Sources of the Witch World

Alice Mary Norton, or Andre Norton, as her readers know her, is a famous writer in the field of juvenile science fiction; her best work lies in a series of six books set in an alien world—the Witch World. In her creation of "background detail and cultural lore," which Lin Carter notes is quite good, Miss Norton is particularly adept. She has researched names, the ancient conceptions of color symbolism, and medieval heraldry and folklore to form a new universe that is both strange and familiar.

Names of people and places in the Witch World are particularly exotic but are barely recognizable to the reader. A careful study of the origins and meanings of these names will often give further insight into the character and motives of the individuals in Norton’s books. I was unable to find any reasonable meanings for the names of several main characters.

Most of the Witch World names of people are Teutonic in origin, although two are Hebrew. The place names, on the other hand, are mainly Latin; place names tend to tell a story about the people of the different countries.

Of the major characters in Witch World, Simon Tregarth, the Terran who enters the Witch World via the Siege Perilous, is most important. The name Simon is derived from the Hebrew word meaning "the hearkening."
Simon fulfills the meaning of his name; he hears Jaelithe, the witch of Estcarp, and comes to her aid upon his arrival in the Witch World and many times thereafter. Tregarth comes from garth, "a small piece of enclosed ground"; tre comes from the Latin word for three. So perhaps we have "three small enclosures"—the three worlds that Simon dwelled-in—Earth, Estcarp and the rest of the Witch World, and the world of the fanatic Zandur.

Jaelithe, Simon's witch-wife, bears a name that may have been derived from the Hebrew name Jael, meaning "diffuser of light." The -ithe ending is the diminutive meaning "a little," so Jaelithe would be "one who spreads some light" or perhaps "little diffuser of light." Jaelithe brings light to Simon when she marries him.

After Loyse has been abducted in Web of the Witch World, Jaelithe discovers that she is not devoid of her witch powers despite the loss of her virginity, an essential requirement for Estcarpian witchcraft. She tries to share this knowledge with the Wise Women of Estcarp, but they refuse to accept her. Both her own and Simon's powers increase after their union, and the knowledge of this aids their children by informing them that their powers might not cease with the loss of their virginity.

Another character in Witch World is Loyse, the brave maid who flees her home to retain her integrity as an individual. Her name probably comes from the Teutonic Aloys or Aloysia, which means "famous war maid." Because she has trained herself, she is stronger than the average woman; her sword-skill is good enough to enable her to pass as a youthful warrior when she rescues Jaelithe and accompanies her into
the enemy stronghold of Kars.

In Three Against the Witch World, we meet the children of Simon and Jaelithe. The name of their daughter, Kaththea, is derived from the Greek name Catherine, meaning "the pure." For a time Kaththea is indeed pure, but she loses some of her purity when she meets Dinzil and believes that she has fallen in love with him. Her need for love is strong, but her small portion of hubris has weakened her. When she and her brothers encounter the illusion of a line of fire before them on their flight from Estcarp, she asks, "Do they deem me so poor a thing?" She is rescued from complete moral dissolution by her brother Kemoc, and she retains her purity through her travels to Zandur's world.

Kyllan, the warrior of the Three, probably acquired his name from the Teutonic name Kelwin, which means "warrior friend." The name Kyllan also suggests killing; he has killed both enemies of Estcarp and enemies of the People of the Green Silences.

In The Year of the Unicorn, a completely new set of characters is introduced. Gillan, an untrained witch, may have gotten her name from a derivation of the Latin name Julia, which means "downy-face." But a more likely origin of Gillan is Gillie, the diminutive of Gilberta, which is Old High German meaning "bright of will." This meaning would be particularly apt for Gillan, who uses her will without the aid of witch's training to topple a mighty tower of defense in Arvon.

The name of Merrel, Gillan's husband and the least of the Were Riders, is derived from either the Teutonic Harold, meaning "powerful
warrior,” or the Anglo-Saxon Harold, meaning “leader [or] champion.” Despite his lowly standing in the Pack, Herrel is indeed a powerful warrior. His half-Were Rider, half-human parentage has given him a social stigma that causes him to doubt his own worth, but Gillan helps him reach his full potential.

The invisible merfay which aids Orsya in Warlock of the Witch World is, according to her, "like unto us in some instances, save smaller and closer akin to the furred and finned ones than we." The merfay probably was named for the French word for water or sea. The "fay" may have come from the Old French word for fairy or elf or the Old French word descended through different sources meaning faith. So Orsya's merfay may be either a water fairy or a faithful water dweller.

