Gilbey's port, the Devon downs, the girl in the helmet with the star and effect of velvet darkness, the tall hat on the Victorian table, the door with the keyhole made dramatic ...³

The final work in Moore's list is none other than Kauffer's recent original artwork for the dust jacket of *Requiem for a Nun*.

With the outbreak of the Second World War, Kauffer returned to New York in 1940 with his partner, the textile artist Marion Dorn, whom he would marry in 1950. One of the first artworks Kauffer then produced, which was likely commissioned before he even landed in the US, was a Modern Library cover for William Faulkner's *Sanctuary* (1931) that he signed and dated 1940. Bennett Cerf aspired to model his newly acquired Modern Library on Great Britain's fine presses, and in 1925 visited Francis Meynell's Nonesuch Press where Kauffer played a vital role. As Nonesuch's exclusive US agent from 1927, Modern Library/Random House began a long relationship not only with Meynell but with Kauffer too. Other covers that Kauffer did for Faulkner's works include *Light in August* (1932), *Knight's Gambit* (1949), and the first edition cover of *Intruder in the Dust* (1948). Although large publishing houses and the paperback revolution in the twentieth century increasingly led to sharp separations between the different material spheres of bookmaking and book marketing, in these lines of correspondence we may just be witness to two artists attempting to bridge such divides.

MARY A. KNIGHTON

Aoyama Gakuin University, Tokyo, Japan

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POUL ANDERSON, SAXO GRAMMATICUS, AND THE IDOL OF ARKONA

POUL Anderson's *Time Patrol* novelettes, later collected under the various titles *The Guardians of Time*, *Time Patrolman*, *Annals of the Time Patrol*, and *The Shield of Time*, repeatedly return to medieval settings and objects. In the first instalment, for example, the protagonist travels to Anglo-Saxon England after detecting a series of chronological disturbances in some Victorian archaeological reports. Calling his writing 'fantasy with rivets', Anderson aimed to achieve historical accuracy in his time-travel fiction. It is worth examining how he came by some of his medieval objects. Especially illuminating is his reference to Slavic idolatry in 'Delenda est', the second installment of the series, published in *The Magazine of Fantasy and Science Fiction* in December 1955.

Anderson was well-versed in medieval history and literature, with a special interest in Scandinavian and Germanic sources. He drew on this knowledge in many of his works, including his novel *The High Crusade* (serialized in the July, August, and September issues of *Astounding Science Fact and Fiction* in 1960), which describes the plucky exploits of an English knight after an alien scouting party lands in fourteenth-century Lincolnshire. A short sequel, 'Quest', follows the knight as he commandeers a spaceship in search of the Holy Grail. The serialized 1953 novella *Three Hearts and Three Lions* (later expanded into a full-length book) transports a Danish Resistance fighter from the Second World War to a parallel universe modelled on the Matter of France. Scholars have recently remarked Anderson's scrupulous use of Icelandic sagas in his 1973 novel *Hrolf Kraki's Saga*.¹

As with the other stories in the *Time Patrol* series, 'Delenda est' is set in a universe where time-travelling policemen patrol history. Here, patrolman Manse Everard explores an alternate reality in which Scipio Africanus and the Roman army lost the Battle of Zama to Hannibal and the resulting twentieth-century geopolitical configuration closely resembles that of early-medieval Europe. Everard is particularly struck

³ Bonnie Costello (ed.), *The Selected Letters of Marianne Moore* (New York: Alfred A. Knopf, 1997), 494–5.

