



THE REPRESENTATION OF THE QUESTING BEAST

An Analysis of Sir Thomas Malory's *Le Morte D'Arthur* and T.H.
White's *The Once and Future King*



Sophie van Os
s4343042

Radboud University Nijmegen
English Language and Culture
15-06-2016



ENGELSE TAAL EN CULTUUR

Teacher who will receive this document: Dr Chardonnens

Title of document: The Representation of the Questing Beast: An Analysis of Sir Thomas Malory's *Le Morte D'Arthur* and T.H. White's *The Once and Future King*

Name of course: Bachelor Thesis

Date of submission: 15-06-2016

The work submitted here is the sole responsibility of the undersigned, who has neither committed plagiarism nor colluded in its production.

A handwritten signature in black ink, appearing to read 'sophie', written in a cursive style.

Signed

Name of student: Sophie van Os

Student Number: s4343042

Abstract

This thesis discusses the representation of the Questing Beast in Sir Thomas Malory's *Le Morte D'Arthur* (1469-1474) and T.H. White's modern adaptation of Malory's work entitled *The Once and Future King* (1938-1941). Moreover, the Old French Arthurian narratives *Perlesvaus*, the *Post-Vulgate Cycle*, and the *Prose Tristan* are analysed in order to determine the possible origin of Malory's Questing Beast. By comparing and contrasting the representation of the Questing Beast in the *Once and Future King* to *Le Morte D'Arthur*, in terms of appearance, context, and meaning, this thesis argues that even though the description of the appearance of the Questing Beast is identical in both works, the treatment of the Beast and the context in which the Beast appears are entirely different. The analysis of *The Once and Future King* in light of *Le Morte D'Arthur* will help scholars to understand how medieval Arthurian history was perceived in the 1900s.

Key words: The Questing Beast, Sir Thomas Malory, *Le Morte D'Arthur*, T.H. White, *The Once and Future King*, medievalism, Arthurian literature, adaptation.

Table of Contents

1. Introduction	4
1.1. An Introduction to the Questing Beast	4
1.2. An Introduction to Medievalism	5
1.3. Relevance of Medievalism	7
2. The Origin of the Questing Beast	9
2.1. The Representation of the Questing Beast in Old French Arthurian Sources	9
2.1.1. The Representation of the Questing Beast in <i>Perlesvaus</i>	9
2.1.2. The Representation of the Questing Beast in the <i>Post-Vulgate Cycle</i> and <i>Prose Tristan</i>	11
2.2. The Possible Origin of the Questing Beast	14
3. The Representation of the Questing Beast in Malory and White	16
3.1. An Introduction to Sir Thomas Malory's <i>Le Morte D'Arthur</i>	16
3.2. An Introduction to T.H. White's <i>The Once and Future King</i>	17
3.2.1. Malory and White's Treatment of Source Texts	18
3.3. The Description of the Questing Beast in Malory and White	19
3.4. The Narrative Context of the Questing Beast	21
3.4.1. The Questing Beast in <i>Le Morte D'Arthur</i>	21
3.4.2. The Questing Beast in <i>The Once and Future King</i>	24
3.4.3. King Pellinore and Sir Palomides: The Knights that Follow the Beast	29
4. Conclusion	33
4.1. Conclusion	33
4.2. Discussion	35
4.3. Acknowledgements	35
5. References	36

1. Introduction

“And as he sate so hym thought he herde a noyse of howundis to the som of thirty, and with that the kynge saw com towarde hym the straungeste beste that ever he saw or herde of”

Sir Thomas Malory, *Le Morte D'Arthur* (3)

1.1. An Introduction to the Questing Beast

The *Beast Glaisant*, more commonly known as the Questing Beast or Barking Beast is a mythical monster occasionally found in Arthurian literature. The name of this beast derives not solely from its function, namely as the object of a quest, but also from a barking noise it is said to make: “the noyse was in the bestes bealy lyke unto the questynge of thirty couple houndes” (Malory 34). In French, the word *glaisant* means ‘barking’ or ‘baying’, while, interestingly, in Middle English the verb *questen* means both ‘to bark’ and ‘to hunt’. The double meaning of the English word *questen*, thus, makes the Questing Beast's name a pun; it is both a barking beast as well as a beast which knights are said to hunt (McShane).

Whereas Arthurian legends contain many Welsh mythical creatures such as *Trwch Troynt* (a monstrous boar), *Chapalu* (a terrible cat), and King Arthur’s horses named *Dhu*, *Aubagu*, and *Llamrei*, no creature is as enigmatic as the Questing Beast. This has to do with the fact that the physical appearance of the Questing Beast has been far from consistent in Arthurian literature (Nickel 66). In some Arthurian works the creature is, for instance, described as an enormous beast with the head or neck of a snake, the feet of a hart, and the body of a leopard, whereas in other works the beast is described as small, pure white, and extremely beautiful. It has been suggested that the Questing Beast made its debut in some of the most famous Old French Arthurian sources, such as the *Post-Vulgate Cycle*, the *Prose Tristan*, and *Perlesvaus*. The representation and significance of the Questing Beast in these Old French sources will be discussed in chapter 2: “The Origin of the Questing Beast”.

Apart from French Arthurian sources the Questing Beast has also made an appearance in Middle English literature, most importantly in Sir Thomas Malory’s *Le Morte D'Arthur* (1469- 1474). In Malory’s work the Beast is described as having a head like a serpent, a body like a leopard, buttocks like a lion, and it is said to be footed like a hart (Malory 378). After *Le Morte D'Arthur*, however, the Questing Beast disappeared from Arthurian literature until the modern period. This undoubtedly has to do with the fact that after the medieval period, the general interest in medieval literature, and the legend of King Arthur in particular, declined.¹

¹ For more information on the decline of medieval literature and the change of timeless story motifs, see Helen Cooper, *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare* (Oxford: Oxford University Press, 2004). Print.

In the Renaissance period poets were more interested in the revival of classical literature and philosophy, which meant that no mention of the Questing Beast was made, and few works were written about King Arthur and his famous knights. In the early nineteenth century, however, the influence of Gothic- and Romantic literature helped to revive a new interest in medieval literature and King Arthur. In 1816, for instance, Sir Thomas Malory's famous Arthurian work *Le Morte D'Arthur* was reprinted after nearly 200 years of neglect. In the years to follow, Malory's work became particularly interesting for the nineteenth century audience, as it helped to shape a new code of ethics around King Arthur's chivalric ideals. Mostly British and American writers, such as the famous Alfred Lord Tennyson, Mark Twain, and T. H. White were inspired by Malory's work, and took the artistic freedom to reinterpret and rewrite Malory's famous work. This artistic freedom not only led to the birth of modern interpretations of the Arthurian Legend, such as Twain's *A Connecticut Yankee in King Arthur's Court*, but also to the re-appearance of the Questing Beast in T.H. White's adaptation of Malory's work, entitled *The Once and Future King* (1938-1941).

Even though the Questing Beast has played an important role in the works by both Malory and White, scholars have paid little attention to its existence. Most of the little research that has been dedicated to the enigmatic Beast seems to have an overwhelming emphasis on the allegorical symbolism of the Questing Beast in the French source texts. The few studies that were devoted to the representation of the Questing Beast in Malory's *Le Morte D'Arthur* seem to have avoided the discussion of the possible origin of the Beast, and have failed to provide an explanation for its inconsistent physical appearance. Moreover, little research has been done on the representation of the Questing Beast in White's *The Once and Future King* in relation to Malory's *Le Morte D'Arthur*.

This thesis explores the representation of the Questing Beast in Malory's *Le Morte D'Arthur* (1469-1474) and T.H. White's *The Once and Future King* (1938-1941), and argues that even though the description of the appearance of the Questing Beast is identical in both works, the treatment of the Beast and the context in which the Beast appears is fundamentally different.

1.2. An Introduction to Medievalism

Research on the representation of the Questing Beast in Malory's *Le Morte D'Arthur* (1469-1474) and T.H. White's *The Once and Future King* (1939-1941) falls under the study of medievalism. Medievalism can best be described as "an umbrella term for any engagement with the medieval past, including ideas about the Middle Ages, conscious revivals of

medieval motifs, narratives, forms, and genres” (Scanlon 715). Medievalism is thus the study of the use of medieval models in contemporary setting, and the influence of the Middle Ages on all forms of thought and works of art. Important to note is that the study of medievalism differs quite radically from medieval studies in the sense that the study of medievalism relates to everything that is said to come after the Middle Ages. Whereas medieval studies analyse “the period’s literatures, languages, history, architecture, wars, religions and people, from peasants to popes” (Matthews 172), medievalism is “the study not of the Middle Ages themselves but of the scholars, artists, and writers who constructed the idea of the Middle Ages that we inherited” (Matthews 172). Hence, medievalism is more interested in the reception and perception of the Middle Ages, rather than the Middle Ages itself.

In order to structure the somewhat complicated definition of medievalism, Gentry and Müller have determined four distinct models of medieval reception. The first model can best be described as “the productive model”. This model deals with the creative reception of the Middle Ages in terms of its works, themes, and subject matter. The second model named “the reproductive reception of the Middle Ages” is concerned with the treatment of reconstructed original medieval works as authentic. The third model named “the academic reception of the Middle Ages” deals with the investigation and interpretation of medieval authors and their works, i.e. medieval studies. The final model titled “the political-ideological reception of the Middle Ages” is concerned with the reworking of medieval themes, works, ideas, or persons. Research on the representation of the Questing Beast in Malory’s *Le Morte D’Arthur* (1469 - 1474) and T.H. White’s *The Once and Future King* (1958) falls under the category of “the academic reception of the Middle Ages”, as well as under the category of “the reproductive reception of the Middle Ages”. Whereas Malory’s text can be considered in isolation as a direct product of the Middle Ages, *The Once and Future King* is a modern adaptation of Malory’s work, and should therefore be analysed as a creative reception of a work from the Middle Ages, in terms of the treatment of its themes and its subject matter. The comparison and analysis of certain themes and elements from both Malory and White’s works will undoubtedly shed a light on the usage of medieval models on contemporary texts. The analysis of *The Once and Future King* in light of *Le Morte D’Arthur* will, moreover, help scholars to understand how medieval Arthurian history was perceived in the 1900s.