The name Andre Norton has given to the country which the Old Race of witches inhabits--Estcarp--is very intriguing. The first part of the word, est-, comes from the Latin verb, sum. It is the third person, present tense, which means "it is," or "it exists." In addition, est can be the third person, present tense auxiliary verb; in this case, it would mean "it has been --ing," or "it was --ing." The -carp suffix may come from the verb carpo, forming the third person, perfect tense verb, carpus est, which means "it has been harassed," or "it has been slandered." Carp may also come from est corpus, or "the body exists," thus giving a more easily pronounced name for the main country of the Witch World.

The est- also suggest the east. It is the east from which the dawn, perhaps the Sulcarmen's sun-god, comes; it is also the east
which is mind-blocked to the Estcarpians. Kaththea, Kyllan, and Kemoc fight their way over the mountains to the east to reach Escore.

Escore, the land inhabited by Dahaun and the people of the Green Silences to which Kyllan, Kemoc, and Kaththea flee, can trace its name to a similar source. Es is the Latin second person, present tense verb, meaning "you are"; core, however, probably is just what it seems—the English word meaning "center or foundation." Thus, Escore should mean "you are the foundation." Escore is indeed the foundation of the Witch World; the witches and the Old Race originated in Escore, and perhaps the people of Arvon, Kerrel's country, did also.

Alizon, Estcarp's enemy to the north and also the enemy of the men of the Dales in Year of the Unicorn, in all likelihood acquired its name from Alison. Alison, however, is both a male and female name; it is the Teutonic word meaning "holy fame" for the masculine name, but the feminine name means "famous war maid." The latter meaning is better for our purposes since the Mounds of Alizon are constantly at war.

Sulcarkeep is probably a synthesis of three words. Sul, which serves as a Sulcarman's raiding-cry, probably is a variation of Sol or sun; Sul seems to be a god the Sulcarmen cry out to in battle-heat, so these raiders of the open seas might be appealing to the sun-god. Car- possibly comes from the Latin carus, meaning "dear one." A keep is "the innermost and strongest structure . . . of a medieval castle, serving as a last defence." This is a particularly good description of Sulcarkeep, since it is there that the Sulcarmen take their last great stand against the Kolder. If we combine these three
words, we get the name of the Sulcar raiders’s stronghold, Sulcarkeep, meaning "fortress of the dear sun-god" or "dear fortress of the sun-god."

The Kolder are the enemies of Alizon, Karsten, and especially Estcarp. Their name, spelled with a C instead of a K, produces Colder; this is an especially good description of how the Kolder wish to make Estcarp. The Kolder would take the heart from Estcarp by annihilating the Old Race.

Norton has a great deal of fun playing with the name of the people in her books, giving the reader insight into each character. But her use of clues is not limited to names; she uses both blue and green, ancient symbols of good, to form the signpost of good magic.

In Escore certain blue stones have the power of protection for those who seek refuge, as Kemoc and Kaththea do while trying to find Kyllan in *Three Against the Witch World*, and also as Kaththea finds at the entrance to Milarion’s city in *Sorceress of the Witch World*. "But above each door was a spot of mute color my eyes delighted in—the blue sheen of those stones which, throughout Escore, stood for protection against all which abode in the darkness we feared most." 21 When Gillan, in *Year of the Unicorn*, finds Herrel in the gray dream-forest after regaining that other part of herself, Herrel asks who she is, and "in the air he drew a symbol. Fire, blue, so bright that my eyes were dazzled." 22 This, incidentally, is quite significant since Herrel’s blue fire is the sign of change, of division from the Were Riders, who constantly use green fire and light.

