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Abstract

Describes elements of "Dark Ages" culture in Northern Europe known through history and archaeology (e.g. runes, swords, burial mounds) and notes their use in modern fantasy novels of Tolkien and others.

Additional Keywords

Dark Ages—Northern Europe—Relation to fantasy; Fantasy—Sources; Fantasy literature—Relation to history; Tolkien, J.R.R. *The Hobbit*—Sources; Tolkien, J.R.R. *The Lord of the Rings*—Sources

Looking Forwards from the Tower

The Relationship of the Dark Ages in Northern Europe to Fantasy Literature

Patricia Reynolds

At one point in *Beowulf*, the Monsters and the Critics¹, Tolkien tells a story, an allegory of the critics' treatment of *Beowulf*:

A man inherited a field in which was an accumulation of old stone, part of an older hall. Of the old stone some had already been used in the building of the house in which he actually lived, not far from the old house of his fathers. Of the rest he took some and built a tower. But his friends coming perceived at once (without troubling to climb the steps) that these stones had once belonged to a more ancient building. So they pushed the tower over, with no little labour, in order to look for hidden carvings and inscriptions, or to discover whence the man's distant forefathers had obtained their building material. Some expecting a deposit of coal under the soil began to dig for it and forgot even the stones. They all said: 'This tower is most interesting.' But they also said (after pushing it over): 'What a muddle it is in!' And even after the man's own descendants, who might have been expected to consider what he had been about, were heard to murmur: 'He is such an odd fellow! Imagine his using these old stones to build a nonsensical tower! Why did not he restore the old house? He had no sense of proportion.' But from the top of that tower the man had been able to look out upon the sea.

It seems to me, that whilst this allegory is true of *Beowulf*, it can equally well apply to other works of fiction. The "old house" of the *Beowulf*-poet, the man in the story, was his Germanic inheritance; legends and histories and the skill which came from telling them. And from certain of these stones the *Beowulf*-poet, chose to build his tower.

When you start to examine the stones of fiction, you can identify their geology; and through old masons marks, carvings, mouldings, you can get some inkling of their previous usage. There is as little a point in pushing over the great tower of *The Lord of the Rings*² in order to find that a stone with dwarves' names on it has come from a hall built in medieval Iceland as it is to push over the *Beowulf*-tower to find its "hidden inscriptions". Nevertheless, the choice of building stone can tell us a lot about the mason and the purpose he intended for his building.

Joran Mjoberg³ has examined the development of interest in the building stones of Northernness and the Dark Ages. He sees interest in the North as a result of growing nationalism and romanticism in the late eighteenth century. This interest took two forms: academic and artistic. Sometimes these interests were linked, as with William Morris who both translated medieval Icelandic fiction and wrote fantasy novels. The authors Mjoberg mentions include Ibsen⁴, Kipling⁵, Scott and Tolkien (incidentally, he views LotR as a "pastiche" of sagas, perhaps because he has not realized Tolkien was working within a tradition of



fantasy as well as within a tradition of northern novels). Writing on the use of northern Dark Age material in romantic novels he noted:

Certain common archaeological features and objects became archetypal and symbolic

in Romantic literature. Of these the most important are rune-stones and burial mounds; swords, spears, helmets and drinking horns; temples and ships.³

I should like to start by considering the use fantasy writers have made of these details. Authors can draw evidence not only from archaeological sources; but also from historical documents; contemporary, or later, literature; and from historical analysis. In works with a presumed historical setting such as Kathleen Herbert's *Queen of the Lightning*⁴, Marion Zimmer Bradley's *The Mists of Avalon*⁵ and R.A. MacAvoy's *The Book of Kells*⁶, authors tend to make use many of these sources, for in such books, we expect what the author tells us to be true, or at least not contradicted by the known evidence.

Books such as *LoTR*, which are not set in the Dark Ages can also include details of life in the Dark Ages.

Rune Stones

Evidence for the use of runes is drawn from both archaeology and documentary sources. R.V.W. Elliot⁷ says that the primary use of runes in Germanic culture was for magical purposes. The Icelandic sagas, especially the later ones, provide many examples of the use of runes in magic. This is echoed in their use by modern authors.

