

## CHAPTER 13

### THE MATTER OF BRITAIN AND ARTHUR<sup>548</sup>

First among the sources for the historical story of Arthur is Geoffrey of Monmouth, whose *History of the Kings of Britain* gives the longest historicized account of Arthur and his contemporaries. Using comparative mythical studies, what emerges from Geoffrey's text is the identity of Arthur and the Nordic Eric, a heroic figure who was elevated to the status of divinity in an effort to stop the spread of Christian worship in the North.

#### THE NORMANS AND THE INVASIONS OF BRITAIN

Britain has been the subject of many invasions and in the ancient and medieval times. The primary ones were: the invasions of the Kelts, perhaps 500 B.C., who founded the British culture;<sup>549</sup> the invasion of the Romans, which began with Caesar's expeditions in 55 B.C. and which reduced southeastern Britain to a Roman province in A.D. 43; the Saxon invasion, which began with their mutiny against the Romans circa A.D. 442;<sup>550</sup> and the Norman invasion, which began in 1066 and which continued, in Wales, until the submission of Deheubarth<sup>551</sup> in 1197.<sup>552</sup>

---

<sup>548</sup>This article was originally published in *The Barnes Review*, Sep/Oct 2011.

<sup>549</sup>The remnants of which we now call Welsh—or Cumbri, Cymry and in the Welsh tongue Cymraeg.

<sup>550</sup>The Saxons had been invited into Britain as allies of the post-Imperial Romans against the British.

<sup>551</sup>Along with Gwynedd and Powys, one of the three main kingdoms of Wales.

<sup>552</sup>Though Wales would not be completely subjugated until the reign of Edward I, in 1283.

## THE TRADITION OF THE MOTHER

Geoffrey, the chief historian of Arthur, wrote in the early to mid 12th century, while the Norman invaders of the direct line descended from William were still “cleaning up” the British and the English,<sup>553</sup> and completing their campaigns in Wales. Geoffrey’s *History of the Kings of Britain* is a series of tales about British resistance to foreign conquest.

In structure, the *History of the Kings of Britain* is divided into four main parts—the tale of Brutus, the tale of Belinus, Merlin’s prophecies and the tale of Arthur. The first deals with the mythical origin of the British in Troy, and is built on a foundation of pseudoscholarship that developed in the Dark Ages from various late Roman epilogues to the story of Troy. The second is a semimythical tale, where the god Baal, as Belinus, accompanies Brennus, a fire god whose name is derived from proto-Germanic Brenna,<sup>554</sup> in the First Sack of Rome.<sup>555</sup> The Britons then defend their island against the imperial Romans, routing the armies of Caesar and running off the Roman forces. The conquest of the southern part of the island is never explicitly admitted.

The prophecy of Merlin follows, and then there is a last episode, the story of Arthur. From the chaos of these civil wars, Vortigern emerges as a British chancellor. He usurps his king and invites the Saxons Hengist (or Hengest) and Horsa to come to Britain and defend it. The reign of Vortigern is followed by that of the line of Uther Pendragon and his son Arthur, to whom falls the task of defeating the rebellious Saxons. The defeat of the Saxons is followed by a second expedition from Rome. The message of Geoffrey’s *History* is clear: Britons have always defeated those who would invade their island, and they can do so again.<sup>556</sup>

Geoffrey’s saga was both popular and controversial, probably because it contained an implicit anti-Norman message. Geoffrey himself was assumed by

---

<sup>553</sup>The Angles, Saxons and their descendants called Anglo-Saxons.

<sup>554</sup>Brenna means “fire” and is related to the Irish name Brian.

<sup>555</sup>396 B.C. after the founding of the Roman Republic but long before Rome was more than just another city-state in the central part of Italy.

<sup>556</sup>Geoffrey’s *History*, notably, stops before the ultimate victory of the Saxons over the Britons.

