

From the characters in the legends of the Round Table, I have but borrowed the names—their contrasted individualities are of my own creation; and even the fable of the guilty loves between Lancelot and Guenever, which I need scarcely say has no warrant in legends genuinely Cymrian, but,—(in common with the other stories of the same character, that drew down on Sir Thomas Malory's compilation the indignant censure of Roger Ascham),—betrays its origin in the literature of the French Courts of Gallantry, would, for various reasons, have been altogether inappropriate to the design of this poem. Enlarging on the hint in the Romance of "Merlin," that there were two Guenevers "very like each other," I have purposely allotted to the respective wives of Lancelot and his lord—

"One name, indeed, but with a varying sound."

Proposing to give to the poem a national design, it was necessary that I should contemplate almost exclusively from that point of view the character and action of its hero. Whether, with Mr. Skene, in his able work on the Four Antient Books of Wales, we accept Arthur's Historical existence, apart from his Romantic, in the *Dux bellorum* of Nennius; or whether, as best suits the scheme of this poem, we recognize it with Sharon Turner in the later Prince of the Silures, it is only by representing the triumph of Christianity against the Pagan, and by maintaining his native Cymrian soil against the invader, that, as a national hero, Arthur becomes entitled to the epic glory of success.