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Cosmos and Diamonds: Naming and Connoting in MacDonald's Works

Fernando Soto

Widespread awareness exists of George MacDonald's interest in two synchronously existing worlds accessed by some of the characters in his stories. This recognition is in part due to his constant use of this two-world motif in many of his books (emphasised by Greville MacDonald in his biography of his father),¹ and partly to recent scholarly studies by Stephen Prickett and others. Analyses of his twin worlds (particularly those in *Phantastes* and *Lilith*) have been primarily from a biographical and literary perspective. None of his books has been explored from a linguistic perspective. *Alec Forbes of Howglen*, *Castle Warlock* and *At the Back of the North Wind* share the literary two-world consciousness of *Phantastes*, and all four contain characters' names which serve as direct linguistic and literary "bridges" linking MacDonald's separate, yet interrelated worlds.²

By analysing the connotative meaning and literary uses of the names Cosmo, Cosmo Cupples, the couple of Cosmos (in *Castle Warlock*) and the two Diamonds in *At the Back of the North Wind*, I aim to demonstrate MacDonald's direct linguistic and literary "bridges" to the distinct twin-worlds found in the books containing these characters. Hopefully this analysis will help readers to become better acquainted with certain meaningful linguistic aspects of the names used by MacDonald: aspects which are subtly different in each of these four books and may be unique to these books.

That MacDonald uses the name Cosmo in the second of the included stories at the centre of *Phantastes*, in *Alec Forbes* and in *Castle Warlock* surely points to some underlying meaning of this particular name for him. Initially it may be intuited that the name Cosmo is based on the Greek word *kosmos*, meaning "world/universe." This meaning is easily perceived in many English words derived from Greek, such as cosmology, cosmopolitan and so on.

There is a certain chronological evolution in MacDonald's use of the name Cosmo. He first plays with the meaning in his first long prose work, *Phantastes*—a book preoccupied with the idea of two worlds/universes. He here intimates at the meaningful potential inherent in the name/word Cosmo, but he does not appear ready to add a second name carrying the meaning

“two.” That Cosmo here means “world” is easily seen by considering how Anodos, the protagonist of the main story, encounters certain problems when attempting to describe the book which holds the story of Cosmo von Wehrstahl: **[end of page 30]**

My representation of it must resemble a translation from a rich and powerful language, capable of embodying the thoughts of a splendidly developed people, into the meagre and half-articulate speech of a savage tribe. Of course, while I read it, I was Cosmo, and his history was mine. Yet, all the time, I seemed to have a kind of double consciousness, and the story a double meaning. Sometimes it seemed only to represent a simple story of ordinary life, perhaps almost of universal life; wherein two souls, loving each other and longing to come nearer, do, after all, but behold each other as in a glass darkly. (147)

The “rich and powerful language, capable of embodying the thoughts of a splendidly developed people” could be a good description of the Greek language and its ancient speakers.³ Anodos likewise bears a Greek name, and he states that he *was* Cosmo while he read the story. This gives two Cosmos—two worlds—apparently reflecting, in Anodos’s words, the “ordinary” and “universal” (“cosmic”?) lives of both characters.

Moreover, since Cosmo’s story focuses and centres upon the magic mirror, it is implied that there is a further “Cosmo” or “world” in this reflection.⁴ This type of reality/image dichotomy once more presents the reader with twin worlds—a real and a reflected/imagined. Near the middle of chapter 13, Cosmo even conjectures that Princess von Hohenweiss, whom he can see only in the mirror, “lives in another world all day, and all night, after she leaves me” (165). It is in these, and many other ways, that MacDonald uses the name “Cosmo” linguistically to reflect parts of the “two-world consciousness” of *Phantastes*. And though there is much more to MacDonald’s use of this “Cosmo” and “world” connotative association in *Phantastes*, merely pointing this use of the word should help the reader better to understand the book and its author.

Alec Forbes of Howglen appears to be MacDonald’s second attempt to use the meaning of the name Cosmo, and his first attempt at using a character’s whole name for more than denotative purposes. For this chronological reason, I will continue with Cosmo Cupples, perhaps MacDonald’s best-loved character.