## THE TRADITION OF THE MOTHER

early scholars to have been Welsh and his writings may have been an effort to rally the Welsh people against the efforts of the Normans to subjugate them. If so, it failed.<sup>557</sup> However, Geoffrey's writings became known in France, likely through Brittany, where they inspired the best-known romanticized versions of the Arthur tales, such as Thomas Malory's *Le Morte d'Arthur*.<sup>558</sup> These later versions are clearly semi-mythical and integrate traditions having nothing to do with British resistance to invasions. As examples, to the original Arthur tales Malory added Lancelot in the place of Mordred, and the Grail quest, two of the most popular Arthur themes.

### GEOFFREY'S SOURCES

Geoffrey's work begins in the mythical epilogues to Troy but becomes solidly grounded in history when he discusses the Roman period. Like many churchmen of his time, Geoffrey had a classical education and was familiar with the Hebraic mythology of the Old Testament, as well as the myth and religion of his native land. Up until the withdrawal of Rome from Britain, Geoffrey largely follows classical sources.

Geoffrey's tale of Arthur begins as the Romans, whose empire is collapsing, are pulling out of Britain. Here Geoffrey clearly withdraws again into mythology. Despite claiming to have found his material in an ancient book of the Britons,<sup>559</sup> he integrates into his history Saxon myths, including myth structures that are known no later than the 5<sup>th</sup> century B.C., and which probably existed among the German and Nordic peoples substantially earlier. For the purpose of our analysis, Geoffrey's tales of Arthur can be broken into three sections: first, the reign of Vortigern, king of the Britons,<sup>560</sup> the invitation to Britain of the twin Saxon brothers Hengest and Horsa, and the civil war

---

<sup>557</sup>Though some Welsh princes managed to remain semi-independent for another century.

<sup>558</sup>"The Death of Arthur."

<sup>559</sup>Which is unverified.

<sup>560</sup>Who may have had some historical existence.

## THE TRADITION OF THE MOTHER

that follows; second, the reconquest of Britain from the Saxons by Arthur and Arthur's conquests of Iceland, Norway and Denmark; third, Arthur's expedition against Gaul and his defeat of the Romans in Gaul.

### HENGEST AND HORSA

The names "Hengest" and "Horsa" signify stallion and horse, and these two men may never have existed as real people, though scholars such as J.R.R. Tolkien have argued that Hengest, like Vortigern, has a historical basis. Certainly, a Saxon invasion occurred, and many believe that the Saxons were originally invited by the post-Roman kings to defend the remnants of the Roman province after their government in Imperial Rome withdrew its troops.

But the tale of Hengest's entry into Britain is, as Rydberg discusses in his *Teutonic Mythology*,<sup>561</sup> a retelling of the Teutonic migration saga.<sup>562</sup> The story of the expulsion of Hengest and Horsa from Saxony is that of the expulsion of Ebbo and Ajo from Scandia,<sup>563</sup> and the story of their landing is the same as that of the migration sagas found in both the *Swabian Chronicle* and in the slightly later books of Saxo Grammaticus's *History of the Danes*.<sup>564</sup> Like the giants Volund and Egil, Hengest and Horsa are "men of huge stature."<sup>565</sup> Yet Rydberg contends it is Hengest's sons, Ochta and Ebissa, who are properly Ajo and Ebbo, and that Hengest is their brother Nordic Geldr<sup>566</sup> or Giuki.<sup>567</sup>

---

<sup>561</sup> *Teutonic Mythology*, i.15-i.19 and i.123.

<sup>562</sup> Which, I argue earlier in this book, in Chapter 6 and elsewhere, is the same tale as that given by Herodotus to explain the migration of the Tyrrhenians from Asia Minor.

<sup>563</sup> Given in Jordanes's *Gothic History* and in the *History of the Lombards* in slightly different forms.

<sup>564</sup> Particularly the story of King Snow, in book VIII of Saxo's *Gesta Danorum*.