1.3. The Relevance of Medievalism

Scholars have long debated the relevance and significance of medievalism. Medievalism was profoundly an English movement that gained popularity and prestige in other parts of Europe in the eighteenth and nineteenth century. According to Workman, in the twentieth century medievalism as an academic and literary discipline was driven off the field by “primarily the First World War, which overwhelmingly discredited the whole ethos of 'chivalry' to which ruling classes across Europe had committed themselves; and secondly by Romanticism” (439-40). Even though its popularity has declined since the early nineteenth century, medievalism remains unique in the sense that:

The Middle Ages are virtually unique among major periods or areas of historical study in being entirely the creation of scholars. Since the term 'Middle Ages' in one of its many forms was first coined by Italian humanists, successive cultural revolutions down to and including the advent of Romanticism at the end of the eighteenth century found it desirable to adopt and enlarge the term for their own purposes. It is axiomatic that every generation has to write its own history of the past, and this is especially true in the case of the Middle Ages. It follows that medievalism, the study of this process, is a necessary part of the study of the Middle Ages (Workman 227).

It thus seems that throughout the centuries following the Middle Ages, scholars have always found great importance in analysing the Middle Ages in isolation, as well as the influence of the Middle Ages on all forms of thought and works of art. Moreover, the establishment of medievalism as an academic field has introduced new hyper forms of medievalism, such as Neo-Medievalism and New Medievalism, as well as completely different literary theories, such as New Historicism. However, according to Glejzer, none of these new historical theories and approaches compare to medievalism. In comparison to New Historicism, for instance, Glejzer argues that:

Medievalism offers a potentially more powerful theoretical position tha[n] that of the New Historicism in that medievalism is not about defining a particular truth about the Middle Ages, but rather about defining the truth of a Middle Ages, a point of impasse that is the subject of representation across periods, media, genres, and theories.

Medievalism acknowledges the fictional structure of history, going beyond simple historical understandings, to focus instead on a mythic structure that ties us to history (Glejzer 22).

It thus seems that even if medievalism is no longer one of the most popular areas of historical research, it is still one of the most unique and efficient methods of dealing with the reception

of the Middle Ages in modern times. Moreover, the field of medievalism is still relevant nowadays, in the sense that “medieval heritage is very rich today in a prominent set of ideas and institutions, such as the Catholic Church, the university, Anglo-American law, parliamentary government, romantic love, heroism, just war, the spiritual capacity of little as well as elite people, and the cherishing of classical literatures and languages” (Cantor 47). It therefore seems only justified to identify, cultivate, and refine this medieval heritage. Furthermore, medieval civilization is often viewed “as the conjunctive other, the intriguing shadow, the marginally distinctive double, the secret sharer of our dreams and anxieties” (Cantor 47). This way of perceiving the Middle Ages suggest that the Middle Ages are very similar to the culture of our day, but still present us with enough differences “to disturb us and force us to question some of our values and behaviour patterns and to propose some alternatives or at least modifications” (Cantor 47). The Middle Ages, thus, provide us with a mirror and effectively either teach us something about the way in which we perceive ourselves, or encourage us to change some of our behavioural patterns or values. Similarly, the way in which the Questing Beast is represented in White’s *The Once and Future King* and in Malory’s *Le Morte D’Arthur* will directly reflect on the times in which both works were written, and will provide us with clues as to what morals and values were considered to be important in both the fourteenth and twentieth century.

2. The Origin of the Questing Beast

2.1. The Representation of the Questing Beast in Old French Arthurian Sources

Le Morte D'Arthur (1469 - 1474) is not an original creation, but a compilation of many older Arthurian sources, including English sources, such as *John Hardyng's Chronicle*, the *Alliterative Morte Darthur*, and the *Stanzaic Morte Arthur*, as well as French sources, such as the *Post-Vulgate Cycle*, *Suite du Merlin*, *Prose Tristan*, *Perlesvaus*, and Chretien de Troyes' *Erec et Enide*. In order to find the possible origin of the Questing Beast, the French source texts that were used by Malory to create *Le Morte D'Arthur* must first be analysed. The works that have been selected are *Prose Tristan*, the *Post-Vulgate Cycle*, and *Perlesvaus*, because unlike in the other mentioned French sources, in all of these works the Questing Beast has made an appearance. The analysis of the Questing Beast in the French source texts will determine whether Malory's Questing Beast is an original creation, or rather a concoction of different elements from different French source texts. Malory's French sources will be discussed in order of relevance rather than in chronological order, as it is impossible to determine the exact year in which these works were written, as all works were written roughly in the same period.

2.1.1. The Representation of the Questing Beast in *Perlesvaus*

Perlesvaus, alternatively titled *The High History of the Holy Grail*, is an Old French Arthurian romance, composed in the early thirteenth century, roughly between 1191 and 1212 (Nitze 89). Scholars have determined that *Perlesvaus* is a continuation of Chretien De Troyes' unfinished romance *Perceval, or the Knight of the Grail*, which is said to have been written between 1135 and 1190 (Norris 88), and tells the childhood adventures of Perceval and his encounter with the Fisher King, as well as the trials and tribulations of Sir Gawain. The author of *Perlesvaus* still remains unknown, as "the name of the author is nowhere recorded" (Evans 1). The Old French work has survived in three manuscripts, two fragments, and two sixteenth century printings (Busby 358-359).

In *Perlesvaus*, the Questing Beast appears only once, while Perceval is on his quest in 'the Lonely Forest'. Perceval encounters a glade with a very prominent and remarkable red cross at its center. "On either side of the clearing is a person: on one side a white-clad knight and on the other an elegant maiden, each holding a golden vessel" (Sponseller 15). Suddenly, a remarkable creature emerges from the surrounding forest, in great alarm. The poor creature is terrified by the horrendous sound that is emanating from her belly, "for she bore a litter of

twelve in her belly which were yelping like a pack of dogs”, causing her to flee “through the glade, terrified by the barking of the dogs inside of her” (Bryant 150). The Beast is described as being “as white as new-fallen snow, bigger than a hare but smaller than a fox” (Bryant 150). Moreover, the Beast is described as looking “gentle and very beautiful, with eyes like two emeralds” (Bryant 150). Seeing both the knight and the maiden, the Beast approaches them for help. This, however, proves to be useless, and so the Beast turns her attention upon Perceval, who feeling incredibly sorry for the Beast, opens his arms to catch her. The Beast is just about to jump into the arms of Perceval, when the ‘white-clad knight’ interferes and exclaims: “‘Sir knight, let the beast go. Don't try to hold her, for she's not your concern or anyone's: leave her to her own destiny’” (Bryant 151). The helpless Beast, then, lies down beside the cross and gives birth to two twelve fully grown and ugly dogs. The Beast “humbled herself before them and lay flat on the ground as though begging for mercy, keeping as close to the cross as she could” (Bryant 151). The twelve dogs, however, show no mercy and murder their own mother by tearing her body into a thousand pieces, leaving the maiden and the ‘white-clad knight’ to take care of the Beast’s dismembered body. Perceval is baffled by the entire incident and asks his uncle the Hermit King to reveal the meaning behind the mysterious occurrence. The Hermit King reveals that the Beast represents Christ “and the twelve dogs are the Jews of the Old Law, whom God created” (Bryant 163). Apparently, God “wanted to see how much [the Jews] loved Him” (Bryant 163), so he cast them into the desert for forty years, but protected them by keeping their clothes intact and feeding them manna (Sponseller 16). “Not trusting their Savior, the Jews hid manna away, fearing that God would forsake them and leave them to starve. Angered, God turned their manna stores into ‘lizards and snakes and vermin,’ forcing the Jews to realize they had done wrong” (Sponseller 6). The twelve tribes of Jews, that did not have faith in God and even crucified his son Jesus Christ, are represented by the twelve dogs: “the twelve dogs are the Jews whom God nourished and who were born into the Law which He'd established, but never wished to believe in Him or love Him; instead they crucified Him and broke his body as basely as they could” (Bryant 64). According to Sponseller:

The importance of the number twelve in Christian culture derives from the twelve disciples of Christ; the fact that the Beast gives birth to this specific number of wolves links her to Christ’s disciples and makes their symbolic representation more concrete. Christ submits to the tribes' destruction, just as the Beast is torn to pieces. Their inability to eat the Beast's flesh symbolizes the tribes' inability ‘to partake of the sacrament of His body’ (Sponseller 8).

The origin and symbolism of the Questing Beast, in *Perlesvaus*, is thus rather tragic. The innocently looking, purely white animal, is torn apart by her own newborn, who according to the explanation of the Hermit King, represent the twelve tribes that betrayed God.

According to Sponseller “*Perlesvaus* has the only example of a symbolically ‘good’ or positive version of the Questing Beast. Later texts have religious themes, but these themes are explored through demons, devils, and sin and appear to depend upon the *Post-Vulgate Cycle* for the Beast’s origins and meaning” (9). In order to examine whether Sponseller is right in pointing out that *Perlesvaus* is the only source that provides a virtuous representation of the Questing Beast, the *Post-Vulgate Cycle* and the *Prose Tristan* will have to be analysed.

2.1.2. The Representation of the Questing Beast in the *Post-Vulgate Cycle* and *Prose Tristan*

The *Post-Vulgate Cycle* was written between 1230 and 1240 and is one of the major Old French prose narratives of the Arthurian legend. The cycle is essentially an adaptation of the earlier *Vulgate Cycle*, also commonly known as the *Lancelot-Grail Cycle*, which was written in the early thirteenth century by an author still unknown. The cycle is a series of prose volumes that tell the story of the romance between Queen Guinevere and Lancelot, one of King Arthur’s faithful knights of the Round Table, and the story of the quest for the Holy Grail. The *Launcelot-Grail Cycle* has had a great influence on both the *Prose Tristan* and the *Post-Vulgate Cycle*, not necessarily in terms of the representation of the Questing Beast, as the Beast is not mentioned in this cycle, but rather in terms of the representation of the quest for the Holy Grail, and the affair between Lancelot and Guinevere.