Once MacDonald joins (couples) the second name Cupples to the name Cosmo a further dimension is superimposed on the appellation and character under question. The word “cupples” is not merely a homophone of “couples,” it is additionally a dialectal variant of this latter word. This variant can be gathered from an entry in *The English Dialect Dictionary*: “CUPPIE, CUPPLE, see coppie, sb1, couple.” This would have little relevance—would be the sort of thing Mr Cupples dismisses as “rainbows”—did not MacDonald use the “world two” (or more simply “two worlds”) meaning in *Alec Forbes* as he had done in *Phantastes* and would later do in *Castle Warlock* and (with “Diamond”) in *At the Back of the North Wind*. MacDonald appears concerned with presenting [31] Cosmo Cupples primarily as inhabiting the two worlds of the drunken and the sober. Cosmo is very aware of this “double existence” when he tells the surprised Alec: “I protest against be held responsible for anything that fellow Cupples may choose to say when I’m not at home” (167). This disclaimer is soon followed by another interesting outburst from Cosmo—an exclamation which implies that the two parts of his “split personality” are in different “dimensions”—: “Gin I cud but get a kick at that fellow Cupples! But I declare I canna help it” (167). Cosmo Cupples is both a Greek scholar and a dialect-speaking Scotsman. He thus has access to both meanings of his names. Hence his awareness of the “splitting of the self” so central to the book.

The above quotations show only one of the sets of binary worlds MacDonald explores in *Alec Forbes*. Other splits of consciousness (or double-worlds) are found when we consider that most of the novel is about the appearance and reality of goodness and vice, while the dichotomy between country and city life is also well marked in the book. The two-world consciousness in *Alec Forbes* is in some ways more linguistically developed than in *Phantastes*, but MacDonald is not finished with this type of connotative use of a name.

In 1882, MacDonald once again resorted to his old use of the name and meaning of “Cosmo” when he wrote *Castle Warlock*. In this book, both the father and son protagonists are named Cosmo. This directly furnishes MacDonald with two Cosmos or two worlds. But, perhaps because of this easy clue, he does not fully exploit the linguistic possibilities inherent in these two Cosmos/worlds, although the two-world nature of the book is apparent in many places and at many levels.

MacDonald limits himself to hinting and indirectly utilising the meaning of two worlds. For instance, in one of many passages which he

devotes to considering the two-world nature of belief or disbelief in God, he states:

The man who does not yet understand God as the very power of his conscious as well as his unconscious being, as more in him than intensest presence of bliss or of pain, must have many a treeless expanse, many a mirage-haunted desert, many an empty cistern and dried up river in the world of his being! There was not much of this kind of waste in Cosmo's world. (205-06)

In the book there are at least two instances of the narrator asserting that some of the characters speak to Cosmo as though their voices emerge from another world. The first occurs when Cosmo is obliged to spend the night at Aggie's grandmother's. The old woman, while sleeping on a nearby chair, begins to speak in her dreams and elicits this reaction in young Cosmo:

There was something awful to the fancy of the boy in this issuing of words from the lips of one apparently unconscious of surrounding things, and her voice, hardly the voice he knew, came to him like that of one speaking from another world. He was a [32] brave boy; conscience and imagination could make him tremble, but of cowardice he knew nothing. (36)

The next similar incident takes place outdoors when Cosmo does not recognise his tutor Simon Peter calling him:

"You called me so softly," he said, "I did not know your voice." "And you are disappointed! You thought it a voice from some region beyond this world!" . . .

"I confess," replied Cosmo, "a little hope was beginning to flutter in my heart that I was called from the unseen like Samuel." (159)

Another interesting reference is sparked by Cosmo's grandmother's strange admonitions regarding him being held in comparison to the old Cosmo:

"It'll be lang or ye fill that cheir, Cossie, my man" she said at length—but not with the smile of play, rather with the severity of admonition, as if it was the boy's first duty to grow in breadth and fill the ancestral seat, [and restore the symmetry of the world.] (9) [N.B. the last phrase appears only in *Warlock O' Glenwarlock*.]

One of the most direct of the incidents which appear to use the

meaning of the word “Cosmo” takes place when Lord Mergwain and the old Cosmo are forced to spend the night in the same room. Here is how the strange relationship between the elder Cosmo and the murderer of his brother is described:

Not much passed between them. For one thing the memories of the English lord were not fit to share with the dull old Scotchman beside him who knew nothing of the world. And in truth the laird knew neither how pitilessly selfish, nor how meanly clever, a man of this world may be and bate not a jot of his self-admiration. But men who address a neighbour as a man of the world, . . . recoil with a sort of fear from the man alien to their thoughts, and impracticable for their purposes. They say “He is beyond me,” and despise him. So is there a world beyond them with which they yet hold a frightful relationship. (126-27)

The word “world” is used four times in this short quotation. Even more importantly, Cosmo appears to be synonymous with the final “world”—a “great world” in *Warlock O’ Glenwarlock*. The immediate subject of the judgement “He is beyond me” would seem to be the Laird, Cosmo, as regarded by Mergwain. So when this statement is universalised in the next sentence, the “great world [which is] beyond” Mergwain and persons of his ilk is that of Cosmo (and people like him). Thus MacDonald underscores the two-world nature of this incident and uses the words “world” and “Cosmo” as interchangeable.