Certar are described by Tolkien in appendix EII to *LoTR* as "very similar to the runes of our times, though they differed from these in details and were wholly different in arrangement." (*LoTR* III p. 395). Unlike Germanic runes, the *Certar* are an independent invention. They are sometimes used for magical purposes. Tolkien appreciated the secretive aspect of runes: in Old English, *aet rune* meant "in secret thought", and the plural of the Old Icelandic *run* "rune" meant both "mystery" and "charm". Tolkien therefore uses runes for encoding information not meant for all to read, as for example, on Thrór's map in *The Hobbit*⁸. These were very special runes, magical in themselves in that they could only be read in certain moonlight. A secondary use of runes pointed out by Elliot is on tomb inscriptions and memorials. These, especially pagan examples, are commoner in Scandinavia than in Britain. An example of the use of runes on tombs in fantasy literature is tomb of Balin in *Moria* (*LoTR* I pp. 333-4).

More recently, R.L. Pike has referred to the interpretation of runes as primarily magical devices:

Our Age shows a lamentable tendency to flee from reason, common sense and practicality into the realms of superstition and fantasy, and runes have been taken up into this... this general approach to runes is outdated and nonsensical.¹²

Page says he has an "unimaginative" approach to runes, which stresses their commercial and social usage. The "unimaginative" approach has, as one might expect, largely been ignored by fantasy writers. One exception is Kathleen Herbert's *Queen of the Lightning* (pp. 112-115) where a destruction-spell is cast using the runes 'N' 'I' 'H' and 'T' to write the word *nihl*, "night". The names of these runes are *nyd* "need", *is* "ice", *haeg* "hall" and *tyr* the god "Tew". Rimmeth ("unimaginatively") thinks that this is a lover's message (Come at Night!), such as have been found at Bergen¹³, or as is described in the Anglo-Saxon poem, *The Husband's Message*.¹⁴

The cursive letters of Tolkien's Fëanorian alphabet also bear a relationship to the futhork, as their Quenya "full names" (*LoTR* III 401) recall the meaningful letter names found in the Futhork and the Semitic alphabet. The Quenya names have some similarities to both of these sets of names (see Appendix One). The groupings of names seen in the futhork, (for example "need", "hall" and "ice", which can be observed in Fëanorian names (for example "mouth", "hook" and "jaws").

Burial Mounds

Burial mounds were special places to both Germans and the Celts. In Celtic literature and eschatology they appear as gates to another, parallel, world. The Anglo-Saxons used them as boundary markers and made or re-used them to bury their dead. Both Anglo-Saxons and Norsemen knew tumuli could contain treasure: in the prehistoric passage grave at Maes Howe on Orkney¹⁵ Norse runes have been found which tell of a great looting in the twelfth century by crusaders (*iorsala farar*)¹⁶.

Something of all three associations of barrows: with another world, with the dead and with the treasure are found in several fantasy novels. Tolkien developed, in two separate ways, the barrow-scene in *Beowulf*¹⁶ (lines 2208 - 2311). The mound is said to have been occupied by one *an after eallum* "one after many", a last survivor. There appears to be some confusion in the poem between this man and the later occupant of the barrow, a dragon. The first part of this scene is used in "Fog on the Barrow-Downs" (*LoTR* I pp. 150-154), where the barrow-wight is much more menacing than the last guardian in *Beowulf*.

The dragon is awoken by the slave stealing a cup: this motif was used earlier by Tolkien in *The Hobbit* when Bilbo first visits Smaug.

Swords

The sword, in Anglo-Saxon and Old Norse literature, is the hero's weapon. They are more rarely found in cemeteries than either spears or seaxes, the weapons associated with commoners. So it is in many fantasy novels. In Germanic tradition swords are treasured heirlooms: they are also placed in and recovered from barrows.

Like Anglo-Saxon swords, many are given names. The name of one of Tolkien's swords, Biter, (Orcrest) may actually be taken from a Dark Age source. On the right side of the whalebone Frank's casket is a picture usually interpreted as illustrating the Sigurdhr story. Above the figure of a woman bearing a sword and Sigurdhr's horse Grani is the word *BITA*, "that which bites", "animal". This is usually taken as a reference to the horse, but it could also be a cognomen of the sword.