The *Post-Vulgate Cycle* has left out several elements from the *Lancelot-Grail Cycle* but has also added new material including characters and scenes from the *Prose Tristan*. The Cycle is believed to have been written as an attempt to create more unity in the earlier *Lancelot-Grail* material. Moreover, the *Post-Vulgate Cycle* minimizes the representation of the love affair between Lancelot and Queen Guinevere. Almost the whole Vulgate “Lancelot Proper” section is left out, causing the entire *Post-Vulgate Cycle* to be significantly shorter than its original. Other new additions, such as the incestuous begetting of Mordred (King Arthur’s illegitimate son), will prove to be very important for the appearance and representation of the Questing Beast in Malory’s *Le Morte D’Arthur*, as will be discussed in section 3.4.1.

The *Prose Tristan* was written between 1230 and 1250, and is the adaptation of the love story of Tristan and Iseult into a long prose Romance. The *Prose Tristan* is of significant importance, as it is the first prose text to include the tale of Tristan and Iseult into the legend

of King Arthur and the Knights of the Round Table (Norris). According to Norris, “The *Prose Tristan* is the most complex textual history of all of Malory’s known sources” (95). This undoubtedly has to do with the fact that “more than eighty manuscripts preserve four primary versions of this romance as well as several single-manuscript versions” (95). It is assumed that the *Prose Tristan* has been written in two different versions. The first and shorter version has been attributed to an author called Luces de Gat, whereas the second and longer version is said to have been written by Helle de Boron. Scholars have determined that it is highly likely that the *Post-Vulgate Cycle* was written in-between the composing of the first and second version of the *Prose Tristan*. This means that the *Post-Vulgate Cycle* has been influenced by the first version of the *Prose Tristan*, and in return might have influenced the second part of the *Prose Tristan*.

The Questing Beast has made an appearance in both the *Post-Vulgate Cycle* and the *Prose Tristan*. In the *Post-Vulgate Cycle*, the Questing Beast makes multiple appearances in the chapters that deal with the quest of the Holy Grail, and is often associated with the death of the knights that are trying to discover the Holy Grail. These knights are tempted to follow the Beast, which results in their death. Part of this can be explained by the fact that the knights following the Beast deviate from their quest to find the Holy Grail, and are, thus, punished by God for being distracted by an unholy creature. The most important grail knights that follow the Questing Beast are Sir Galahad, Sir Griflet, Sir Bors, and Sir Yvain. Yvain is the first to chase the Beast for quite some time. Later Galahad and Bors pursue the beast until they meet Sir Palomides and his father sir Esclabor. Esclabor tells the horrifying story of how eleven of his sons were brutally murdered by the Beast, leaving Palomides with the great task to pursue it. In this version of the Arthurian legend, Palomides is successful in his quest and eventually kills the beast. He wounds the beast with his lance, and forces it to vanish into a deep lake.

Apart from the account of the Beast’s death, *The Post-Vulgate Cycle* is the first Arthurian legend to provide an explanation for the origin of the Questing Beast. According to the cycle, the Beast is born from the daughter of a King named Ypomenés. This daughter has fallen in love with her brother, who is coincidentally called Galahad. The brother justly declines his sister and rejects her inappropriate love. This greatly angers the daughter, who creates a plot with a devil to have him murdered. In order to receive the devil’s help, the daughter has to sleep with the demon, and becomes pregnant with his child. Her brother is, then, accused of raping her and is condemned to be thrown among the hungry dogs. He curses his sister and “warns her that her sin will soon be exposed by the devilish fruit that will come out of her, carrying inside it dogs that will always bark in memory of the injustice that he was suffering”

(Furtado 28). After the birth of the Questing Beast, King Ypomenés, now aware of his daughter's great sins, murders his own daughter, while the Beast escapes, and has to flee for the rest of its miserable existence.

The *Post-Vulgate Cycle* is unclear about the appearance of the Questing Beast. According to Furtado, this omission “actually contributed to a more poignant effect on the imagination of readers. But full-scale portraits were attempted in other works apparently drawing from *the Post-Vulgate* in this respect, although the matter of precedence remains unsettled” (44). Indeed, as Furtado points out, whereas the *Post-Vulgate Cycle* does not provide a description of the appearance of the Questing Beast, other sources including the *Prose Tristan* do. The account of the Questing Beast in the *Prose Tristan* is quite similar to the *Post-Vulgate Cycle*. The *Prose Tristan* retells the story of the origin of the Questing Beast as it was mentioned in the *Post-Vulgate Cycle*. Apparently, however, the author(s) of the *Prose Tristan* did not want to leave the appearance of the Questing Beast to the readers' imagination. In the *Prose Tristan*, the beast is only mentioned once, and described as the following:

L'estoire dist que la Beste Glatissant avoit teste de serpent et le col avoit ele d'une beste que on apeloit dolce en son langage; et le cors avoit ele d'une beste que on apeloit lupart; et les pies avoit ele d'une beste que on apeloit cerf; et les quisses et la queue avoit ele d'une beste que on apele lyon. Et quant ele aloit, il issoit de son ventre un si tres grant glatissement conme se ele eüst dedens li jusques a brakés. De tel fachon estoit la Beste Glatissant” (*Prose Tristan* 389)²

The beast, thus, is said to have stag's feet, the head of a serpent, the body of a leopard, and the thighs and tail of a lion. This description of the Questing Beast differs radically from the description of the Questing Beast in *Perlesvaus*, in which the Beast is said to be as small as a fox, with fur as white as snow, and emerald green eyes.

In conclusion, it thus seems that Sponseller was right in pointing out that “*Perlesvaus* has the only example of a symbolically ‘good’ or positive version of the Questing Beast” (9). It seems that the *Prose Tristan* account of the Questing Beast is a balance of “the two extremes found in *Perlesvaus* and the *Post-Vulgate Cycle*” (Sponseller 19). In the *Prose Tristan* the Beast seems like a rather passive creature that does not engage with any of the characters, like it does in both *Perlesvaus* and the *Post-Vulgate Cycle*. Moreover, unlike in

² Translation: The story says that the Questing Beast had the head of a serpent, and had the neck of an animal called 'dolce' in its language; and the body of an animal called leopard; and the feet of an animal called stag; and the thighs and the tail of an animal called lion. And, when it moved, a loud barking came out from its belly as if it had inside it nearly twenty hounds. Such was the aspect of the Questing Beast.

Perlesvaus, no Hermit King or wise philosopher is brought in to interpret the moral or symbolic meaning behind the occurrence of the Beast. Whereas in *Perlesvaus* the Beast is described as innately good, and in the *Post-Vulgate Cycle*, the beast is depicted as innately evil, in the *Prose Tristan* the Beast has been liberated from these religious and allegorical implications. As will be discovered in section 3.3, titled “The Description of the Questing Beast in Malory and White” the appearance of the Questing Beast in Malory’s *Le Morte D’Arthur* seems to have been derived from the *Prose Tristan*.

2.2. The Possible Origin of the Questing Beast

Only a small number of scholars have tried to account for the possible origin of the Questing Beast, as depicted in *Perlesvaus*, the *Post-Vulgate Cycle*, and *Prose Tristan*. The myths that have been suggested by these scholars as possible sources for the origin of the Questing Beast can be divided into Christian and pagan legends. Furtado, for instance, has argued that the Questing Beast serves as an allegory of the end of Arthur's kingdom, and has linked the origin of the Beast to the of the *Book of Revelation* (40). Nickel, in contrast, has argued that similarities can be noted between the representation of the Questing Beast and the *Gesta Regum Anglorum* of William of Malmesbury, which tells the tale of King Edgar's dream “of a bitch whose whelps could be heard barking in her womb” (66). Muir, finally, believes the description of the Questing Beast to have been derived from either “the pagan concept of the chimera”, which according to Greek mythology was a fire-breathing hybrid creature (Sponseller 21), or from the story of Scylla, in Homer’s *The Odyssey*, in which Scylla is believed to be a “female human-animal hybrid” (Sponseller 22), who has barking dogs bulging from her waist.

Even though Furtado, Nickel, and Muir have attempted to link the representation of the Questing Beast to biblical, historical, or pagan legends, none of their arguments seem entirely convincing. Even though Furtado’s suggestion of the *Book of Revelation* could, for instance, account for the allegorical treatment of the Beast in *Perlesvaus*, it does not explain the Beast’s strange appearance in the *Prose Tristan*. Moreover, whereas Muir’s suggestion of *The Odyssey*’s Scylla, and Nickel’s suggestion of Malmesbury’s *Gesta Regum Anglorum* might account for the noise of barking dogs that seems to emanate from the Beast’s belly, it does in return not account for the Beast’s myth of creation, nor its strange appearance. The arguments presented by Furtado, Nickel, and Muir, are thus not fully convincing, because they can only account for certain elements of the representation of the Questing Beast, and only provide a limited amount of evidence to support their claims. As Batt has pointed out,

research on the possible origin of the Questing Beast can best be characterized as “a series of signifiers without the satisfaction of ultimately recovering an intelligible meaning” (152). It, thus, seems impossible to account for the meaning behind the Questing Beast in any of the above mentioned source texts, as “the Questing Beast invites interpretation while evading explanation” (McShane). Instead, a more effective way of determining the possible symbolism behind the Questing Beast in Malory’s *Le Morte D’Arthur* and White’s *The Once and Future King*, is by analysing the representation of the Questing Beast not in light of any suggested original source texts, but in isolation and in comparison to each other.

3. The Representation of the Questing Beast in Malory and White.

3.1. An Introduction to Sir Thomas Malory's *Le Morte D'Arthur*

Le Morte D'Arthur is a late medieval English work written by Sir Thomas Malory between 1469 and 1474. Malory's work is the most complete Middle English prose treatment of the legend of King Arthur and the knights of the Round Table. The work is divided into nine parts and describes, among other things, the birth of King Arthur, the story of Tristan and Isolde, the quest for the Holy Grail, the affair between Lancelot and Queen Guinevere, and the death of King Arthur. *Le Morte D'Arthur* is a reworking of traditional French Arthurian sources, such as the *Post-Vulgate Cycle*, *Prose Tristan*, and *Perlesvaus*, as well as English tales, such as *John Hardyng's Chronicle*, the *Alliterative Morte Darthur*, and the *Stanzaic Morte Arthur*. Malory, however, has not only translated or re-interpreted these existing French sources but has also included new material, such as the story of the childhood of Sir Gareth, a kitchen boy who eventually becomes a well-respected knight of the Round Table.