Why does Norton use blue as a symbol of goodness? It appears that any other color except black, symbolic of the Dark Power and
evil, would serve as well. One reason that blue is particularly attractive or desirable as a "good" color is that blue "is predominantly the Lord's color," as Faber Birren notes in *Color: A Survey in Words and Pictures*. Blue is the main color mentioned in the Bible; it "was used to wrap sacred vessels and referred to the glory of the Lord." God, incidentally, was supposed to be colored blue. In early Christianity blue signified hope and love of heavenly works. In the Druidic religion blue robes occupied the second of three levels of robes worn by priests or apostles; blue symbolized harmony, and, even more important to the Druids, truth. We see, therefore, that the color blue is associated mostly with truth and with God Himself, or whatever heavenly powers there be. Norton uses the blue stones in the same way; they are a haven to those in need—no ill can pass them. Green is also an important color in the Norton color symbolism. It is the mark of the Were Riders; their lights and occasionally signs of their magic are colored green. After Gillan views Herrel as a cat, she sees, through Herrel's aid, a sign of the magic of illusion. "There was a glow by the door which was not silver clear as the moon, but carried the green tinge of the Rider lamps, and from that glow were two small runnels of light, one to the bed where he had lain, the other to my feet." Later when Herrel is spell-bound to attack Gillan, she sees "a swirl of that green light which was the Riders' mark . . . between us serpentwise, threatening." When Kemoe, Kyllan, and Kaththea are threatened by the Dark Ones, the Renthon Shabra gallops in a circle around a blue stone with strange consequences ensuing. "Shabra might not be running on trampled grass, but hock
high in a flowing, deep green stream of water. There was a rippling out and away from his circling... And, under us, the blue stone was growing warm. From its four corners spiraled tendrils of blue which arched over to touch that flowing green, and were swallowed, green to blue. And the green swept on... towards the smoky yellow of the pillars.\(^{30}\) The pillars themselves become green and help break the siege.

Looking for a source of Norton’s use of green as a sign of magic and witches, we find that in the ancient Egyptian theology, Osiris was "green, like the earth."\(^{31}\) To the Druids, whom I mentioned earlier, green was a sign of wisdom.\(^{32}\) "Green symbolized faith, immortality, and contemplation"\(^{33}\) for the early Christians. In Mohammedism, green was the "most sacred color, to be worn solely by those of perfect faith."\(^{34}\) Thus, in ancient religions green was a sacred color denoting wisdom and faith. If we compare this meaning of green to Norton’s use of it, we find little in common. For Norton’s Witch World, green is a color of magic—often a magic used to further evil purposes, as when Halse seeks to divide Gillan from Herrel. Today green connotes envy, infidelity, and poison; these all parallel the Were Riders’—especially Halse’s—treatment of Gillan.

Norton probably decide upon green as a color of the Were Riders’ magic because green is the primary color of nature, especially in the spring; this would indicate that green is a symbol of life and renewal, as Osiris, the green-colored god, is. The Were Riders are closely allied with nature because they change their bodies to acquire the shapes of beasts.
Norton occasionally refers to heraldry in her books of the Witch World. She has undoubtably researched heraldry, however briefly, in addition to her study of color. The phoenix, the salamander, and the unicorn of which Gillan speaks could have been drawn from general knowledge. But the wyvern, an animal similar to a dragon with a tail instead of hindlegs; the basilisk, a creature like the wyvern except for a cock's head instead of a dragon's, and a dragon's head at the end of its tail; and the griffin, "a quadruped having the tail and hindquarters of a lion and the eagle's fore limbs, wings and head, to which a pair of ears is added"; are legendary creatures which exist only in ancient mythology and heraldry and are not commonly known. The hippogriff, a beast with the forehand of a griffin and the body and hindquarters of a horse, does not appear at all in accounts of heraldry, although it is a mythological creature.

Norton makes interesting use of the unicorn. In popular folklore, the unicorn has "enormous strength, courage, and endurance, and when aroused, a ferocity and belligerence that made him a match for the lion." Norton entitles one of her books Year of the Unicorn, in which her heroine, Gillan, an untutored witch, displays all of these attributes; her courage, endurance, and physical strength rescue her from the Mounds of Alizon and take her from the wasteland across the mountains to the land of the Were Riders. Her mental strength feeds Kerrel, her husband, in his battle with Kalse and rescues Kerrel and heals him when he is fading in the ashen dream-forest. Gillan's ferocity and belligerence, fed by the power in the cave, lash out and protect Kerrel and herself while in the dream world.
The day on which the thirteen maidens are to meet the Were Riders is the first day of the new year—the Year of the Unicorn. One of the maidens notes that this occasion might be a "good omen... since the unicorn is the guardian of maidens and the banner of the innocent." The only way that the unicorn is tied to maidens in mythology is that he can only be captured by a virgin in whose lap he would lay his head and then go to sleep.

A piece of unicorn's horn waslegendarily endowed with the power to purify the foulest poison. In Warlock of the Witch World, Orsya, a water-dwelling Krogan, finds a unicorn horn in a tomb-treasure room. She uses the unicorn horn to "scree," to search for dangers nearby, and to eliminate illusions; she also uses it to set up a barrier of illusion as a protection from danger. The unicorn horn, says Orsya, "cannot work for any save a virgin. Even if it is taken into another's hand some of its virtue departs... It carries great power for those who can use it." Nothing is recorded that requires virginity for the user of the horn in medieval Europe, so here we see an embellishment of legend, developing from the capture of a unicorn only with a virgin's aid to the use of the unicorn horn only by a virgin. Norton makes no use of the traditional function of the unicorn horn as an aphrodisiac, despite the fact that Orsya and Kemoc fall in love.