Drinking Horns

Drinking Horns were important in Dark Age society, for they symbolized the hospitality of a lord, the value of human society (as opposed to the loneliness of the beasts), and the contract between lord and comitatus. None of these concepts are of any great importance to us today, with our stress on the importance and freedom of the individual. Some writers, sympathetic to the ideals of Dark Age society do include feasts and drinking in their works. As for example, the passing of the cup in Tolkien's *Medusell* (*LoTR* II, p. 127).

The less formal joyous aspect of feasting, celebrating all that is human, is expressed in the Anglo-Saxon kenning *sele-dream* "festivity", literally "hall-joy". Something of this can be seen in "An Unexpected Party" (*The Hobbit*, ch. 1) and "A Long-expected Party" (*LotR* ch. 1).

In *The Many-coloured Land*²⁷, Julian May rejects the blind re-use of old symbols without modern relevance which is exemplified in the pageants. There Stein Olsson

"saw the happy outworld visitors... as a pack of silly costumed fools... pathetic chasers after a lost identity.

"What will you do when you find out who you are, great-grandchildren of test tubes?" He had screamed, fighting drunk at the Valhalla Feast.... Then he had climbed up onto the Aesir's table and peed in the mead bowl." (p. 32)

It is ironic that "fighting drunk" would have been entirely appropriate for the original Valhalla. This is one of the first of many renewals of Dark Age symbols in this trilogy.

Temples

Scholars have diligently sought for evidence of pagan beliefs and practices in literary works of the Christian Dark Ages. It is much more commonly found in fantasy literature of the twentieth century. More interest is taken in the activities and powers of the gods than their temples, which tend to be seen in terms of woods and springs rather than built structures.

Stonehenge is sometimes presented as a sacred place of the Dark Ages, this is done by virtue of the legend that it was erected by Merlin, rather than for its Bronze-Age date.

There tends to be a mingling of folk-belief and research into religious belief and practice of the time. In R.A. MacAvoy's *The Book of Kells*, for example, Bride is depicted as an Age-shifting Sheila-na-gig, but like all fairies, she cannot disguise the beauty of her feet. (pp. 84-83). The relationship between the old gods and modern religious beliefs is often glossed over or ignored.

Other "explanations" of pre- and proto-historic belief are delightfully unique. In Julian May's prehistories²⁸, the Celtic gods are explained as an extra-terrestrial people. I was disconcerted when I first read the descriptions of Epona, the horse goddess. May describes her as a blood-thirsty harpidan, whereas in Gaul she appears as a benign and protective horse-goddess, the presence of her shrine in stables is to be expected as naturally as that of lares and penates in a Romanized household. Later May covers himself for the mythologically literate explaining that babes are given the names of the dead.

In 796, the great Anglo-saxon scholar and cleric, Alcuin, wrote from the court of Charlemagne, to Hyge-bald, Bishop of Lindisfarne.

Let the Word of God be read when the clergy are at their meal. It is seemly to hear a reader there, not a harper; to hear the sermons of the fathers of the church, not the lays of the heathen. For what has Hiniel-dus to do with Christ?

Hiniel-dus is the latinized form of Ingeld, a great Germanic hero who appears in *Beowulf* amongst other works. Alcuin does have a point: what do the old heroes and gods have to do with the day-to-day struggle for salvation, or with us in our modern world? The same question is asked by those who consider that the Christian faith has not touched *The Lord of the Rings*. When fantasy is dismissed as purely escapist literature, it is assumed that Ingeld has nothing to do with Christ. Yet one only has to read the eulogies to Tolkien which were written in *Mythlore* 10, the J.R.R. Tolkien Memorial issue, to see that one fantasy writer, at least, has written of heroes in such a way as to deeply touch modern readers.