Le Morte D'Arthur was first published in 1485 by William Caxton, who subdivided Malory's original nine sections into 21 books, and added a summary to all 507 new chapters, as well as a preface to the entire volume. In 1934, an unknown manuscript copy was discovered in the library of Winchester College, which became known as the Winchester Manuscript. The Winchester manuscript is the oldest surviving copy of Malory's work, and was probably written by two professional scribes between 1470 and 1483 (Wilcox). It is believed that this unique manuscript copy was made shortly before Caxton's first printed edition in 1485. The Winchester Manuscript differs significantly from Caxton's edition, and is unfortunately imperfect as the first and last quires and three internal leaves are missing (Wilcox). Even though the Winchester Manuscript is incomplete, it has played a vital role in the study of Malory's *Le Morte D'Arthur* as it demonstrated that Caxton's edition was in fact not Malory's original text. Moreover, the clues that can be found in the Winchester Manuscript have provided evidence for the identification of Sir Thomas Malory, the author (Wilcox).

The life of Sir Thomas Malory (c. 1415-18 – 14 March 1471) was exciting and mysterious. Malory was accused of theft, rape, kidnapping and attempted murder during his turbulent life. Many of these accusations may be related to Malory's involvement in the War of the Roses (1455-1485), the series of wars between the houses of Lancaster and York for control of the English throne, in which Malory allegedly repeatedly chose the wrong side. Malory's role in the War of the Roses has had a great impact on his interpretation of the

Arthurian legend, and many aspects of this historical reality have penetrated *Le Morte D'Arthur*. Mainly the concept of a male society in which conflicts are resolved individually is very evident in Malory's work. Other themes such as courtesy, chivalry, honesty, loyalty, and courage also play an important role, and have caused *Le Morte D'Arthur* to be regarded as a moral guidebook by many. The work, therefore, not only tells the story of King Arthur, but also comments on medieval morals and values.

Le Morte D'Arthur has had an exceptional influence on modern Arthurian literature. Around the seventeenth century and during the period of Enlightenment, the fame and reputation of the legendary King Arthur decreased, but from the nineteenth century onwards, the legend of king Arthur became immensely popular again. Malory's work has played a huge role in the revival of English Arthurian literature and was used as a primary source of knowledge and inspiration by many famous writers including John Steinbeck, Mark Twain, Alfred Lord Tennyson, and T.H. White. Malory's work has had a great influence, not only in terms of literature, but also in terms of entertainment. The Broadway musical *Camelot* (1960) and the blockbuster *Tristan and Isolde* (2006), for instance, have both been influenced by *Le Morte D'Arthur*. *Le Morte D'Arthur*, moreover, serves not only as a source of inspiration, but the work itself has also been translated into more than twenty different languages, including Japanese, Polish, and African. *Le Morte D'Arthur* is, thus, one of the most frequently read Arthurian literary works in the modern world.

3.2. An Introduction to T.H. White's *The Once and Future King*

The Once and Future King is an Arthurian fantasy novel, consisting of four books entitled *The Sword in the Stone*, *The Queen of Air and Darkness*, *The Ill-Made Knight*, and *The Candle in the Wind*, which are based on Malory's *Le Morte D'Arthur*. The first three volumes were issued as individual texts between 1938-1940, and were revised before they were incorporated into the tetralogy in 1958 (Worthington 98). *The Sword in Stone* can best be described as a fantasized description of Arthur's childhood. "Where Malory's *Le Morte D'Arthur* imagines an essentially adult world, White's inspired notion was to construct what he called 'a preface to Mallory' (*sic*), and imagine a childhood for Arthur" (Worthington 97). White, thus, wrote *The Sword in Stone* (1938) as an introduction to *Le Morte D'Arthur*, and tried to fill the blanks of Arthur's missing childhood in Malory's work by creating a very detailed account of Arthur's upbringing and rise to the throne. The second volume, *The Queen of Air and Darkness* (1939), alternatively titled *The Witch in the Wood*, continues along the lines of the first volume and tells the story of the newly crowned King Arthur and his

relationship with Merlin. Moreover, this volume introduces the Orkney clan as well as Arthur's feud with King Lot. The third volume, *The Ill-Made Knight* (1940), describes the adventures of Sir Lancelot, who has titled himself the "Chevalier Mal Fet" (White 356), meaning the 'Ill-Made Knight' in English. This term can be attributed to Lancelot's awareness of his awful and ugly appearance, "for as far as he could see – and he felt that there must be some reason for it somewhere—the boy's face was as ugly as a monster's in the King's menagerie" (White 356). The fourth volume, *The Candle in the Wind* (1940), first published in the tetralogy in 1958, concerns itself with the final months of King Arthur's reign, the affair between Queen Guinevere and Lancelot, and Mordred's plans to overthrow his father. A final part, titled *The Book of Merlyn*, written in 1941, was published separately in 1977 following the death of White, and has been added to the tetralogy in some editions of *The Once and Future King*. White himself wrote that: "I am going to add a new 5th volume, in which Arthur rejoins Merlyn underground (...) and the animals come back again, mainly ants and wild geese" (853). *The Book of Merlyn* does indeed contain passages in which Arthur's encounters with several animals are repeated, and narrates some of Arthur's final lessons, such as the discussion of might versus right, before his death at the hands of his illegitimate son Mordred.

3.2.1. Malory and White's Treatment of Source Texts

The Once and Future King has been based on *Le Morte D'Arthur*, and is a modern adaption of Malory's work. Whereas Malory uses the legend of King Arthur to comment on the national conflict of the War of the Roses, "White re-imagines Malory's work from the perspective of a much different war, World War II" (Semmes 1). Indeed, White seems to have written *The Once and Future King* as a response to the first and second World War. Evidence for this particular reading of the novel can be found in a letter which White wrote to his former tutor at Cambridge in 1940:

"Don't squirm. The inspiration is godsent. You see, I have suddenly discovered that (1) the central theme of *Morte d'Arthur* is to find an antidote to war, (2) that the best way to examine the politics of man is to observe him, with Aristotle, as a political animal" (853).

White has, thus, admitted to interpreting *Le Morte D'Arthur* as a remedy for war, which would explain his interest in this particular medieval work, as the second World War was quickly approaching and was beginning to have an immense impact on the society of which White was part.

It seems that both Malory and White fall under the same tradition of the “perpetual recycling of Arthurian mythology at moments of cultural crisis throughout English History” (Jackson 45), alongside, for instance, Geoffrey of Monmouth, “who wrote *Historia Regum Britanniae* in the twelfth century to comment on the Norman conquest of England” (Semmes 2). Moreover, it can be noted that Malory and White treat their source text(s) quite similarly. Both authors have made the conscious decision to select certain elements from their original source text(s) to illustrate or emphasize their main points, and have eliminated passages that do not fit the general message. Malory, for instance, does not treat the affair between Lancelot and Queen Guinevere as a tragedy, but rather as a perfect illustration of courtly life and love, as this ties in more nicely with the overall themes of chivalry and loyalty. The fall of Arthur’s kingdom is attributed to the fact that Lancelot eventually betrays the notions of chivalry and loyalty by choosing Queen Guinevere over King Arthur. In White’s version, however, the fall of King Arthur’s kingdom is not attributed to the adulterous relationship between Lancelot and Guinevere, but rather to the imbalance between right and might, which reflects the sentiment of World War II.

Since it can be argued that both Malory and White have adapted their source text(s) to better fit the general message of their work, it is expected that in terms of the treatment of the Questing Beast, similar differences between both works can be noted. In the following sections the representation of the Questing Beast in *Malory’s Le Morte D’Arthur* and White’s *The Once and Future King* will be analysed and compared on the basis of certain themes that are present in both works. The themes that will be discussed are; the description and appearance of the Questing Beast, the context in which the Questing Beast occurs, and the knights that are associated with the Questing Beast.

3.3. The Description of the Questing Beast in Malory and White

In order to understand how the Questing Beast is represented in Malory’s *Le Morte D’Arthur* (1469-1474) and White’s *The Once and Future King* (1938-1941), the description and appearance of the Beast must first be analysed. This will give great insights into the possible sources that Malory used for his description of the Beast, and will help to determine whether White’s representation of the Questing Beast was influenced by Malory’s work.

In *Le Morte D’Arthur* the Questing Beast is described as having “a hede in shap lyke a serptentis hede and a body lyke a lybard, buttocked lyke a lyon and footed lyke an harte” (378). The Beast is, thus, said to have a head like a serpent, the body of a leopard, the buttocks of a lion, and the feet of a hart. The description of the Questing Beast in *Le Morte*

D'Arthur is identical to the description of the Beast in the *Prose Tristan*. It seems that Malory has directly translated the French description of the Questing Beast into his Middle English work, without altering any elements of the Beast's description. Moreover, in *Le Morte D'Arthur*, the Questing Beast is described as making the sound of a couple of thirty hounds questing. This sound only dies down when the Beast is drinking: "So thys beste wente to the welle and dranke, and the noyse was in the bestes bealylyke unto the questynge of thirty couple houndes, but alle the whyle the beste dranke there was no in the bestes bealy" (Malory 34). This description of the appearance of the Questing Beast, as well as the incredible sound that he is said to make, is frequently repeated throughout Malory's work, and no new information about the Beast is given.

