relationship and provides further evidence supporting the possibility that Gareth, not Gawain, is from very early on the man Lancelot loves most in the world. Lancelot recalls that Gareth "was passyng noble and trew, curteyse and jantill and well-condicionde," a list of qualities almost identical to the ones he attributed to Gareth in "The Maid of Astolat." Other parts of this speech clarify Lancelot’s understanding that Gareth’s death is the cause of the mortal conflict in which Arthur’s former brotherhood is now involved (695-96).
Lacking this speech, and because of earlier events in its narrative, the corresponding Mort Artu section is similar to Malory only in Gawain’s references to Gaheriet’s death as cause for failure to reconcile with Lancelot. Instead of grief, as in Malory, Lancelot and his kin feel “not so guilty” of the deaths since “those who died brought their deaths on themselves,” a reference to Gaheriet’s active fighting against Lancelot’s party. As did earlier sections of this source, details here indicate Arthur’s greater responsibility in fostering opposition against Lancelot; the details in this section also stress Arthur’s kinship relation to Gawain as cause for the continued conflict and Lancelot’s greater willingness to continue the fight (135-51). The anger and bitterness, the desire for revenge, and the willingness to continue the conflict are much more wide-spread in this version than in Malory, where only Gawain insists on revenge at this point, specifically because of the force of family loyalty.

The tone in this section of Le Morte Arthur is closer to Malory’s narrative, although the sequence and proliferation of details is different. Prior to arrival at Joyous Garde, Lancelot learns of Gareth and Gaherys’ deaths. His grief and response are similar to that shown in Malory.

‘Lord,’ he said, ‘what may thys bene? Ihesue cryste! what may I sayne? The loue that hathe be-twexte vs bene, That euery gaheryet me was A-gayne! Now I won’te for All by-dene, A sorye man Is syr gawayne; A-cordement thar me nevyre wene, Tille eyther of vs haue other slayne. (254)
As did the *Morte Arty*, the stanzaic *Morte* contains differences from Malory based on earlier details. Here Lancelot denies Gawain's accusation of his actual guilt for the slaying of "my bretherne thre", answering that "thoughe I were there, / My-self thy brethren slow I noght" (302-03).

As the conflict in Malory's narrative becomes more pronounced, the ideal of Gareth is invoked less since the ideal society he represented is now nearly gone. In the "Seige of Benwick," Gawain seeks revenge upon Lancelot for "the dethe of my three brethirne" (703) with no further mention of Gareth. However, the themes of conflicting loyalties and the disruptive strength of blood ties continue to be recalled through references to the three brothers, thus furthering themes related to Gareth throughout the work. The sources follow a similar pattern. In corresponding sections of *Le Morte Arthur*, Gawain three times refers to Lancelot's role in killing the three brothers (336, 348, 360), and similarly in the pertinent sections of *Mort Arty* (169-70, 173, 175). The Old French source does, however, include a specific reference to Gaheriet when Lancelot tries unsuccessfully one last time to avoid fighting Gawain (175-76).

As the death of Arthur and the utter destruction of his ideal society approaches in "The Day of Destiny," Malory includes not one reference to Gareth, nor does the stanzaic source; however, the *Mort Arty* does include Gawain's burial in the tomb of Gaheriet (200-03). Malory's original inclusion of Gawain's letter, the obvious place for reference to Gareth's death, where Gawain might forgive Lancelot, contains only Gawain's absolving Lancelot of any blame in Gawain's
death. I agree with Vinaver that the letter "elaborates the theme of Gawain's tragic guilt." However, we must remember that it is Malory's creation of the ideal Gareth and the tragedy of his death which helps create the tragic flaw in Gawain's character, thus allowing Gareth's presence to be felt in this section from which he is absent. Noteworthy, as well, is the continuing motif of brothers in this episode where Lucan and Bedevere are the last knights with Arthur after the battle.

"The Dolorous Death and Departing," unlike either of the two sources, contains one last reference to Gareth, and it follows the pattern noted earlier. As the last several sections became progressively darker pictures of the failing society, references to the ideal knight, Gareth, diminished. Now in this last section, with its positive pictures of the good endings made by the work's chief characters, Lancelot and Guinevere, Gareth's idealism is evoked one final time in words that recall his chivalric qualities and his adherence to a finer loyalty than the disruptive family force. Lancelot mourns his role in the loss of the society and the loss of "myne owne frynde sir Gareth that was a full noble knyght" (718).