There can be no greater contrast in the use of the old gods than is found between Nigel Frith's *Jormungard*²⁹ and Diana Wynne Jones' *Eight Days of Luke*³⁰. *Jormungard* calls itself an epic. In fact it is a rather tiresome re-telling of some Norse myths. In this book, Ingeld has nothing to do with Christ. *Eight Days of Luke* is an exploration of the personalities and relationships of the same gods. It has a modern setting, and is told in a modern idiom. There is a reason given for the sudden appearance of gods who have had few worshippers for the past 900 years. For the naive reader, it is a wonderful story. For the reader literate in northern myth, it is a suspense story which always seems unattainable.

Historical fantasy of the Dark Ages often deals with early Christianity. There is often a sense of excitement and thrill at the newness of Christianity. This is often used to give a message about modern belief, as in Robert Westall's *The Wind Eye*³¹, which is about the healing powers of Saint Cuthbert;

"[Mike] passed the binoculars over. Beth found the birds and held her breath.

'I'd like to do that - just fold my wings and dive into the water.'

'Like a dive bomber,' said Mike.

'Like a Christian,' said Beth.

'Like a what!'

"I think Christianity's a bit like flying - it was marvellous and dangerous at the start, but people keep making it safer all the time... The old Christians felt the wind in their hair." (pp. 43-44)

Westall does not forget that St. Cuthbert is as remote to many readers as Ingeld was to the monks of Lindisfarne.

Ships

It is rather strange that whilst some of the most publicized and exciting Dark Age digs have been of Boats (e.g. Sutton Hoo, Oseberg, Roskilde), boats with obvious Dark-Age pedigrees do not often occur in fantasy literature. Exceptions include works with historic contents such as R.A. MacAvoy's *The Book of Kells*, where John's interest in the harbor of Dublin provides an opportunity for MacAvoy to describe a knarr (p. 160). Sailing ships are common in low or soft technology other worlds. Rarely is the rigging or steering method of these ships described, and so it is impossible to guess what sort of craft the author was imagining. Distinctives by their dragon-heads, Viking warships are popular in many other worlds, as for example in the twelfth-century Norwegian-like Chereke nation of *The Belgariad*³²

In other areas of life in the Dark Ages which

have interested fantasy writers, archaeology has been supplementing what is known from literature. As a result, descriptions in fantasy literature have been changing. A good example is the portrayal of the wooden hall.

When Tolkien was writing, the only Anglo-Saxon palace that was known about was literary Heorot, described in *Beowulf*. Archaeologists only seemed able to find the beowulf-floored buildings known as grubenhaus. It is not, therefore, surprising that Theoden's hall is so like Heorot which *hildadeah and horn-gesp* (l. 81) "rose tall and high-gabled". Collingwood's *Northumbrian Crosses of the pre-Norman Age* (1927)²³ had established the competence of the Anglo-Saxon stone-mason and his painted-stone technique. This, together with the Oseberg tapestries, found in 1917, gave Tolkien the background he needed to write:

The hall was long and wide and filled with shadows and half lights; mighty pillars upheld its lofty roof. But here and there bright sunbeams fell in glimmering shafts from the eastern window, high under the deep eaves. Through the louver in the roof, above the thin wisps of issuing smoke, the sky showed pale and blue. As their eyes changed, the travelers perceived that the floor was paved with stones of many hues; branching runes and strange devices intertwined underneath their feet. They saw now that the pillars were richly carved, gleaming dully with gold and half-seen colours. Many woven cloths were hung upon the walls... (LotR II p 116)

Jessica Yates has noted that, outside the Shire, we are not given any descriptions of the furniture to be found in Meduseld or other buildings, reflecting the lack of any archaeological finds and sparse literary descriptions²⁴.

By the time Kathleen Herbert was writing *The Queen of the Lightning*, in the early eighties, the 1960's excavation at Yeavinger had been published. Tolkien's stone-flags were not confirmed; but work at St. Peter's Church, Barton-upon-Humber was beginning to confirm architectural details executed in wood. Kathleen Herbert uses the plan of a hall at Yeavinger and other finds on the site in her description:

It was high enough for giants, with a windowed gallery at each end. Its walls were plastered a dazzling white, the lower level hung with embroidered cloths and bright shields. There were four great doors, one in the middle of each wall, covered with dyed leather and elaborately worked metal studs. Four aisles led to the great central hearth, between four raised feasting floors carrying long tables and cushioned benches... Every inch of its woodwork - door frames, roof posts and tile-beams - was covered with bands of carving. (p. 104)

Artifacts and archaeological features are just one of the building-stones of fantasy literature. A Dark Age setting is often used because of the legends which have a historical foundation in this period, or were first recorded then. Legends and myths with Dark Age connections seem much more alive than later works constrained by French rhymes. *Beowulf* and *Y Mabinogi* have a deceptive lucidity which can make them appear more relevant or easier in some way for

the modern reader. Nigel Frith's *Jormungard*, mentioned above, is a good warning to all writers who think it is easy to go one up on Snorri Sturluson.