In *The Once and Future King* the Questing Beast is described as having "(...) the head of a serpent, ah, and the body of a libbard, the haunches of a lion, and he is footed like a hart" (White 19). Moreover, "Wherever this beast goes he makes a noise in his belly as it had been the noise of thirty couple of hounds questing' 'Except when he is drinking, of course'" (White 19). The description of White's Questing Beast is very similar to Malory's description in *Le Morte D'Arthur*. Both Beasts are described as having the head of serpent, the body of a leopard, the haunches (hip, buttocks, and thighs) of a lion, and the feet of a hart. Moreover, both Beasts are stated to make the sound of thirty hounds barking, except when the beast is drinking.

It can be concluded that the description and appearance of the Questing Beast in both Malory's *Le Morte D'Arthur* and White's *The Once and Future King* is almost identical. This is not very surprising as White has openly admitted to basing his work on Malory's *Le Morte D'Arthur*, and will therefore have imitated or closely adapted certain elements and themes. It, moreover, would have made sense for White to have used Malory's description of the Questing Beast, as no other Middle English Arthurian sources contain a description of the Questing Beast. However, in the next sections it will be demonstrated that even though the description of the Beast is almost identical in both Malory and White's works, the treatment of the Questing Beast and the context in which the Questing Beast appears is radically different.

3.4. The Narrative Context of the Questing Beast

Unlike in the *Post-Vulgate Cycle* and *Prose Tristan*, where the Questing Beast is said to have been born from a devil and a young woman, both Malory and White do not provide an explanation for the origin of the Beast. Whereas the origin and creation of the Beast accounts for its appearance and hints at the context in which the Beast is sighted in the *Post-Vulgate Cycle* and *Prose Tristan*, namely in the case of incest or an unnatural imbalance, in Malory and White the Beast is simply introduced without any further explanation of its origin or creation. This means that any possible explanation for the appearance of the Beast in *Le Morte D'Arthur* and *The Once and Future King* cannot be deduced from a myth of creation, and must therefore be determined on different grounds. The best and most useful way of doing this is by looking at the context in which the Questing Beast appears, as this might provide a certain pattern in which the Beast occurs, and could possibly hint at the meaning behind the Beast.

3.4.1. The Questing Beast in *Le Morte D'Arthur*

In *Le Morte D'Arthur* the Questing Beast makes his initial appearance in “Uther Pendragon and Merlin”, which is the first chapter of Malory’s first book. In this chapter, King Arthur has returned to Carlyon after having fought six kings that refused to accept him as the legitimate heir to the throne. In Carlyon, Morgause, the wife of King Lot, arrives, seemingly, to deliver a message. In reality, however, she is there to spy on King Arthur’s court. King Arthur, unaware of Morgause’s evil plans, falls in love with her beauty, and wishes to make love to her, which leads to the conception of Arthur’s illegitimate son Mordred: “Wherefore the kynge caste grete love unto hir and desired to ly by her; and so they were agreed, and he begatte upon hir Sir Mordred” (Malory 34). At this moment in time, King Arthur is oblivious to the fact that Morgause, is in fact his sister: “And she was syster on the modirs syde Igrayne unto Arthure (...) But all thys tyme Kynge Arthure knew nat that Kynge Lottis wyff was his sister” (34). This incestuous incident leads to the first appearance of the Questing Beast. After Morgause has departed, King Arthur has a horrible dream about griffins and serpents threatening his land, which troubles him greatly. He therefore decides to go hunting to clear his mind. After he has chased a hart for quite a while, he sits down by a fountain to drink. As he sits down by the fountain, he suddenly hears the noise of hounds to the sum of thirty, and the Questing Beast appears:

And as he sate so hym thought he herde a noyse of howundis to the som of thirty, and with that the kynge saw com towarde him the straungeste beste that ever he saw or herde of. So thys beste wente to the welle and dranke, and the noyse was in the bestes bealy lyke unto the questynge of thirty couple houndes, but alle the whyle the beste dranke there was no noyse in the bestes bealy. And therewith the beeste departed with a grete noyse, whereof the Kynge had grete mervayle (Malory 34).

The context in which King Arthur's first encounter with the Questing Beast takes place, seems to have been inspired by the Beast's legend of creation in the *Post-Vulgate Cycle*, and the *Prose Tristan*. Similar to these Old French sources, the Questing Beast is associated with an incestuous relationship between a brother and a sister. Whereas in the *Post-Vulgate Cycle* and the *Prose Tristan* the Beast is created out of desired incest, in *Le Morte D'Arthur* the Beast is first sighted after King Arthur has had intercourse with his sister Morgause, which has resulted in the begetting of their son Mordred. In parallel to the *Post-Vulgate Cycle* and the *Prose Tristan*, in *Le Morte D'Arthur* it is a female character that tries to seduce a sibling. However, whereas in the Old French sources the daughter of Ypomenés is unsuccessful in seducing her brother, Morgause efforts in *Le Morte D'Arthur* are far more fruitful.

The indirect reference to the evil creation of the Questing Beast in the *Post-Vulgate Cycle* and the *Prose Tristan* seems to foreshadow the evil that has come to destroy King Arthur in Malory's *Le Morte D'Arthur*. After King Arthur has seen the Questing Beast, Merlin appears disguised as a young knight and asks why King Arthur seems to be in deep thought. "I may well be pensiff,' seyde the Kynge, 'for I have sene the mervaylist sight that ever I saw'" (Malory 35). Merlin explains that he is well aware of who King Arthur is, and who his parents are: "I know what thou arte, and who was thy fadir, and of whom thou were begotyn; for Kynge Uther was thy fadir and begate the on Igrayne" (Malory 35). King Arthur does not believe Merlin "For thou arte not so olde of yerys to know my fadir" (Malory 35). So Merlin departs, and returns disguised as a man of old age, "whereof the kyne was passynge glad, for he semed to be ryght wyse" (Malory 36). This time, Merlin asks why King Arthur looks sad. King Arthur answers that he is sad "for many thynges. For right now there was a chylde here, and tolde me many thynges that mesemythe he sholde nat knowe, for he was nat of ayge to know my fadir". Merlin explains that the child was right, and King Arthur is indeed the son of Uther and Ygraine, and adds that "ye have done a thyng that God ys displeased with you, for ye have lyene by youre syster and on hir ye have gotyn a childe that shall destroy you and all the knyghtes of youre realme (...) For hit ys Goddis wylle that youre body sholde be punysshed for your fowle dedis" (36). The incestuous begetting of Mordred, is,

thus, predicted by Merlin, to be the end of King Arthur and his realm. In this sense, whereas in the *Post-Vulgate Cycle* and the *Prose Tristan*, the Questing Beast becomes associated with incest and future ruin, in *Le Morte D'Arthur*, it is Arthur's illegitimate son Mordred who exhibits these characteristics.

According to Sponseller "Malory's decision to juxtapose the entrance of the Questing Beast with the story of Mordred's conception give her [i.e., the Questing Beast] a new purpose while remaining true to her heritage" (33). This statement seems to be correct, because whereas the Questing Beast has lost its evil character as presented in the *Prose Tristan* and the *Post-Vulgate cycle*, the themes the Beast is often associated with, namely incest and future ruin, remain present in Malory's work. Even though the Questing Beast has a rather passive role in *Le Morte D'Arthur*, the context in which the Beast is placed "allows readers to draw a deeper meaning from an otherwise uneventful encounter". Whereas we might, thus, not find meaning in Malory's first description of the appearance of the Questing Beast, the context in which the Beast is placed allows for far more interpretation, and gives an insight into the possible symbolism behind the Beast.

In the fifth book of *Le Morte D'Arthur*, titled *Sir Tristram de Lyones: The First Book*, the Questing Beast makes his second appearance. This book tells the story of how Sir Tristram falls in love with Isolde, and defeats her suitor Sir Palomides in a tournament. Out of the seven mentions of the Questing Beast in *Le Morte D'Arthur*, six occur in the first or second book of Sir Tristram. In Chapter 9: "The Madness of Sir Tristram" Malory finally informs the reader of the Beast's strange appearance: "And thys meane whyle com Sir Palomydes the good knight, following the Questyng Beste, that hadde a hede in shap lyke a serpentis hede and a body lyka a lybard, buttokked lyke a lyon and footed lyke an harte" (378). Thus, apart from the strange noise that seems to emanate from the Beast's body, as is described in chapter one, the Beast is said to have a head like a serpent, the body of a leopard, the buttocks of a lion, and the feet of a hart. This description of the appearance of the Questing Beast, as well as the incredible sound that he is said to make, is repeated another five times throughout Malory's work. In "King Mark", a chapter of *Sir Tristram Lyones: The Second Book*, for instance, Sir Palomides states that: "If she aske the what I am, telle her that I am the knyght that followyth the Glatysaunte Beste", to which Malory adds: "That is in Englysh to sey the Questyng Beste, for the beste, wheresomever he yode, he quested in the bealy with such a noyse as hit had bene a thirty couple of howundis" (Malory 466). In "The Red City" another chapter from *Sir Tristram de Lyones: The Second Book*, the Questing Beast is mentioned again when King Hermynde describes Sir Palomides as "the

good knyght, that for the moste party he followth the Beste Glatyssaunte” (Malory 565). However, these instances are merely references to the Beast, and the Beast is never actually sighted again. It, thus, seems that Malory has completely taken the Questing Beast out of the Grail context of *Perlesvaus* and the *Post-Vulgate Cycle*, and has placed the Questing beast within the context of the *Prose Tristan*, which undoubtedly has to do with the presence of Sir Palomides within this section. In *Le Morte D’Arthur*, the Questing Beast is no longer associated with the knights that seek the Holy Grail, but rather with one knight in particular, namely Sir Palomides. In section 3.4.3. the significance of Sir Palomides in Malory’s *Le Morte D’Arthur* and *The Once and Future King* will be discussed.