V

Evidence exists to show that Malory intended a unified work, that he was part of a fifteenth century "Tradition of Unity," that he was not simply condensing the material of previous cycles but writing "a true brief cyle of his own invention," choosing and controlling materials for his own purposes. Not only did Malory use the
explicit at the end of various sections "as a means of linking rather than separating parts of a larger narrative," he also provided for the work's unity through the interrelation of many of its characters and events and through its recurring themes; the result is a unified portrayal of the rise and fall of Arthur's ideal society.

In particular, he creates in Gareth a character who plays an integral role in this rising and falling pattern. In the first three tales, although he appears but briefly, Gareth's appearances and Malory's changes of source materials bearing on this character provide connections between Gareth and unifying elements such as the recurring motifs of brothers, the importance of noble blood or lineage, and the theme of the destructive force of family loyalty which opposes the higher loyalty to the ideals of the society. In the middle sections, especially "The Tale of Gareth" and the "Tristram," much of which is original, Malory continues and adds even greater emphasis to Gareth's connection with these themes as well as establishing Gareth's status within the brotherhood, his relationship with Lancelot, and his growing displacement of Gawain, elements which he develops in later portions of the work. Malory's portrayal of Gareth as an ideal representative of Arthur's ideal society is also initiated in these middle episodes and has great bearing on the final tales. Now elevated from his relatively minor position in the sources, Gareth in later phases plays an increasing role in the work's unity, and his death becomes a symbol of the destruction of the ideal society. After his death his name continues to stand in
contrast to the themes of vengeance and the strong bond of blood as human frailties, realities which are stronger than the idealistic dream, and which are responsible for the downfall of Arthur's society. Thus from beginning to end, in part through original additions or through changes to source materials bearing on the character of Gareth, Malory provides elements which serve to create a unified work.
NOTES


2 The leading proponents of intended unity include Lumiansky and Benson. See lengthy discussions in Lumiansky, Originality and Larry D. Benson, Malory's Morte Darthur (Cambridge, MA, 1976). Vinaver tends to view the tales as separate entities. See The Works of Sir Thomas Malory, ed. Eugene Vinaver, 3 vols. (Oxford, 1947) 1: xiii-cix, 3: 1266-1646. These works also discuss questions of Malory's identity, originality, sources, etc.


6 Vinaver notes 1265-75, also Benson 29 and Thomas L. Wright, "'The Tale of King Arthur': Beginnings and Foreshadowings," in Originality 9.

7 Wright, 49, indicates the name is unknown outside Le Morte Darthur, but he fails to mention Gaheret as the name for this character in French source material.

Vinaver notes 1419-21, 1674. See also Roger S. Loomis, "Malory's Beaumains" in Studies in Medieval Literature (New York, 1970) 62-2 dealing with possible Welsh derivatives prior to continental usage. Support for the Gaheriet-Gareth equation is found in Benson 41, 70, 84, also in Wilfred Guerin, "The Tale of Gareth": The Chivalric Flowering" in Originality 101-6 and Lumiansky, "The Tale of Lancelot": Prelude to Adultery" in Originality 98, as well as Vinaver.

Vinaver notes 1308.

Vinaver notes 1356, 1358.

Benson 61-2 compares Malory's version to the source showing Gaheriet in the source and in Malory, although Works 63 names Gaherys. This may be another indication of the frequent confusion of these names based on their similarity in French sources. This same confusion also appears several times in Vinaver notes, where he cites Gareth but the text clearly shows Gaherys.

Vinaver notes 1351.


Vinaver notes 1395.

Vinaver notes 1398-1404, also Lumiansky, "Lancelot" in Originality 92.

Benson 84 and Lumiansky, "Lancelot" in Originality 98. Vinaver notes 1410-11, 1419, shows some confusion of brothers' names calling character in Works episode Gareth though the text indicates Gaherys and calling character in French source Gaherys where Benson and Lumiansky indicate it is Gaheriet. This is probably a confusion or misreading by Vinaver since he concludes as Benson and Lumiansky that Malory replaces Gaheriet with Gaherys.


Vinaver, "Romance" 161.

Benson 34-5, 101-7, also deals with placement of the "Gareth" within the whole as a unifying element.

Guerin 99-117 and Ackerman 196-203.

Benson 153-62.