The magic of the unicorn horn and the magic or witchcraft are both taken from folklore and medieval superstition. Most of the witchcraft that is worked depends upon the will of the witch and is accompanied by gestures and chants and other rituals. When Jaelithe and her children seek Simon, Jaelithe, with a fingertip, "traced
certain dimly-seen lines on the floor and they flared into flickering life, making a design. Then, without a word, she motioned us to stand on portions of that pattern while she tossed dried herbs on a small brazier. . . . But in that moment we were instantly one again, as we had ever been when threatened.\(^{41}\) These figures are used in the working of important and difficult witchcraft. Kaththea finds such figures engraved in Hilarion's city near the Gate to the other world. \(^{42}\) Deeply inlaid, not just drawn for a single ceremony, were the pentagrams, the magic circles, all the greater and lesser seals, the highest of the pentacles. These lay a little out from our path around the walls. But beyond these symbols which were keys to so much knowledge were vaguer lines, not so well defined—as if when one advanced in knowledge, and concrete symbols were no longer needed as guides. Such figures and lines have traditionally played a parallel role in sorcery and are especially familiar to avid fans of Rod Serling.

Though Witch World witchcraft is generally quite different from the so-called witchcraft of the Middle Ages, both employ hair and other body parings to work magic. Whereas witches of Estcarp use hair, spittle, and a leaf to form an illusionary person, as Kaththea does when she and her brothers are fleeing Estcarp, witches of folklore used hair, nail parings, urine, flood, and almost anything else from another person's body, incorporated into a doll-like figure,\(^{43}\) to work ill upon him. Jaelithe, Simon, and Kaththea create a very real army from dirt, spittle, and herbs to rescue Kemoc, Kyllan, and their forces from a serious attack by the Dark Ones.

The magic of the Witch World touches upon medieval magic in
other ways, but only touches; never are they the same. The "familiar" of the witch is a good example. For the traditional witch a familiar "was always a small animal . . . kept in her [the witch's] house . . . fed in a special manner, and . . . used only to carry out the commands of the witch." This familiar is a common animal that is often seen by the witch's neighbors. Each witch was assigned a certain animal or animals to use as her familiar.

The Estcarpian familiar, however, is quite a different creature. Kaththea, Kyllan, and Kemoc join hands and wills to create a familiar "who can return to the past and witness what chanced here and what can be done in the present for our preservation." The making of a familiar was a dangerous thing; it was similar to giving birth to a child, but even more deadly.

In Warlock of the Witch World, a major source of magic for Kemoc is words that are answered. When Kemoc first shouts magic words learned from ancient texts, he sees those words. "They were flaming fire arrows and they went before, as darts might have been shot." Norton mentions only one word of power--Euthayan. This word can be said only by those who work good magic, for those who walk in the dark will be blasted for saying it. The word Euthayan, cut into the rock walls of the valley of the Green People, serves as a safeguard; no evil can pass it. In medieval witchcraft, however, magic words are not so important. Margaret Jurray suggests, "This is perhaps due to fear on the part of the recorders, who dared not repeat the words lest they have some undesired effects."

Although runes are not used by the witches, they often appear
in the magic worked by others. Utta traps Kaththea, using a mat placed before the doorway of her tent; Kaththea steps upon the mat and cannot escape the mental bonds placed upon her. These runes glow when Kaththea sets her hand above the mat's surface. The sword which Kemoc finds in a chamber with Orsya is a "warn-sword"; it warns of nearby evil and impending danger. Red runes glow along the blade of Sytry, and it seems to drip with blood when the evils is extremely potent, as it is when Dinzil is nearby. Kyllan also mentions a rune sword, one which "will flame out with blood on it—to be read thereafter by all men." 49

Runes did not play a very important part in the witchcraft performed by the English witch. Kittredge notes that the "runic sorcery of heathen days"50 was used to write the Pater Noster. Later, runes were used in writing prayers, in the belief that the runes were particularly effective "in grappling with the fiend."51 But in the Anglo-Saxon poem "Salomon and Saturn," fiends use runes and "scratch deadly signs, baleful letters, upon his weapon, and by written symbols bewitch his sword and take away the glory of his blade." 52 In this last case, runes detract from the honor and utility of the sword, while in Warlock of the Witch World, the runes add much to the blade.