¹ Tereza Lansing, 'Scandinavian Heroic Legend and Fantasy Fiction: Poul Anderson—Hrolf Kraki's Saga', *Acta universitatis Carolinae philologica*, i (2012), 37–48.

by the range of alternative religious practices he witnesses after a strongman named Boleslav Arkonsky kidnaps him and his companions. They are led to a 'great room where Arkonsky bent the knee to an idol with four faces, that Svantevit which the Danes had chopped up for firewood in the other history.'² Several points suggest that Anderson here references the violent campaign carried out in the twelfth century by the Danish king Valdemar and Absalon, Bishop of Roskilde, against the Slavic inhabitants of Rügen. Arkonsky's name clearly derives from Cape Arkona on Rügen (called *Arcon* by the Latin chroniclers), the site of a fierce battle and the destruction of a Slavic temple. 'Svantevit' is a variant spelling of the Slavic deity whose name was glossed by Christian commentators as a *falsus Sanctus Vitus*.³

Moreover, it is likely that Anderson specifically references the version of the siege of Arkona recounted in the fourteenth book of Saxo Grammaticus' twelfth-century history *Gesta Danorum*. Saxo describes the cult statue at Arkona thus: *Ingeus in ede simulacrum, omnem humani corporis habitum granditate transcendens, quatuor capitibus totidemque ceruicibus mirandum perstabat, e quibus duo pectus totidemque tergum respicere uidebantur*. ('Within the shrine stood a huge effigy, its size surpassing the height of any human figure, and it was amazing to look upon in that it possessed four heads and necks, two of which looked over its chest, two over its back.')⁴ While Helmold of Bosau's *Chronica slavorum* offers an alternate source for the discussion of the cult of Svantevit, Anderson makes plain his debt to Saxo Grammaticus in other publications. In the foreword to his novel *The Golden Horn*, he names the *Gesta Danorum* alongside Adam of Bremen, William of Malmesbury, and a host of Byzantine and Icelandic texts as source material.⁵ His 1997 novel *War of the Gods* retells the story of the Hadingus, a legendary Danish ruler who features in Saxo Grammaticus' history. Although

these works postdate 'Delenda est', they confirm his long interest in this text.

It is unclear which version of the *Gesta Danorum* Anderson used as his source material. A native speaker of Danish, he could have drawn on any number of Danish editions issued in the nineteenth and early twentieth centuries. However, a good case might be made for the English translation of the first nine books by Oliver Elton, published in 1894 and reissued in 1905, which included the destruction of the Rügen idols in a series of appendices. After translating Saxo's description of the idol at Arkona, its cult practices, and its toppling, Elton's version concludes with a lapidary gloss: 'the image of Suanto-Vitus is then chopped into firewood'.⁶ This condenses a lengthy description of the sacking of Arkona (Book XIV, 39.34), and rhymes neatly with the description of the idol's fate in Anderson's later short story. I therefore suggest that 'Delenda est' not only represents Anderson's early use of the *Gesta Danorum* as a source, but also that the author used Elton's appendices as a guide to medieval cult practices on Rügen.

LUKE A. FIDLER

University of Chicago

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⁶ Saxo Grammaticus, *The Nine Books of the Danish History of Saxo Grammaticus*, trans. Oliver Elton (London, 1905), II, 584.

SOME INFLUENCES ON PHILIP LARKIN'S 'CUT GRASS'

On 3 June 1971, Philip Larkin wrote to his partner Monica Jones that he was 'trying to write an ethereal little song ... about the time of year'.¹ The finished poem was published as 'Cut Grass' at the end of July, and collected in *High Windows* (1974).

In his edition of *The Complete Poems of Philip Larkin*, Archie Burnett offers extracts from the Book of Isaiah, Keats, Housman,

² Poul Anderson, 'Delenda est', *The Magazine of Fantasy and Science Fiction*, ix.vi (December 1955), 26.

³ Saxo Grammaticus, *Gesta Danorum*, ed. Karsten Friis-Jensen, trans. Peter Fisher (Oxford, 2015), II, 976 (Book XIV, 1.6).

⁴ *Ibid.*, 1276 (Book XIV, 39.3).

⁵ Poul Anderson, *The Golden Horn* (New York, 1980).

¹ Philip Larkin, *Letters to Monica*, ed. A. Thwaite (London, 2010), 419.