Some writers, appreciating the difficulties that early medieval texts can give a modern audience provide what might be described as a *complete translation*, in that not only the words are translated, but also some of the background. An example of such a work is Evangeline Walton's "complete translation" of *Y Mabinogi*. Patrick K. Ford closely translates the passage which tell us how Rhiannon lost her baby son thus;

On the night of his birth, women were brought in to watch over the boy and his mother. What the women did, however, was sleep, and Rhiannon, the boy's mother too. Six was the number of women brought in. They kept a vigil for part of the night, but then, however, before midnight, each fell asleep; toward dawn they awakened. When they awoke, they looked where they had put the boy, but there was no sign of him there.²⁵

Evangeline Walton puts this story into the mouth of a peasant woman:

"Six of the noblest ladies of Dyved (sic) watched over them, so all seemed safe. Even though May Eve is one of the Holy Nights when the doors between the worlds open - when those who have put off our flesh or never worn it can come from their terrible unearthly places amongst us mortals.

"They cannot have been happy, those six fine ladies - each of them had a daughter or a sister that she said would have brought Pwyll four fine boys in those four winters instead of only one.

They knew that they must guard that mother and son as each would her own two eyes. Yet by midnight, every last one of them fell fast asleep..."

"And toward daybreak, when they woke, all six of them, with a great start - the boy was gone. He was not there; he was not anywhere; it was as if there had never been a boy at all..."²⁶

Evangeline Walton's version, the relationship between Rhiannon and the women is made much clearer, and the magical and supernatural elements present in *Y Mabinogi* are made more explicit.

Academics such as Morris and Tolkien have been able to communicate their understanding and enthusiasm for these old works through writing modern fiction which is independent of medieval texts.

One legend more than any other has inspired works of fiction in the twentieth century. This is the matter of Arthur. Of novels published in England 1975-1984, 19 dealt with the matter of Arthur²⁷. (Books covering the period 400-1100 were represented thus: England 53, Wales 1, Iceland 2, Norway 2, the Vikings 6, Denmark, Sweden and Scotland were not represented. Books may appear in more than one category).

Arthurian works tend to be based on Medieval works of literature, re-told with the insight of modern archaeological knowledge (these are usually historical novels) or the addition of folklore and reconstructions

of pagan beliefs and practices (these are usually fantasy novels). Marion Zimmer Bradley's *The Mists of Avalon* or Mary Stewart's *The Crystal Cave*²¹ are good examples of the type of book with a slant towards the mythological/folk side. John Grogan's *Artorius Rex*²² is a good example of a work in the historical tradition. Not all novels using the Arthurian legends can be so simply categorized: T.H. White's *The Once and Future King*²³, for example is a unique telling of the story.

The archaeologist Leslie Alcock wrote;

The simple fact is that no contemporary inscription to Arthur is known, nor is there any contemporary literary reference to his principal seat. Moreover, there is no archaeological site which can be irrefutably identified with Arthur in a personal sense... it is altogether unlikely, on the nature of the evidence, that we will ever be able to identify a fortress or other site, with Arthur in a personal sense. On the other hand every excavation of a British site of the fifth and sixth centuries helps to enrich our picture of the material circumstances in which Arthur lived and fought.²⁴

Grogan is free to go one stage further than Alcock, he can *personalize* the excavated sites. With some of the safeguards or restrictions (however you like to look at them) of academia removed the author is free to establish in his mind, and the readers' "how it really happened" down to the last detail.