Witch World magic often works via the thoughts, hopes, and fears of those bewitched. The Were Riders seek to weaken Gillan by frightening her, since they profit by the weakness her fear creates. When, in Three Against the Witch World, Kemoc and Kyllan are seemingly attacked by the very warriors they fought alongside of, they realize that their own thoughts gave specific images to the phantoms the witches
had sent forth. "Hallucinations were the very stock in trade of the Witches, and hallucinations grow from seed in a man's own brain."53 Even today, suggestions can stimulate a man's thoughts so that he creates his own demons or wills his own death if he believes in, for instance, voodoo.

An important part of the Estcarpian witch is the Jewel of Power she uses. The jewel is primarily a tool to focus the will-power which the witch uses and a badge of her calling, but it also serves as a measure of good and evil. Jaelithe, doubting Simon's fidelity, instructs him to take her jewel into his hands; doing so, he discovers that he is a vessel of good power. But the Jewel of Power is not as important as it seems; although Kaththea has no witch jewel she is able to work magic. "'Oh, I am very young in their learning as they count such things, but also am I certain that there has been no proper measurement of what ean be wrought by use of wish, will, and the Power.' "53 In his study of traditional witchcraft, Kittredge cites an example of a stone of power which made the wearer invisible54 and another example of a gem which made the wearer invincible,55 but this is the closest he comes to mentioning something like the Jewel of Power. The earthly stones require no focusing of will as far as we know.

The powers of witches in Norton's books parallel the powers of traditional witches. Margaret Murray states, "The witches were always supposed to create storms when they wished. The magic was effected by a sacrifice and a prayer to the deity."56 Norton's witches indeed have power over the elements, as she repeatedly states. Such power,
however, is not drawn from worship and sacrifice; those of the Witch World develop their storms through the use of their own will-power and training.

To the witches, virginity equals the Power. Loyse meets a former witch, disrobed of her powers, who says, "'The gift is ours--sealed to our women only while our bodies remain inviolate.' "57 Virginity has often been a sign of strength and wisdom in the past. The Vestal Virgins of ancient Rome and the Catholic monks, priests, and nuns have all been compelled to remain virgin. Sexual intercourse has seemed to be wrong to many people. Even in some old spells that have been passed down to us, we see that lack of intercourse, although not the same as virginity, is necessary. In one old spell to "make three Girls or three Gentlemen appear in your Room," depending upon which you want to appear, "it is necessary to be three days chaste, and you will be elevated." "58

Magic is not limited to those of the witch blood. As I mentioned earlier, Orsya uses a unicorn horn to scree--that is, to create illusions and detect nearby dangers that may be hidden by illusion. The screeing that she does is akin to the method of foretelling the future mentioned by Margaret Murray in The God of the Witches. "'The other method of divination was by scrying or crystal gazing.'"59 George Lyman Kittredge notes that Robert of Brunne denounced scrying in 1303. "'If you have looked into sword or basin or thumb or crystal . . . all that sort of thing is called witchcraft.'"60 Scrying was any method of what we call fortune-telling, so Orsya's use of the unicorn horn is quite similar. Kemoc's sword which blazes blood-red with runes is also derived from the medieval practice of serving, but it is a more primitive--or
at least untutored—method. Kaththea mentions other types of what could
be termed scrying, but they are quickly passed over. "I had no globe
of crystal for foreseeing, nor had I Utta's board to summon the possible
future—for no one can see the future exactly so and say this and this
shall be."61

The Keplian of Escore which captures Kemoc on a riverbank and
brings him near his death is a large, beautiful black stallion; it
seems to have slightly more intelligence than the average horse, and
it is definitely allied with the Dark Powers. Folklore reveals a
creature called the kelpie which is very similar to Escore's Képlian.
"The wild bogey-horses generally come out of the water . . . the kelpie
of the Highlands. . . . The bay or grey horse grazes at the lakeside,
and when he is mounted, rushes into the loch and devours his rider. . . .
Men's hands stick to his skin."62 Both the kelpie and the Keplian
seek their prey near water; they both devour their riders, even though
the Keplian does so only in a figurative sense. Norton may have changed
the color of the fairy horse because black is most often associated with
evil.