Vinaver notes 1432-42, also Thomas C. Rumble, "'The Tale of Tristram': Development by Analogy," in Originality. Rumble discusses two other versions not considered by Vinaver and warns of conclusions based on uncertain knowledge of sources, 118-44. Through the remainder of his article, 144-83, Rumble does draw conclusions based on his study of these two new sources as well as on Vinaver's comparisons, but still warns of the "tentativeness" of such conclusions.

Rumble 145-7, 152-3, 160-80, also citing Lumiansky. See also Benson 118-34 and Steven Knight, The Structure of Sir Thomas Malory's Arthuriad (Sydney, Australia, 1969). Knight's monograph deals at length with the issue of inconsistencies and the debate over unity. Elizabeth Pochoda, Arthurian Propaganda: Le Morte Darthur as an Historical Ideal of Life (Chapel Hill, 1971) discusses the chronological inconsistencies in Books III, IV, and V, indicating that depiction of certain political themes is more important to Malory in these sections than is chronology, 67-8.

Vinaver notes 1500-01.

Pochoda 67-8 and 95-6 discusses the issue of idealism tempered by reality in the three central tales in relation to Malory's political theories.

Vinaver notes 1521-30, also Benson 210 and Charles Moorman, "'The Tale of the Sankgrall': Human Frailty," in Originality, 184-204.

Examination of the most likely source for this section, Les Aventures Ou La Queste del Saint Graal, reveals that Malory did follow the source closely here. Galahad learns that "Gauuain & gaheriet . . . & monseignor ywain" have killed the seven brothers. Following the same order of events as in Malory, the Vulgate next tells of the meeting of "Gaheriet" with Gawain and then Ywain prior to the fight with the seven brothers and of the three knights' vow to stay together until separated by fortune. See Les Aventures Ou La Queste del Saint Graal, vol. 6 of The Vulgate Version of the Arthurian Romances, ed. H. Oskar Sommer (Washington: 1913) 37-39. The alphabetical Index of Names and Places to Volumes I - VII indicates that "Gaheriet" is correctly equated with Gareth, "Gaheriet" being the youngest son of Lot and favorite brother of "Gauuain."
McCarthy 107-24, 208n, also discusses other theories of composition order.

Moorman 202-03.

Vinaver notes 1534.

Editions of these texts used for this study are The Death of Arthur, trans. from Old French and introduced by James Cable (New York, 1971) cited parenthetically as Mort Artu by page number, and Le Morte Arthur, ed. J. Douglas Bruce (London, 1903) cited parenthetically as Morte Arthur by stanza number.

Vinaver notes 1572-81, also P. J. C. Field, "The Source of Malory's 'Tale of Gareth'" in Aspects 58, and Lumiansky, "'The Tale of Lancelot and Guenevere': Suspense" in Originality 216-7, 228-9. Edward D. Kennedy, "Malory and His English Sources" in Aspects 47-48 also indicates these sections may have been suggested by Hardyng's Chronicle.

Lumiansky, "Lancelot and Guenevere" in Originality 223, Pochoda 125, Benson 227, and Robert L. Kelly, "Wounds, Healing, and Knighthood in Malory's 'Tale of Lancelot and Guenever','" in Studies in Malory (Kalamazoo, 1985) 187 briefly discuss Gareth as a representative of the ideal, but also indicate that this depiction in several ways undercuts Lancelot as an ideal. These arguments support Gareth's role as a foil for Lancelot, a unifying element I find in the "Gareth," but I do not find this undercutting of Lancelot in "The Great Tournament" as strongly indicated as do these scholars.

Kelly 178-79, citing Lambert, points out that the "Healing" is more than just a recapitulation; it is a "measurability of knighthood." Through the order of names listed, it continues Gareth's status as "fourth best knight" and bears on Lancelot's worldly status and ability to heal Urry.


Vinaver notes 1632.

Benson 3-36.
SELECTED BIBLIOGRAPHY


------. "The Source of Malory’s ‘Tale of Gareth.’" Takamiya and Brewer 57-70.


Kennedy, Edward D. "Malory and His English Sources." Takamiya and Brewer 27-55.


------. "'The Tale of Lancelot and Guenevere': Suspense." Lumiansky, Originality 205-232.

------. "'The Tale of Lancelot': Prelude to Adultery." Lumiansky, Originality 91-98.


Moorman, Charles. "'The Tale of the Sankgreall': Human Frailty." Lumiansky, Originality 184-204.


VITA

Linda Stearns Beaulieu