Writing historical works, such as the Grogan type of Arthurian book, is a form of historical deduction and reconstruction. History can also be used to provide precedents. This often is the case when "reconstruction" takes place in another setting, as a means of verifying detail.

Kathleen Herbert also uses historical deduction and reconstruction in *The Lady of the Foundation*²⁵, where she interprets Dark Age texts about Urien and Owain and the medieval romances of *Y Mabinogi* and *Yvain*. She gives a short bibliography which includes five early medieval Welsh texts, one medieval French text and seven archaeological or historical books.

The Book of Kells also uses documentary sources and historical reasoning in this way in creating the character of King Olaf of Dublin. MacAvoy also borrows characters without names; Snorri Finnsson is a type known well in Icelandic literature. c.f. Bjarni Herjólfsson in *Grœnleinga Saga*²⁶.

Tolkien uses history in the second way, as a means of verifying detail; for example several parallels have been suggested for the siege of Minas Tirith, including Vienna and Constantinople²⁷. I suggest that Tolkien drew upon one or more of these to make sure he portrayed the siege in a believable way. Similarly, the stewards of Gondor have a parallel in the Major of the Palace of late Merovingian France. These men, originally members of the Royal household kept power from *les rois fainéants*, the king-clings. There is, however, no *roi fainéant* in LotR.

Tolkien is much closer to using history in the first way, as a form of deduction and reconstruction with the Rohirrim in *The Lord of the Rings*. They are portrayed as the continental ancestors of the Anglo-Saxons, speaking Saxon, writing alliterative poetry, having an army based on the bond between lord and his hearth-companions.

While not a "complete translation", chapter six of *The Two Towers* is particularly close to its source, *Beowulf* itself. The chapter starts with a view at dawn;

Before them stood the mountains of the South... the grasslands rolled against the hills that clustered at their feet... a green hill rises up in the east. A dyke and mighty wall and thorny fence encircle it. Within there rise the roofs of houses; and in the midst, set upon a green terrace, there stands aloft a great hall of Men. (LotR II pp. 110-111)

This drawing-in of vision, paralleling actual approach, is also found in *Beowulf* lines 221 to 223. In both accounts, the party is formally challenged: in *Beowulf*, the speech is in *methel-wordum* "formal words" - in the *Lord of the Rings* it is in the strange, strong speech of the Riddermark. Permission to enter the presence of the king having been gained, the parties have to leave their weapons outside the hall. A man who sits in the honored position at the king's feet then tries to belittle and discredit the leader of the party, but the leader asserts his authority, and preparation is made for a fight. At this point a woman of the Royal household comes forward and serves the company from a horn. In LotR, the king then gives Gandalf the horse Shadowfax and the company are armed; this is paralleled in a much later scene in *Beowulf* (lines 1035 - 1049).

The basic action of these two passages is thus very close, but the handling very different. The insertion of Aragorn's *ubi sunt* between the arrival and the challenge sets the whole tone of the chapter. Where in *Beowulf* we are shown a noble household, which is besieged by a monster, in *Lord of the Rings*, the household is corrupted by Saruman's power through the person of Wormtongue.

Whilst the *Beowulf*-poet is scrupulous in ensuring that no blame is attached to Hrothgar for his inability to rid Denmark of Grendel and his mother, Theoden is blamed for allowing Wormtongue to take control, and Theoden, unlike Hrothgar, redeems himself through action against the enemy. The inner sickness of Meduseld is reflected in the challenge of the guard who in *Beowulf* is described as *fyrrwt*, possessing "curiosity", whereas Tolkien's guards have "wonder", but "little friendliness".

A similar difference occurs when the parties are told to leave their weapons outside the hall. *Beowulf* and his men do this without hesitation, but Aragorn hesitates. He makes it perfectly clear that he is not childish "I would do as he master of the house bade me, were this only a woodman's cot, if I bore now any sword but Anduril". All this adds to the feeling of hostility in *The Lord of the Rings* which is not present in *Beowulf* until Unferth speaks. Unferth objects to Beowulf on physical grounds: he is not the hero he makes himself out to be. Wormtongue, however, has a far greater power over his lord, and the conflict between him and Gandalf is rooted and resolved in the conflict of good and evil.