3.4.2. The Questing Beast in *The Once and Future King*

In *The Once and Future King* the Questing Beast is mentioned for the first time in chapter two of the first book titled *The Sword in the Stone* (1938), which according to White functions as a prequel to *Le Morte D’Arthur*. *The Sword in the Stone* tells the story of Arthur’s childhood, and his adventures during his stay at the castle of his guardian Sir Ector (not to be mistaken for Sir Ector de Mare, a knight of the Round Table), near the forest Sauvage. During his childhood no one, apart from Merlin, is aware of Arthur’s ancestors and legacy. Arthur, is named the Wart, and is living in the shadow of his stepbrother Kay, who is destined to become a knight, whereas the Wart, who desperately desires to become a knight as well, is meant to become Kay’s squire. In chapter two of *The Sword in the Stone*, Wart and Kay are playing with Cully, the goshawk, even though Cully is not yet done with his training and therefore not ready to fly without trappings. The Wart, reluctant to release Cully, is bullied by Kay into freeing the hawk from its trappings: “Do you think we ought to fly him?” asked the Wart doubtfully. ‘Deep in the moult like this?’ ‘Of course we can fly him, you ninny,’ said Kay. ‘He only wants to be carried a bit, that’s all’” (White 10). Cully flies away into the woods and after hours of whistling, luring, and following the disturbed hawk, a bad-tempered Kay decides to leave Cully and returns home. The Wart, feeling guilty and obligated to capture Cully, decides to follow the hawk into the woods. Soon, the Wart gets lost in the forest, which is quite dangerous as “the mad and wicked animals were not the only inhabitants of the crowded groom. When men themselves became wicked they took refuge there, outlaws cunning and bloody as the gorecrow, and as persecuted” (White 13). Desperate to find a way home, the Wart runs into a knight, who introduces himself as King Pellinore, and asks for directions. This is the first time that White introduces his readers to the concept of the

Questing Beast. Even though the Wart does not actually see the Beast, King Pellinore describes the Beast very vividly:

‘What does the Questing Beast look like?’ ‘Ah, we call it the Beast Glatisant, you know,’ replied the monarch, assuming a learned air and beginning to speak quite volubly. ‘Now the Beast Glatisant, or, as we say in English, the Questing Beast—you may call it either,’ he added graciously— ‘this Beast has the head of a serpent, ah, and the body of a libbard, the haunches of a lion, and he is footed like a hart. Wherever this beast goes he makes a noise in his belly as it had been the noise of thirty couple of hounds questing’ ‘Except when he is drinking, of course,’ added the King (White 19).

The description of White’s Questing Beast is very similar to Malory’s description in *Le Morte D’Arthur*. Both Beasts are described as having the head of a serpent, the body of a leopard, the haunches (hip, buttocks, and thighs) of a lion, and the feet of a hart. Moreover, both Beasts are stated to make the sound of thirty hounds barking, except when the beast is drinking.

However, even though Malory and White’s description of the Questing Beast is almost identical, the context in which the Questing Beast appears for the very first time in *The Once and Future King* differs quite radically from *Le Morte D’Arthur*. After King Pellinore has introduced and described the Questing Beast to the Wart in chapter one of *The Sword in Stone*, the reader does not hear from the Questing Beast, apart from the occasional mentioning by Sir Grummore or King Ector, until chapter XVI of *The Sword in the Stone*. In this chapter, King Pellinore has befriended Sir Grummore, and has abandoned his quest for a more enjoyable life at court and a comfortable bed. While Sir Ector, Sir Kay, the Wart, Master Twyti, and many other knights are on their annual boar hunt, King Pellinore appears out of nowhere in great panic:

‘I say, I say! Come here at once! A most dreadful thing has happened!’ He [King Pellinore] appeared dramatically upon the edge of the clearing, just as a disturbed branch, whose burden was too heavy, emptied a couple of hundredweight of snow on his head. King Pellinore paid no attention. He climbed out of the snow heap as if he had not noticed it, still calling out, ‘I say. I say!’ ‘What is it, Pellinore?’ shouted Sir Ector. ‘Oh, come quick!’ cried the King, and, turning round distracted, he vanished again into the forest. ‘Is he all right,’ inquired Sir Ector, ‘do you suppose?’ ‘Excitable character,’ said Sir Grummore. ‘Very.’ ‘Better follow up and see what he's doin’.’ The procession moved off sedately in King Pellinore’s direction, following his erratic course by the fresh tracks in the snow (White 166).

As it turns out, King Pellinore has found the Questing Beast in a rather worrying condition:

In the middle of a dead gorse bush King Pellinore was sitting, with the tears streaming down his face. In his lap there was an enormous snake's head, which he was patting. At the other end of the snake's head there was a long, lean, yellow body with spots on it. At the end of the body there were some lion's legs which ended in the slots of a hart. (White 167).

Sir Pellinore blames himself for the poor condition of the Beast:

‘There, there,’ the King was saying. ‘I did not mean to leave you altogether. It was only because I wanted to sleep in a feather bed, just for a bit. I was coming back, honestly I was. Oh, please don't die, Beast, and leave me without any fewmets!’ (...) ‘Poor creature,’ said King Pellinore indignantly. ‘It has pined away, positively pined away, just because there was nobody to take an interest in it’. ‘How I could have stayed all that while with Sir Grummore and never given my old Beast a thought I really don't know.’ ‘Look at its ribs’, I ask you. ‘Like the hoops of a barrel. And lying out in the snow all by itself, almost without the will to live.’ ‘Come on, Beast, you see if you can't get down another gulp of this. It will do you good’. ‘Mollocking about in a feather bed,’ added the remorseful monarch, glaring at Sir Grummore, ‘like a— like a kidney!’ (White 167).

King Pellinore makes up for his neglect by nursing the Beast back to health, and releasing it in the Forest of Sauvage, so he can re-start his quest. Unlike in *Le Morte D'Arthur*, the Questing Beast is represented as a rather vulnerable and loving creature. The abandonment by King Pellinore has done the Beast great harm, and has weakened its strength. In this passage it is implied that the Beast depends just as much on King Pellinore, as King Pellinore depends on the Beast. There seems to be a form of mutual trust and respect, and in this moment of despair, only Sir Pellinore can calm the Beast. Moreover, when the Beast is at its most vulnerable, and King Pellinore can finally capture and kill it, he does not. Instead he begs the Beast not to die, which is not what the reader would expect from a knight who has devoted his entire life to the questing of this beast. Even though King Pellinore frequently complains about the fate of the Pellinore, throughout *The Once and Future King*, White's readers learn to love and respect the Beast just as much as King Pellinore does.

This first humorous encounter with the Questing Beast sets the tone for the rest of White's work. As Sponseller has pointed out: “White's Beast does not act as a warning for incest and she does not traverse the forest with seemingly no purpose; instead, this Questing Beast is a humorous creature and the reader's first encounter with her underscores this” (61).

Indeed, in *The Once and Future King* a completely different representation of the Questing Beast can be noted. The Beast is never in any way associated with evil, incest, or future ruin, and only seems to appear in moments of excitement or joy. Moreover, in *The Once and Future King*, the Questing Beast seems to have its own feelings, and personality. The Beast is described as a *she*, rather than as an *it*, like in *Le Morte D'Arthur*, and seems to be looking for a companion. This becomes clear in yet another humorous passage, when Sir Pellinore is feeling love-sick after being parted from Piggy, the daughter of the Queen of Flanders. Sir Palomides proposes the ingenious plan to dress up as the Questing Beast and to trick Sir Pellinore into seeing the Beast, as “‘the royal melancholy,’ said he, ‘can only be dispelled by the Questing Beast’” (White 297). Sir Grummore, part of the conspiracy, is feeling rather reluctant: “‘We could scarcely dress as the Beast.’ (...) ‘But really Palomides, we are not joculars.’ (...) However could we dress as the Questin’ Beast?’ he asked weakly. ‘She is a frightfully complicated animal.’ (...) How could we make this noise in her belly, like thirty couple of hounds questin?’” (White 298). Sir Palomides, nevertheless, convinces Sir Grummore to partake in his scheme, and the knights start practising their howling sounds:

‘Yours truly will be the belly,’ replied Sir Palomides, ‘and will give tongue as follows.’ He began yodelling. ‘Hush!’ cried Sir Grummore. ‘You will wake the Castle.’ ‘Then it is agreed?’ ‘No, it is not agreed. Never heard such nonsense in me life. Besides, she don’t make a noise like that. She makes a noise like this.’ And Sir Grummore began cackling in a tuneless alto, like thousands of wild geese on the Wash. ‘Hush! Hush!’ cried Sir Palomides. ‘I won’t hush. The noise you was makin’ was like pigs.’ The two naturalists began hooting, grunting, squawking, squealing, crowing, mooing, growling, snuffling, quacking, snarling and mewling at one another, until they were red in the face (White 298-299).

While Sir Pellinore does not see his friends for over a week, Sir Palomides and Sir Grummore craft their Questing Beast costume out of canvas, leather and paint. As soon as the costume is created, the knights begin practising their walking:

‘These haunches are too tight.’ ‘Don’t bend over.’ ‘I have to bend over, if I am the back end.’ ‘They won’t split’ ‘Yes, they will.’ ‘No, they won’t.’ ‘Well, they have.’ ‘Look out for my tail,’ said Sir Grummore on the third day. ‘You are treadin’ on it.’ ‘Don’t hold so tight, Grummore. My neck is twisted.’ ‘Can’t you see?’ ‘No, I can’t. My neck is twisted.’ ‘There goes my tail.’ There was a pause while they sorted themselves out. ‘Now, carefully this time. We must walk in step’ ‘You give the step.’ ‘Left! Right! Left! Right!’ ‘I think my haunches are coming down.’ ‘If you let go of

yours truly's waist, we shall come in half.' 'Well, I can't hold up my haunches unless I do.' 'There go the buttons.' 'Damn the buttons.' (White 300).

After many days of practise, Sir Palomides and Sir Grummore are finally ready to perform their act. They tell Sir Pellinore that they have spotted the Questing Beast outside, and encourage him to go look. Then, while Sir Pellinore is putting on his armour, they quickly get into costume and run outside. After walking in the rain for a couple of minutes, Sir Palomides asks:

'Excuse me, Sir Grummore, but is that you snuffling in my ear?' 'No, no, my dear fellow. Go on, go on. I am only doin' my bayin' as well as I can.' 'It is not the baying I refer to, Sir Grummore, but a kind of breathing noise of a husky nature.' (...) 'I say, Grummore', said Sir Palomides later. 'There it is again.' 'What is?' 'The puffing Sir Grummore.' (White 314).