<sup>565</sup> Volund and Egil are black elves who are later syncretized with giants.

<sup>566</sup> Like Hengest and Horse, Geldr, "gelding," is a word that indicates a type of horse.

<sup>567</sup> Specifically, Rydberg argues that the second generation, Ochta and Ebissa, are confused with the previous generation, which is properly one being, Ivaldi, but which has been doubled with synonymous names and assigned the name of their brother. Really, two identical stories have



## THE TRADITION OF THE MOTHER

Hengist's later request of land from Vortigern is the same as the request Saxo has Iwar, son of Ragnar Lodbrog, make to Ella, the historical Saxon king Aelle, in the founding of York.<sup>568</sup>

Vortigern,<sup>569</sup> the king who invites the Saxons into Britain, is the figure known in Nordic-Germanic myth as Guthorm. His existence as a mythical son of Magni-Mannus, son of Thor, is testified to in Tacitus, where Guthorm appears with two brothers, Ingvi<sup>570</sup> and Azdingi.<sup>571</sup> As Vortigern, his name means "over-king," but his original name meant something like "God-worm" or "God-horn," possibly referring to a serpentine or underworld origin.<sup>572</sup> While Vortigern's tale may have a historical basis, as Guthorm, he is a wholly mythical figure and his role as "king of the Gewissei," the Saxons of Wessex, firmly establishes him as a Saxon, not British, god.

While the story of Vortigern plotting to be king is not known<sup>573</sup> in the broader Nordo-Germanic literature, the fact that it is he who invites Hengest and Horsa, in the roles of Volund and Egil, into Britain is consistent with the fact that Volund, Egil, and Hengest are his uncles.

### THE DEATH OF HENGEST AND THE REIGN OF UTHUR PENDRAGON

What is interesting about the myth cycle surrounding Hengest is that in the poem *Waltharius Manus Fortis* Giuki battles his father, Waltharius, who is clearly the Nordic mythical figure Ivaldi. This myth Rydberg has related to the

---

been grafted on each other, and Geoffrey or his source merely confused them.

<sup>568</sup>The Scandinavian kingdom of Jarvik.

<sup>569</sup>Who appears also as Welsh Gwrtheyrn, Old English Wyrtegeorn, Breton Guorthigern and Irish Foirtchern.

<sup>570</sup>Erik, Ottar or Svipdag.

<sup>571</sup>Hadding.

<sup>572</sup>Rydberg strongly objects to the interpretation "god worm," and this interpretation is not settled.

<sup>573</sup>Or, at least, recognized at this time.

## THE TRADITION OF THE MOTHER

nursery rhyme of Jack and Jill, and of the tale of the efforts of Hyuki and Bil to steal the mead from the hidden spring of Byrger. Hyuki and Bil are stopped by the Moon king, Mani or Gewar, who takes them to his kingdom and raises them there, taking with them their pail of mead. Their grandfather, Ivaldi, eventually attempts to recover the mead, and, in doing so, slays the Moon king, but is stopped by Hyuki.

Hengest, or Gelder, reappears in the second part of our division of Geoffrey's Arthur-tale as Cheldricus, where he fights alongside Baldulf in the manner that Gelder fights alongside Baldur in Saxo Grammaticus's telling of the same tale. Baldulf's enemy Cador is the Nordic figure Hoder, who, as Rydberg has noted, is often confused by Christian writers with the mythical figure known as Odr or Ottar – two names given to the hero Eirekr or Erik.<sup>574</sup> When Gelder is killed by Hother in Saxo's account, Hother makes certain to give Gelder an elaborate burial; similarly, Eldol,<sup>575</sup> an earl of Gloucester opposed to Hengest, makes the same arrangements for his enemy Hengest.