Another link between Dark Age literature and fantasy occurs in the use of symbol, idiom and other literary techniques which would have been appreciated a Dark-Age audience. This is almost the opposite of a "complete translation". For example, in the first chapter, of Kathleen Herbert's *Queen of the Lightning*

when Riemleth and Elidir are hunting "a raven swore at them"; this bird of battle (in both Welsh and English traditions) bodes evil for them, as the couple would have known.

This use of Dark-Age literary techniques tends to occur in works of writers have an academic connection with the period, as is the case with Tolkien and Herbert.

There are some writers who use the Dark Ages who have neither this special relationship, nor have a historical setting to the work. To return to the symbol of the Tower: some fantasy literature is more an attempt to build towers like those known before. They carve a stone straight from the quarry with meaningless runes. Often not because they want to make the tower seem old, although this studious antiquarianism can be found in some fantasy. Not because they have an appreciation of rune-lore and think it will prevent the tower from falling down, but because rune-carved stones are seen to be as much an essential part of the tower as the staircase. That is, the Dark Age effect on fantasy has become identified as part of the genre.

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The Non Born King (London: Pan Books 1983)
The Adversary (London: Pan Books 1984)

APPENDIX ONE

Fleonorian	Germanic/Old English	Sealtic
GOODS		
<i>vaja</i> "angelic power"	<i>Zannuz</i> "god" plus <i>Tir & Ing</i>	
THINGS		
<i>tinco</i> "metal"		
<i>parna</i> "book"		
<i>calna</i> "lamp"	<i>Stdnaz</i> "torch"	
<i>quessa</i> "feather"		
<i>hurna</i> "treasure"		
<i>nalfo</i> "gold"		
<i>ampo</i> "hook"		<i>vdu</i> "hook"
<i>aida</i> "tree"	<i>Zelhuaz</i> "yew", <i>Zbertana</i> "birch", <i>Ac</i> "oak", <i>asc</i> "ash"	
ARCHITECTURE		
<i>ando</i> "gate"		
<i>yanfa</i> "bridge"		
		<i>ldith</i> "house" <i>dlith</i> "door" <i>sdnash</i> "fulcrum"
CONCEPTS		
<i>unbar</i> "fate"		
<i>dre</i> "heart (inner mind)"		
<i>anna</i> "gift"	<i>Sped</i> "gift"	
<i>noldo</i> "holder"	<i>Zannaz</i> "man"	
EMOTIONS		
<i>aha</i> "rage"		
<i>naulna</i> "torment"	<i>Zunjd</i> "joy"	
WEATHER/COSMOS		
<i>hweifa</i> "breeze"		
<i>vilya</i> "air, sky"		
<i>silna</i> "starlight"	<i>Zdnwld</i> "sun"	
<i>dre</i> "sunlight"		
<i>dre</i> "heat"	<i>Shgalaz</i> "hail"	
BODY PARTS		
<i>anto</i> "mouth"	<i>de</i> "mouth" (N.B. late name) <i>pd</i> "mouth"	
<i>asca</i> "jaws"		
<i>lanbe</i> "tongue"		
		<i>ldth</i> "hand" <i>ldph</i> "cupped hand" <i>ajin</i> "eye" <i>rdh</i> "head" <i>lin</i> "tooth"
TOPOGRAPHY		
<i>foran</i> "north"		
<i>unqna</i> "hollow"		
<i>nden</i> "west"		
<i>ndeen</i> "east"		
<i>arde</i> "region"		
<i>hyrnen</i> "south"	<i>Zlaguz</i> "water"	<i>nde</i> "water"
19 Nigel Frith, <i>Jormundgard</i> (London: Unicorn 1986)		
20 Diana Wynne Jones, <i>Eight Days of Luke</i> (Harmondsworth: Penguin 1975)		
21 Robert Westall <i>The Wind Eye</i> (Harmondsworth: Penguin 1982)		
22 David Eddings, <i>Pawn of Prophecy</i> (London: Corgi 1983)		
23 W.G. Collingwood <i>Northumbrian Crosses of the pre-Norman age</i> (1927)		