Not long after Sir Palomides has heard these strange noises, someone or something repeatedly bumps into the knights:

'Dear old boy, can't you stop bumpin' all the time?' 'But I am not bumping, Sir Grummore.' (...) 'There it is again!' 'What?' 'The bump! It was a definite assault. Palomides, we are bein' attacked!' 'No, no, Sir Grummore. You are imagining things.' (...) 'Palomides, we must turn round!' 'What for, Sir Grummore?' 'To see what is bumping me behind.' 'Yours truly can see nothing, Sir Grummore. It is too dark.' 'Put your hand out of your mouth, and see what you can feel.' 'I can feel a sort of round thing.' 'That is me, Sir Palomides. That is me, from the back.' 'Sincere apologies, Sir Grummore.' 'Not at all, my dear chap, not at all. What else can you feel?' The kindly Saracen's voice began to falter. 'Something cold,' he said, 'and—slippery.' (White 315-316)

In this moment, the moon comes out, and Sir Palomides exclaims: "'Run, Grummore, run! Left, right! Quick march! Double march! Faster, faster! Keep in step! Oh, my poor heels! Oh, my God! Oh, my hat!'" (White 316). As it turns out, the knight's costume has spiked the interest of the Questing Beast. The knights run towards the castle, closely followed by the Questing Beast, and pull up the drawbridge, just before the Beast can enter. The Beast, infatuated with the fake Questing Beast, remains outside the castle for weeks hoping to see a glimpse of her Casanova. Meanwhile, Sir Pellinore's lover, Piggy, has returned to Dunlothian Castle and soon a wedding is scheduled to take place at King Arthur's court. Luckily for Sir Grummore and Sir Palomides, the Questing Beast sees reason right before the wedding day, and the knights can finally leave the castle of Dunlothian without being harassed by the Beast.

In conclusion, it can be argued that the context in which the Questing Beast appears in Malory's *Le Morte D'Arthur* and T.H. White's *The Once and Future King* is radically different. Whereas in *Le Morte D'Arthur*, the Questing Beast appears in the context of the incestuous begetting of Mordred, in *The Once and Future King*, the Beast appears in a humorous setting. In Malory's work, the Questing Beast symbolizes the foreshadowing of incest and future ruin. In White's work, however, the Beast does not represent a deeper meaning, but primarily functions as a means of creating excitement and humour. In *The Once and Future King*, the Questing Beast is represented as a vulnerable, loving, and caring creature that possesses almost human-like qualities. White, thus, has expanded on Malory's representation of the Questing Beast, and has altered her character and the context in which she occurs.

3.4.3. King Pellinore and Sir Palomides: The Knights that Follow the Beast

In both *Le Morte D'Arthur* and *The Once and Future King*, King Pellinore and Sir Palomides are associated with the pursuit of the Questing Beast. The analysis of the knights that follow the Questing Beast will provide the final clue for the possible meaning and symbolism behind the Beast in both Malory and White's works.

In *Le Morte D'Arthur*, King Pellinore is the first knight to follow the Questing Beast. After King Arthur has spotted the Questing Beast, King Pellinore enters the scene. King Pellinore explains that he has chased the Beast for twelve months, without any luck, and claims that his horse has died: "Sir, I have followed that beste longe tyme and kylde myne horse" (Malory 34). King Pellinore, then, sees King Arthur's horse, and asks if he can have him. King Arthur refuses to give away his horse, but offers to follow the Beast for another twelve months if Sir Pellinore will not take the horse. This offer, however, is completely useless, as King Pellinore explains that only a Pellinore can follow the Questing Beast: "A Foole!' seyde the knyghte unto Arthure, 'hit ys in vayne thy desire, for hit shall never be encheved but by me other by my nexte kynne'" (Malory 35). King Pellinore, then, mounts King Arthur's horse and takes off. Arthur orders his men to follow King Pellinore, but this is in vain and Arthur's horse is never found again.

In *The Once and Future King*, the Wart (King Arthur) meets King Pellinore for the first time in a similar fashion. Similar to *Le Morte D'Arthur*, the Wart meets King Pellinore in a forest, while he is following the Questing Beast. In parallel to *Le Morte D'Arthur*, King Pellinore describes the Questing Beast, and explains that only a Pellinore can capture it. White's Pellinore, however, is more pessimistic about the whole situation, and even calls the

destiny of the Pellinores a curse:

‘It is the curse of the Pellinores,’ he exclaimed. ‘Always mollocking about after that beastly Beast. What on earth use is she, anyway? First you have to stop to unwind the brachet, then your visor falls down, then you can't see through your spectacles.

Nowhere to sleep, never know where you are. Rheumatism in the winter, sunstroke in the summer. All this horrid armour takes hours to put on. When it is on it's either frying or freezing, and it gets rusty’ (White 22).

Even though King Pellinore is rather negative about his destiny, and clearly wishes a more luxurious lifestyle, throughout *The Once and Future King*, he plays an important role and is a melancholic, sympathetic, funny, and clumsy character. He soon becomes one of the Wart's favourite knights, and finds a place in the heart of every reader.

In *Le Morte D'Arthur*, however, Sir Pellinore plays a minor role, and is mentioned only briefly. The character of Sir Pellinore remains a mystery, especially when, in the first and second Book of Sir Tristram de Lyones, the Questing Beast has become associated with Sir Palomides instead. Malory, only briefly mentions that after King Pellinore's death, Sir Palomides takes over his quest: “Whos name was Kynge Pellynor that that tyme followed the questynge beste, and aftir hys dethe Sir Palomydes folowed hit” (35). This leaves Malory's readers wondering why Sir Palomides, of all knights, has taken over his quest, especially when Malory specifically stated that only a Pellinore could follow and capture the Questing Beast.

In *The Once and Future King*, White sets out to answer these questions by providing an explanation for Palomides's pursuit of the Questing Beast. As has been mentioned in section 3.4.2. “The Questing Beast in *The Once and Future King*”, the incompetent King Pellinore has chased the beast for over seventeen years before he is seduced by the promise of a more luxurious lifestyle and abandons his quest. The Questing Beast becomes sick from the lack of attention: “It has pined away, positively pined away, just because there was nobody to take an interest in it” (White 167). King Pellinore nurses the Questing Beast back to health, only to chase it once more. Later, when King Pellinore was feeling depressed, after losing contact with his beloved Piggy, Sir Palomides and King Grummore disguise themselves as the Questing Beast to comfort Sir Pellinore. The Beast falls in love with the disguised fake Questing Beast, and waits around the Castle of Dunlothian for her Casanova to return, forcing Sir Palomides and Sir Grummore to stay inside. Luckily, right before the knights must return to Camelot for Sir Pellinore and Piggy's wedding, the Beast sees reason, and the knights can finally leave the castle of Dunlothian without being harassed by the Beast. However, “the

drawback was that she transferred her affection to the successful analyst -- to Palomides, as so often happens in psycho-analysis -- and now she refused to take any further interest in her early master" (White 343). According to White, "This is why, although Malory clearly tells us that only a Pellinore could catch her, we always find her being pursued by Sir Palomides in the later parts of the *Morte d'Arthur*. In any case, it makes very little difference who could catch her, because nobody ever did" (343). White, thus, seems to have created the link between Sir Palomides, Sir Grummore, and the Questing Beast, to account for the sudden shift from Sir Pellinore to Sir Palomides in Malory's *Le Morte D'Arthur*.

Sir Palomides appears for the first time in the *Prose Tristan*, where he is introduced as one of the knights fighting for the hand of Iseult at a tournament. Sir Palomides is a Saracen Pagan, who eventually converts to Christianity in *Le Morte D'Arthur*. In the Middle Ages, the term Saracen was used to describe any person, whether Arabic, Turkish, etc., who professed the religion of the Islam. The term referred to all Muslim subjects and Arab tribes in general (Encyclopaedia Britannica). According to Rouse: "As the antithesis of the Christian West, the image of the Saracen provides a powerful racial, cultural and religious Other during the later Middle Ages" (127). In medieval literature, the title Saracen was, thus, given to any person of Muslim religion, and was often used in contrast to the notion of Christianity. Bruce has suggested that Palomides is associated with the Questing Beast in Malory's *Le Morte D'Arthur*, because "sir Palomides himself is a hybrid creature, a mixture of Saracen and a virtuous knight, just as the beast is a physical crossbreed" (138). Bruce, thus, suggests that in parallel to the Questing Beast, Sir Palomides is also an unnatural occurrence, because he is both a Saracen and a chivalrous knight. This interpretation seems rather plausible, because Malory's sudden shift from Sir Pellinore to Sir Palomides would further emphasize the unnatural and imbalanced character of the Questing Beast, and would "symbolizes that a relationship between people is not right, that two elements which should have remained separate have been mixed, and that chaos will result from the unnatural situation at hand" (Bruce 133). However, it could also be argued that as Malory's first and second book of Sir Tristram de Lyones have been based on the Old French *Prose Tristan*, in which Sir Palomides is first introduced and plays a prominent role in the chasing of the Questing Beast, Malory has simply made the decision to copy the Old French work, without giving it another thought.

It can be concluded that in both *Le Morte D'Arthur* and *The Once and Future King*, King Pellinore and Sir Palomides are associated with the pursuing of the Questing Beast. However, whereas in Malory's *Le Morte D'Arthur* the Questing Beast becomes associated with Sir Palomides without any further explanation, in *The Once and Future King*, White tries

to account for this sudden shift by creating a new storyline in which the Questing Beast becomes infatuated with Sir Palomides. Moreover, it could be argued that Sir Palomides becomes associated with the Questing Beast in *Le Morte D'Arthur* because both the Beast and the Saracen knight are considered to be hybrid creatures.