Hengest's death ends the first portion of Arthur's story in the *History of the Kings of Britain*. The slaying of Hengest is directed by Ambrosius Aurelius, whose moniker is an epithet meaning "the divine Roman," and who is also likely a mythical persona. Ambrosius seeks out Merlin from the kingdom of the Saxons and the two bring over the stones of Ireland to form the ring at Stonehenge.<sup>576</sup> Uther Pendragon<sup>577</sup> is the brother of this Aurelius and leads the expedition; when Aurelius dies Uther takes the throne. Uther is a form of the Old Norse name Vidar, who is a son of Odin that fights at Ragnarok, slaying the Fenris Wolf, after the Fenris Wolf consumes Odin. One of his Uther's first

---

<sup>574</sup>Odr means "spirit." Ottar means "otter." Ei-rekr involves the suffix "rekr" or "king."

<sup>575</sup>Eldol's name appears to be constructed from the prefix "el-," equivalent to Old Norse Öl and Saxon is Ael, meaning "ale" or "mead." It is a prefix which appears in Nordic names that are variant forms of Ivaldi.

<sup>576</sup>Some have argued Avebury.

<sup>577</sup>"Terrible Dragon-chief" in Old Welsh.

## THE TRADITION OF THE MOTHER

acts is to seduce Ygerna,<sup>578</sup> the wife of his subordinate, Gorlois,<sup>579</sup> the duke of Cornwall.

Uther tells Merlin to transform Uther's appearance so that Uther may enter the Castle Tintagel, where Ygerna lives. In disguise, Uther seduces Ygerna, impregnating her with Arthur and provoking a war with Ygerna's husband. In this war, Uther is ultimately victorious, taking Ygerna for his bride. Uther continues his wars and is ultimately killed by poison, allowing Arthur to grab the throne. This story has obvious parallels in the later Sigmund epics and the German *Nibelungenlied*. In these tales, Sigmund or Siegfried approaches the castle of Brynhild in disguise, or under a cloak of invisibility, and allows his companion, Guthorm or Gunther, to win the woman. This is also found in Saxo as the story of Hoder and Helgi, or Hedin and Hogni, where Hoder or Hedin wins the woman for Helgi or Hogni, who is inarticulate or otherwise unwilling to approach his bride.<sup>580</sup> This interlude concluded, the second portion of Geoffrey's Arthurian narrative, the first part of Arthur's career, begins.

### BALDURF AND CADOR

Arthur now battles three brothers: Colgrin, Baldulf<sup>581</sup> and Cheldric. Cheldric is the name Gelder, and another incarnation of Hengest and Horsa. Baldulf is Baldur,<sup>582</sup> who, as an enemy of Hoder, is often confused with his brother Vali.<sup>583</sup> Here, Arthur is in the Hoder role, and his companion Colgrin

---

<sup>578</sup>"Fair Lady" in Old Welsh, also Igraine; she appears to be a figure from pre-Saxon Welsh myth.

<sup>579</sup>Of uncertain but non-Welsh origin.

<sup>580</sup>Interestingly, in Saxo's telling, this is because of a deformity in the lip, which is a trait of the god Loki, whose lips were sewn shut by Brock so he could no longer tell lies.

<sup>581</sup>Bald-ulf, Old Norse "bold wolf"; arguably from "Baal's wolf."

<sup>582</sup>As this name is also encountered as "Beldegg," it has been argued that it is "Baal's day." The identification of "Bel" with "Baal" is controversial, and the meaning of this is not definitive.

<sup>583</sup>Also known as Bous, Vali is one of the archetype from which the Saxon hero Beowulf was

## THE TRADITION OF THE MOTHER

is likely a reference to the figure known in Nordic myth as the giant Coller.<sup>584</sup>

One notable element found in Saxo's Baldur-Hother myth is inverted in Geoffrey. In Geoffrey's *History*, Baldulf disguises himself as a minstrel to enter the enemy camp – a motif generally associated with the musician Hoder.