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- ²⁴ In a paper read at The Tolkien Workshop in London, 15 May 1987
- ²⁵ Patrick K. Ford Trans. and Ed. *The Mabinogi and other Welsh Tales* (London: University of California Press 1977)
- ²⁶ Evangeline Walton *The Song of Rhiannon* (New York: Ballantine 1972)
- ²⁷ Marilyn E. Hicken (*Cumulated Fiction Index 1975-1979* (England: Association of Assistant Librarians 1980); Marilyn E. Hicken *Cumulated Fiction Index 1980-1984* (England: Association of Assistant Librarians 1985))
- ²⁸ Mary Stewart, *The Crystal Cave* (London: Hodder and Stoughton 1970)
- ²⁹ John Glos, *Artorius Rex* (London: Cassell & Co. 1977)
- ³⁰ T.H. White *The Once and Future King* (London: Collins 1958)
- ³¹ Leelle Alcock *Arthur's Britain* (London: Pelican Books 1973)
- ³² Kathleen Herbert, *The Lady of the Fountain* (Frome: Bran's Head 1982)
- ³³ It cannot be coincidence that Finnbogi is also mentioned in Graenlendinga Saga as one of the earlier settlers of Greenland. He is unlikely to be Snorri's father, as he was murdered in his first winter there.
- ³⁴ Jefferson P. Swycaffer, "Historical Motivations for the Siege of Minas Tirith" in *Mythlore* Number 35, page 47; Jessica Yates in *Mythlore* Number 39, page 41

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Companions, who look outside themselves, are made better. Childish Pippin and rustic Sam become heroes. Vulgar Stanz becomes a prop to her gifted, neotenus husband. Jealous little inhuman Tinker Bell shows herism when she drinks Hook's poison.

Our villains claim to be poisoned by the Other, but they aren't. Each is overdoed to death with himself.

Notes

- ¹ Not far-fetched: historically, that Mass was commissioned by someone who wanted to steal the credit, though it wasn't Salieri.
- ² J.M. Barrie, *Peter and Wendy* (New York, Scribner's, 1926), p. 72. Further quotations from this book will be identified in the text with PW and the page number.
- ³ J.R.R. Tolkien, *The Hobbit* (New York, Ballantine, 1965), p. 93. All Tolkien quotations will be from the Ballantine paperbacks, identified by page number and II (*The Hobbit*), II (*The Two Towers*), and III (*The Return of the King*).
- ⁴ This line is from the screenplay, no printed text of *Amadeus*. Most quotations are from *The Collected Plays of Peter Shaffer* (New York, Harmony, 1982), identified with S and their page number.
- ⁵ J.M. Barrie, *Collected Plays*, p. 84.
- ⁶ This is before Sam borne the Ring; it will become vital that before the end, he too is akin in this respect (see below, pity).
- ⁷ *The Screwtape Letters* (New York, Macmillan, 1967), p. ix.
- ⁸ Shaffer can do even worse in respect of having no fun: Mark Askalon in *Shrivings*.
- ⁹ This line is only in the acting script (New York, Samuel French, 1981), p. 113.

continued from page 31

- ⁴ St. John of the Cross, *Ascent of Mount Carmel*, II, iv, 2, quoted in Merton, op. cit., p. 80.
- ⁵ David Lindsay, *A Voyage to Arcturus*, (Secaucus, Citadel Press, 1985), p. 48. All text quotations are from this edition.
- ⁶ *A Voyage to Arcturus*, p. 218.
- ⁷ Robert Aitken, *Taking the Path of Zen*, (San Francisco: North Point Press, 1982), pp. 92-3.
- ⁸ Melvin Raff, "The Structure of *A Voyage to Arcturus*" in *Studies in Scottish Literature*, (Columbia: University of South Carolina Press, 1980), Vol. XV, pp. 262-67.
- ⁹ Paul Reps, *Zen Flesh, Zen Bones*, (Garden City: Doubleday & Co., 1957), p. 92-3.
- ¹⁰ Raff, op. cit., p. 264.
- ¹¹ Jeanette Hume Lutton, "The Feast of Reason", *Mythlore*, Whole #47 (Autumn 1986), p. 37-41.
- ¹² Merton, op. cit., p. 25.

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