4. Conclusion

4.1. Conclusion

This thesis has attempted to provide an analysis for the representation of the Questing Beast in Malory's *Le Morte D'Arthur* (1469-1474) and White's *The Once and Future King* (1938-1941). This thesis, first, determined that Malory's *Le Morte D'Arthur* was not an original creation, but a compilation of Old French sources, that were adapted or directly translated into Malory's work. These Old French sources included the *Post-Vulgate Cycle*, *Perlesvaus* and the *Prose Tristan*. The *Post-Vulgate Cycle*, *Perlesvaus*, and the *Prose Tristan* were analysed to determine whether Malory's representation of the Questing Beast was an original creation, or a concoction of different elements from different source texts. From this analysis it was concluded that Malory's representation of the Questing Beast was derived from the *Post-Vulgate Cycle* and the *Prose Tristan*. In Malory's work, the Questing Beast was described as having "a hede in shap lyke a serptentis hede and a body lyka a lybard, buttokked lyke a lyon and footed lyke an harte" (378). This description seemed to have been directly translated from the *Prose Tristan*, in which it is stated that "L'estoire dist que la Beste Glatissant avoit teste de serpent et le col avoit ele d'une beste que on apeloit dolce en son langage; et le cors avoit ele d'une beste que on apeloit lupart; et les pies avoit ele d'une beste que on apeloit cerf; et les quisses et la queue avoit ele d'une beste que on apele lyon" (Baumgartner 389).³ Furthermore, in *Le Morte D'Arthur*, it was stated that the sound of a couple of thirty hounds barking emanated from the belly of the Beast. This notion seems to have been inspired by the *Post-Vulgate Cycle's* myth of the creation of the Beast.

In addition to the study of the *Post-Vulgate Cycle*, *Perlesvaus* and the *Prose Tristan*, the possible origin for the representation of the Questing Beast in Malory's Old French sources was examined. Whereas some scholars, such as Nickel, Furtado, and Muir tried to account for the possible origin of the Questing Beast in these source texts, none of their arguments seemed convincing, and it was therefore concluded that a more sufficient way of determining the possible symbolism behind the Questing Beast in *Malory's Le Morte D'Arthur* and T.H. White's *The Once and Future King* was to analyse the representation of the Questing Beast, not in light of any suggested original source texts, but in isolation and in comparison to each other.

Moreover, from the general examination of *Le Morte D'Arthur* and *The Once and Future King*, it was concluded that both works were written as a response and antidote to war,

³ For the translation of this passage from the *Prose Tristan* see the footnote on page 13.

and fell under the same tradition of the “perpetual recycling of Arthurian mythology at moments of cultural crisis throughout English History” (Jackson 45). In Malory’s case, it was concluded that the War of the Roses (1455-1485) heavily influenced *Le Morte D’Arthur*, especially in terms of the concept of a male society in which conflicts are resolved individually. *The Once and Future King* was determined to be influenced by the second World War, which seemed to be reflected in White’s discussion of might versus right.

Finally, the description of the Questing Beast, the context in which the Beast appeared, and the knights that were associated with the Questing Beast were analysed. The study of these elements resulted in the conclusion that even though the description of the Beast was identical in both Malory’s *Le Morte D’Arthur* and T.H. White’s *The Once and Future King* the context in which the Beast appeared, and the way that the Beast was treated in both works, differed quite radically. Whereas in *Le Morte D’Arthur*, the Beast appeared in the context of incest, and symbolised future ruin, in the *Once and Future King*, the Beast did not seem to portray any deeper meaning, and appeared in a humorous setting. Moreover, whereas in *Le Morte D’Arthur* the Beast was associated with evil and despair, in *The Once and Future King* the Beast was presented as a virtuous and loving creature, with human-like emotions and qualities. Whereas in Malory’s work the Beast was referred to as an *it*, in White’s work the Beast became a *she*. Furthermore, it was concluded that in both works by Malory and White the questing of the Beast was associated with King Pellinore and Sir Palomides. However, whereas Malory did not provide an explanation for the sudden shift from King Pellinore to Sir Palomides in the first and second books of *Sir Tristram de Lyones*, White tied these loose ends together by creating a story in which the Questing Beast fell in love with Sir Palomides. Bruce has suggested that the sudden shift from King Pellinore to Sir Palomides was purposely done by Malory, as “sir Palomides himself is a hybrid creature, a mixture of Saracen and a virtuous knight, just as the beast is a physical crossbreed” (138). This thesis however, has provided an alternative explanation for the introduction of Sir Palomides, namely that as Malory’s first and second book of *Sir Tristram de Lyones* were based on the Old French *Prose Tristan*, in which Sir Palomides is first introduced and plays a prominent role in the questing of the Beast, Malory simply made the decision to copy the Old French work, resulting in the introduction of Sir Palomides as the knight associated with the Questing Beast.

In conclusion, this thesis has, thus, examined the representation of the Questing Beast in Malory’s *Le Morte D’Arthur* and White’s *The Once and Future King*, and has determined that even though the description of the Questing Beast is identical in both works, the context

in which the Beast appears, and the treatment of the Beast is radically different. This difference could be explained by the fact that in 1469 Malory was writing for a different audience than White was in 1938. Whereas Malory's medieval audience might have understood the symbolism behind the Questing Beast, White's modern audience did not. Therefore, White seems to have made the conscious decision to place the Beast within a more modern and different context.

4.2. Discussion

In future studies on the representation of the Questing Beast, the origin of the Beast could be further explored. Even though scholars like, Nickel, Muir, and Furtado have made some decent suggestions, more evidence would have to be found to support their statements. Nickel's claim that the Questing Beast might originate in William of Malmesbury's *Gesta Regum Anglorum*, seems like a plausible suggestion, and would need further looking into. Moreover, a study into the representation of the Questing Beast, in other modern texts, such as Milton's *Paradise Lost*, might also provide to be very useful as this would help scholars to understand how medieval Arthurian history was perceived throughout different periods of time.

4.3. Acknowledgements

I would like to thank my parents, Maartje Weenink, and Micha Vink for proof-reading my thesis and providing me with the necessary feedback.

References

- Batt, Catherine. "Malory's Questing Beast and the Implications of Author as Translator." *The Medieval Translator: The Theory and Practise of Translation in the Middle Ages*. Ed. Roger Ellis. Cambridge: Brewer, 1989: 143-66. Print.
- Baumgartner, E, and M. Szkilnik. Eds. *Le Roman de Tristan en Prose*. Geneva: Droz. 1993. Print.
- Bruce, Alexander. "The Questing Beast in Malory's Morte Darthur." *Proceedings of the PMR Conference 19-20 (1997)*: 133-142. Web. 10 June 2016.
- Bryant, Nigel. *The High Book of the Grail: A Translation of the Thirteenth Century Romance of Perlesvaus*. Cambridge: Brewer, 1978. 154. Print.
- Busby, Keith. "Perlesvaus." *The New Arthurian Encyclopedia*. Ed. Lacy J. Norris. New York: Garland, 1991. 358-359. Print.
- Cantor, Norman. *Inventing the Middle Ages*. New York: Morrow, 1991. Web. 29 May 2016.
- Cooper, Helen. *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare*. Oxford: Oxford University Press, 2004. Print.
- Furtado, Antonio L. "The Questing Beast as Emblem of the Ruin of Logres in the 'Post Vulgate'." *Arthuriana* 9.3 (1999): 27-48. Web. 25 Jan 2016.
- Gentry, Francis G., and Ulrich Müller. "The Reception of the Middle Ages in Germany: An Overview." *Studies in Medievalism* 3.4 (1991): 399-422. Web 1 June 2016.
- Glejzer, Richard. "Medievalism and New Historicism." *The Year's Work in Medievalism* 10 (1995): 220-21. Web. 29 May. 2016.
- Jackson, Aaron Isaac. "Writing Arthur, Writing England: Myth and Modernity in T.H. White's The Sword in the Stone." *The Lion and the Unicorn* 33.1 (2009): 44-60. Web. 2 June 2016.
- Malory, Sir Thomas. *Le Morte D'Arthur Volume One*. Ed. P.J.C. Field. Cambridge: D.S. Brewer, 2013. Print.
- Matthews, David. *Medievalism: A Critical History*. D.S. Brewer: Cambridge, 2015. Print.
- McShane, Kara L. "Questing Beast." *The Camelot Project: A Robbins Library Digital Project*. University of Rochester. n.d. Web. 4 June 2016.
- Muir, Lynette Ross. "The Questing Beast: Its Origins and Development." *Orpheus* 4 (1957) 24-31. Web. 22 Jan 2016.

- Nickel, Helmut. "What Kind of Animal Was the Questing Beast?" *Arthuriana* 14.2 (2004): 66-69. Web. 25 Jan 2016.
- Nitze, William et al eds. *Le Haut Livre du Graal: Perlesvaus*. Vol. 2. New York: Phaeton Press, 1972. Print.
- Norris, Lacy J. "Chretien de Troyes." *The New Arthurian Encyclopaedia*. Ed. Lacy J. Norris. New York: Garland, 1991. 88-91. Print.
- Rouse, Robert. "Expectation vs. Experience: Encountering the Saracen Other in Middle English Romance." *Selim* 10 (2000): 123-143. Web. 6 June 2016.
- "Saracen." *Encyclopaedia Britannica*. Web. 10 June 2016.
- Scanlon, Larry. Introduction. *Medieval America*. By Scanlon. *American Literary History* 22.4 (2010): 715-723. Web. 20 May 2016.
- Semmes, Kristen C. "The Changing Arthur: A Comparison of Malory and White." Diss. Baylor University, 2013. Web. 2 June 2016.
- Sponseller, Malorie A. "Questing the Beast: From Malory to Milton." Diss. Georgia Southern University, 2014. Web. 7 June 2016.
- White, T.H. *The Once and Future King*. London: Harper Collins, 2013. Print.
- Wilcox, Pip, et al. "Winchester-Introduction." *Malory Project*. University of Manchester. n.d. Web. 20 May 2016.
- Workman, Leslie J. "Editorial." *Studies in Medievalism* 3.1 (1987): 1. Web. 29 May 2016.
- . "Speaking of Medievalism: An Interview with Leslie J. Workman." *Medievalism in the Modern World* (1998): 438-440. Web. 5 May 2016.
- Worthington, Heather. "From Children's Story to Adult Fiction: T.H. White's 'The Once and Future King'." *Arthuriana* 12.2 (2002): 97-119. Web. 3 June 2016.