When the Saxons are defeated in Geoffrey they flee and buy safe passage, but betray their agreement and counterattack, penetrating into Britain to Mons Badonicus—the Hill of Bath.

### MONS BADONICUS

Realizing that the first part of Geoffrey's tale has been produced by imposing the stories of Saxon gods, known to us primarily through the Nordo-Germanic tradition, upon the actual events of the Saxon invasion helps contextualize the next section, in which Arthur stops the Saxons at Mons Badonicus and reverses their war effort.

The battle at Mons Badonicus is the central point of reference for those who attempt to assign a historical value to Arthur. Modern-day Bath is a small city in Great Britain near Bristol, just south of where Wales meets England. Its importance to Arthur is that largely historical and just post-contemporary accounts of the period, such as that of Gildas, attest to a battle having occurred there that stopped the Saxon takeover of Britain for that moment. The leader of the British forces at this battle is generally assumed to be the historical Arthur, though the actual name of this leader is unknown.

At this battle, Arthur draws his sword, Caliburn<sup>585</sup> and cleaves his way

---

composed.

<sup>584</sup>“The Neck” of the medieval witch cult, through a confusion with the Latin *collum*, this giant is best known for his battle with Egil. Though he is ubiquitous in German and Celtic sources, and his worship survived well into the Christian period, his significance in the larger myth has not been adequately explored. Col-grim may be a compound of Coller and Grim, the latter name meaning “hooded,” and being an epithet of another giant figure who is nearly ubiquitous in Germanic myth.

<sup>585</sup>The Excalibur of the later myth.



## THE TRADITION OF THE MOTHER

into the midst of the Saxons. Arthur's sword's seems to take its name from the sword Caladbolg of Irish myth.<sup>586</sup> Arthur arrays his forces in wedges, relating Arthur's tale to those of Hadding and of Harald in Nordic myth,<sup>587</sup> and to the larger theme of the "Great War," captured in sources such as Saxo Grammaticus' *Gesta Danorum* as the Bravalla War, which Rydberg relates to the ides of the Winter War and the first war in the world.<sup>588</sup>

The Battle of Mons Badonicus and the defeat of the Saxons by the British essentially closes the second part of Geoffrey of Monmouth's Arthurian tales, and opens the third part of the story, that of the empire of Arthur. As Arthur defeats the Scots, the Picts and the Irish, to establish the empire of Greater Britain, we learn of an interesting detail: he has two nephews, Mordred and Gawain, by his sister Anna and a man called Lod. Mordred will be the death of Arthur.

### SEDUCTION AND THE NEPHEWS

Like Lancelot in the Malory tale, Mordred seduces Arthur's wife Guinevere and revolts against Arthur himself. And like much of Geoffrey's *History*, this story is based in Nordic and Germanic myth.

The revolt of the two nephews against the king whose wife has been seduced is found in several places in Nordic myth, and is generally associated with the cycle of myths around Jarmerik.<sup>589</sup> In this myth cycle, one of Jarmerik's

---

<sup>586</sup>Generally translated "cleaver." Known in Welsh legend as Caledfwlch or Middle Welsh Caletuwlch.

<sup>587</sup>The wedge having been a military formation of near-sacred value that comprised the core knowledge of the art of infantry warfare in European countries for several centuries. In several Nordic myths, the teaching of the wedge formation to one or more parties by Odin or Loki plays a key role in a hero's victory or defeat.

<sup>588</sup>These are the wars against the smiths after they withdraw from the world, causing the Great Winter, and the war between the Aesir and the Vanir that follows the execution of Gullveig-Heid, as detailed in the *Voluspa*.

<sup>589</sup>Hermanaric, or Herman, a king syncretized with a possibly historical figure of the same name, and likely related to the Germanic deity Irmin.