In Year of the Unicorn Gillan is divided into two entities, both
of whom are alive, but only one is the true Gillan with her will and
drive. The real Gillan is bound to her passive self by a need to unite.
"Still I was empty—and never would I be whole again until I was filled."63
This second individual, the fetch, is a part of folklore when the second
individual is a ghostly counterpart of the first; Gillan's fetch, how-
ever, is really Gillan herself. So again Norton has used her favorite
device—taking something from folklore and giving it a new twist.
While Gillan is divided, the "true" Gillan throws no shadow. This does not disturb her while she is fighting the Hounds of Alizon, but later she realizes what the lack of shadow means to her. "So small a shadow, something we seldom think on. But to lack it—ah, that was another matter. Suddenly it became one of the most important possessions, as needful as a hand, a limb—as needful to one's sense of sanity."64 Perhaps the source of this was the Scottish Royalists who supposedly sold themselves to the Devil. "The bishops were said to be cloven-footed and to cast no shadows."65 Gillan certainly has not sold herself to the Devil, so I am inclined to believe that Norton's source for this idea is Sir James Barrie's play Peter Pan, in which Peter loses his shadow; this story is familiar to everyone and could easily be tied by Norton to the fetch idea.

Quite strongly allied with magic in the Witch World books, especially in Year of the Unicorn, are herbs. Gillan is very skilled in the use of herbs. The amulet which she created from "wild angelica, and the dried flowers of the purple mallow, with a pressed ivy leaf or two, and also the berries of rowan, sewn into a small packet, with certain runes stitched on it,"66 saves the Were Riders from being imprisoned in their animal forms and helps her escape from the ashen dream-forest.

Gillan later uses moly, an herb "to soothe those who have come under the ill-looking of witchery,"67 to break the illusions with which the Were Riders seek to fool her. The Oxford English Dictionary defines moly as "a fabulous herb having a white flower and a black root, endowed with magical properties, and said by Homer to have been given by Hermes
to Odysseus as a charm against the sorceries of Circe. So still once more we see that Norton has researched her work. She still is free to coin herb names, as she does when Kaththea mentions the herbs saffrage and langhorn.

Science fiction has often been maligned for its lack of research, but Andre Norton has rectified this problem by the Witch World books. The meanings of the names studied in this paper must surely be more than coincidence, and the sorcery in the Witch World is certainly based upon the witchcraft of folklore. In short, Miss Norton has carefully examined source material and adapted it to fit her story lines.
Footnotes


2 Dahaun, Dinzil, Hilarion, Kemoc, Koris, Orsya, Zandur.


5 Loughead, p. 175.

6 Loughead, p. 124.

7 Loughead, p. 140.


9 Loughead, p. 68.

10 Loughead, p. 178.


12 Loughead, p. 59.

13 Loughead, p. 59.

15 Oxford English Dictionary, IV, p. 112.

16 Oxford English Dictionary, IV, p. 112.

17 See page five.

18 Loughead, p. 19.

19 Loughead, p. 123.


22 Andre (Alice Mary) Norton, Year of the Unicorn (New York, 1965), p. 211.


24 Birren, p. 35.

25 Birren, p. 33.

26 Birren, p. 37.

27 Birren, p. 32.

28 Year of the Unicorn, pp. 65-66.

29 Year of the Unicorn, p. 153.

30 Three Against the Witch World, p. 139.
31 Birren, p. 20.
32 Birren, p. 32.
33 Birren, p. 37.
34 Birren, p. 25.
36 Franklyn, pp. 147-148.
37 *Year of the Unicorn*, p. 43.
38 Franklyn, p. 148.
39 Franklyn, p. 148.
40 *Warlock of the Witch World*, p. 147.
41 *Three Against the Witch World*, p. 15.
45 *Three Against the Witch World*, p. 93.
46 *Warlock of the Witch World*, p. 32.
47 Murray, pp. 139-140.
48 "A letter or character of the earliest Teutonic alphabet. . . ."
also, a similar character or mark having mysterious or magical powers attributed to it. . . . An incantation or charm denoted by magic signs." Oxford English Dictionary, p. 910.

49 Three Against the Witch World, p. 174.


51 Kittredge, p. 31.

52 Kittredge, p. 31.

53 Three Against the Witch World, pp. 63-64.

54 Kittredge, p. 176.

55 Kittredge, p. 108.

56 Murray, p. 138.


58 Tindall, p. 123.

59 Murray, p. 156.

60 Kittredge, p. 51.


63 *Year of the Unicorn*, p. 107.

64 *Year of the Unicorn*, p. 144.

65 Murray, p. 34.

66 *Year of the Unicorn*, p. 69.

67 *Year of the Unicorn*, p. 178.

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