## THE TRADITION OF THE MOTHER

nephews seduces Jarmerik's wife Svanhvit.<sup>590</sup> The nephew and the wife are sentenced to death, but the king wishes to commute the sentence. However, an "evil advisor," modeled on Loki, persuades the king to carry out the death sentence, and Svanhvit is crushed to death by horses – but only after the horses refuse to trample on her beautiful face, causing her to be placed face down. The nephew is either hanged or survives after a mock-hanging.

This tale seems to be related to another tale, possibly of the *Skioldungsaga* cycle of myths, or one of the tales of Helgi, in which the two nephews rise up and destroy the king – in Saxo, the "evil Frode" – who is persecuting them. These two – Halfdan and Harald – also have parallels in the Hroar and Helgi of *Hrolf Kraki's Saga*, and seem to tie in, as with the rest of the tales utilized with Geoffrey, with the larger cycle of the battle of Ivaldi against the Moon king.<sup>591</sup>

Saxo's story given in Book Seven is of interest because the two brothers are hidden as youths in a tree — a story associated with that of Lancelot and Lionel in the French development of the Arthurian myth. The story in an older form appears in Book Eight of Saxo, where Jarmerik and his adoptive brother Gunn slay Ismar. The seduction of Arthur's wife by Mordred is the same episode as the seduction of Svanhvit by Broder in Book Eight of Saxo—an event that occurs in the context of the revolt of two of Jarmerik's nephews. Jarmerik, interestingly, is said by Rydberg to generally equate to Gudhorm, though the figure burned by the two nephews is Mundilfori or Lodur, two names for a brother of Odin in the Nordic tradition.

All of this roots Arthur in Nordic-Germanic myth, allowing us to speculate that his sword Caliburn is the Sword of Victory forged by the vengeful god Volund to slay the Aesir at Ragnarok. Thus Arthur must be one of the Nordic sword bearers, whose ranks include Volund, Mimir, Erik,<sup>592</sup> Frey, Gymir and Surtr. Arthur's sword is "forged in Avalon," which means "place of the apples,"

---

<sup>590</sup>Swan-white, a Valkyrie and an epithet that likely applies to another mythical being.

<sup>591</sup>The Moon King being presumably Ivaldi's uncle and possibly Odin's brother Lodur.

<sup>592</sup>Who just so happens to be frequently confused with Hodr, via Erik's epithet Odr. There is a meaningful difference in the aspiration and the vowel.

## THE TRADITION OF THE MOTHER

likely a reference to the apples of the garden of Idunn. Idunn herself is a fragment of the Near Eastern myth surrounding the serpent and the garden.<sup>593</sup>

### THE BRITISH INVASION OF GAUL

The third part of Geoffrey's tale of Arthur begins in earnest with the invasion of Gaul. Structurally, it is similar to the other tales of resistance to foreign invasion and great empires that Geoffrey gives and as such, there is a temptation to dismiss it as repetitive of the earlier tales of British resistance to the Romans. However, this portion, like the others, seems to have historical foundation. An individual called Riothamus or Rigotamus appears to have ruled in Brittany and Britain circa A.D. 470, and to have fought battles with forces allied to the Roman Emperor Leo I.

Similar to the label "Vortigern," Riothamus is an epithet meaning "High King." Just as similarly, Arthur's enemy in this portion of his tale, Lucius Hiberus,<sup>594</sup> is a prototype of the later Lancelot, and plays the role that Welsh chronicles assign to Mordred.

During Arthur's siege of the capital of Gaul<sup>595</sup> Arthur fights a battle with one Frolo, who is the "Roman" governor of the province.<sup>596</sup> The story of Arthur and Frolo is almost identical to the story of King Snö in Saxo and in the larger Nordic tradition. Like Arthur's predecessor, in Saxo Snö slays Eskil and Alkil,<sup>597</sup> then invades Gothland, having fallen in love with the Gothic king's daughter, and fights a duel with the Gothic king. Like Arthur and Frolo, the wager of the duel is the empire of the other. Structurally, the duel as given in Geoffrey also echoes the Nordic theme of the "duel on the island," which involves, besides the island locale, a particular exchange of blows. This motif is often associated

---

<sup>593</sup>Discussed throughout part II of this book.

<sup>594</sup>Whose name may be derivative of the Welsh Llenlleawg Gwyddel.

<sup>595</sup>Where in Gaul is not clear.

<sup>596</sup>If historic, he was likely a vassal king of the Western Roman Empire.

<sup>597</sup>Ebbo-Egil and Ajo-Volund.

## THE TRADITION OF THE MOTHER

with the battle of the giant Coller and Egil, as well as the battle of Hedin and Hogni. In the account of the duel given in Geoffrey, Frolo strikes Arthur on the forehead, a type of injury which characterizes Eric - Starkad<sup>598</sup> in Saxo Grammaticus and the larger Nordic mythos. Arthur's sword becomes blunted – a motif associated with the battle against a giant of the pair Grim and Gunn<sup>599</sup> in the larger Nordic legend. This particular exchange of blows further cements the relationship of Geoffrey's Arthur to the larger Nordo-Germanic tradition.

By the end of Geoffrey's account, the struggle with the Romans has become absolutely fabulous. A variety of historical enemies from "the east" join in the war against Arthur, including Ali Fatima of Spain and Teucer of Phrygia, two figures who span perhaps 1,800 years of history. However, even this development is known in the larger Nordic myth, such as in Saxo, where the theme of the "Bravallic War" ropes in a variety of Nordic and non-Nordic heroic and mythical figures on both sides of what is essentially a massive mythical free-for-all.

In the end, Mordred revolts against Arthur. Though Mordred is killed in battle, Arthur is wounded<sup>600</sup> and retires to the island of Avalon.<sup>601</sup>

### ARTHUR AND THE NORDIC ERIK

Geoffrey's account is late in the scheme of things,<sup>602</sup> and his myth is intertwined with history in a way that can make both difficult to recognize. By the time Geoffrey reaches the story of Arthur, he is working with the mythical material of the Saxons. Though Geoffrey's Arthur draws from Welsh and Irish myth and incorporates some names and themes from that Keltic tradition, Geoffrey's

---

<sup>598</sup>Starkad's name is from Stor-kadr and means "man of great reputation." He is identical to the hero Erik.

<sup>599</sup>Usually Ivaldi and Egil or Egil and Erik.

<sup>600</sup>Possibly mortally.

<sup>601</sup>An effort has been made to identify the island of Avalon with Glastonbury Tor.

<sup>602</sup>650 years or so after the latest of the events he chronicles.



## THE TRADITION OF THE MOTHER



King Arthur

story of Arthur is distinctly Nordo-Germanic and related to the Ivaldi cycle.

While one cannot accept some of the spurious derivations of Arthur's name,<sup>603</sup> Arthur does resemble the mythical Erik<sup>604</sup> of Nordic fame, and at times takes on the role of Hoder, the god, portrayed as blind in the Eddas, who makes a mistaken alliance with Loki and strikes down his brother Baldur.

As such, Arthur is part of the larger Indo-European tradition in which the six-armed giant Erik, who had all but two arms torn from him by Thor, participates. While his stories may have been a way of Geoffrey telling the people of Britain to resist foreign domination, these stories are also rooted in a common Aryan heritage and are not the exclusive province of any one of the peoples that comprise the Aryan race.

---

<sup>603</sup>Such as L.A. Waddell's assertion that Arthur is "Herr-Thor," Ar-Thur, which is neither a proper Nordic kenning [as the real Thor is a warrior], nor a kenning for Thor [because Thor doesn't need the qualification "Herr"]. LA Waddell is very popular among Christian Identity writers, but his philological skills leave something to be desired – often, what he asserts in his books is completely erroneous.

<sup>604</sup>Also known as Starkad, Svipdag and Odr, son of the star-hero Orvandil and the elf Groa.