Because *At the Back of the North Wind* was written some six years after *Alec Forbes*, this gave MacDonald time to invent new and more intricate ways of [33] inserting (without anyone apparently noticing) other linguistic components into the two-world nature of the book. The other meaningful name that MacDonald came to use, in the same linguistic fashion as Cosmo, Cosmo Cupples and the two Cosmos are utilised in *Phantastes*, *Alec Forbes* and *Castle Warlock*, is the name Diamond. Let us see how this name is used by MacDonald in this particular children’s tale to express his idea of two-worlds.

It may prove helpful at the outset to accentuate some enigmatic aspects of *At the Back of the North Wind*. It is surely significant that both the boy and the horse share the same name. Furthermore, it is likely significant that the name shared is Diamond. And it is probably not coincidental that near the end of the story both Diamonds come to live, and the boy to die,

at The Mound. If these “coincidences” are relevant, where is an Ariadne’s clue of thread to lead the reader out of this literary labyrinth? One obscure clue regarding the nature of the two world aspects of the book is, as with the names Cosmo and Cosmo Cupples, buried in the very name of Diamond.

There are at least four separate yet related linguistic readings of the name Diamond. *Prima facie*, the name looks as if it means Two-World(s). The prefix “dia-” is in fact closely related to the number two:

Dia-, pref.¹ before a vowel **di-**, repr. Gk δια-, δυ-, the prep. δια through, during, across, . . . from root of . . . δυο two, . . . Much used in Greek in composition, in the senses ‘through, thorough, thoroughly, apart.’ (*O.E.D.* 713)

The ending “-mond” can be traced to “world”: *The Oxford English Dictionary* (1835) gives “**Mond**, obs. form of MOUND, world, orb.” This is a very descriptive and clever method utilised by MacDonald linguistically to underscore the internal and external two-world nature of his book. (It is interesting to note here that “Diamond,” like “Cosmo Cupples,” partakes of both a Greek and a dialectal root.)⁵ In *The Wise Woman*, MacDonald explains the meaning of the name Rosamond as “the name her parents gave her because it means *Rose of the World*” (6). Thus, for MacDonald, “-mond” means “world,” and it is, in this case, appended to a similarly denoting word “Rosa” to create the name of another of his major characters.

Given the connotative “two-worlds” meaning of the name Diamond, some of the two-worlds touched by Diamond are seen to include the human and animal, life and death, the rural and urban, the knowledgeable and the ignorant, the real and the apparent, the good and the bad, the prosaic and the poetic and so on. To trace these numerous twin worlds influenced by Diamond is, however, beyond the scope of the present paper.⁶ [34]

With some of the information provided by *The Oxford English Dictionary* we may also proceed to analyse where Diamond settled and finally died. Not only does the peculiarity of “The Mound” as a house-name raise questions, but this name sounds very much like the word “Diamond.” The meaningful connections between “The Mound” and “Diamond” appear to penetrate much deeper than merely a similarity in sound and a pun on “die-mound.” The linguistic history⁷ and meaning of “mound” reveals a connection between the words “mound,” “mond” and “world”:

† **Mound**, sb.² *poet. Obs.* Also ₃ mund, mond. [Of obscure origin: perh. due to misapprehension of some poetic use of MUND hand, guardianship.] Power, strength, value,

importance, dignity. (1862)

This definition of “mound” as an equivalent of “mond” gives a second set of meanings for MacDonald’s Diamond(s)⁷ which may help further to clarify why MacDonald has Diamond die at The Mound. When “mond” is prefixed with “dia-,” all the meanings of “mond” listed in this dictionary entry are multiplied by two, making both Diamonds into much more powerful, strong, valuable, important and dignified characters. This elevation of meaning is reflected at The Mound in the way Diamond Hves in a tower room and spends much of his time outdoors high in a tree.

MacDonald was not the originator of the double-strength, double-power meaning of the name Diamond. He likely borrowed this use of the name for his fairy story from Edmund Spenser’s *The Faerie Queen*. In Book 4, Cantos 2 and 3, Spenser-tells an interesting story about three knightly brothers: Priamond, Diamond and Triamond. What is interesting about these three brothers, as well as their meaningful numerical names, is that they are very unlike other brethren in that they appear to share one soul divided into three parts:

These three did loue each other dearely well,
And with so firme affection were allyde.
As if but one soule in them all did dwell,
Which did her powre into three parts diuude;
Like three faire branches budding farre and wide,
That from one roote deriu’d their vitall sap. (4.2.43)

The triple relationship, however, runs much deeper than that. There are other supernatural and mythical aspects to this episode additional to the faerie elements extending through the whole poem. For instance, the reader is told that the knights’ “mother was a Fay[rie]” (4.2.44): **[35]**

Three bolder brethren neuer were yborne,
Borne of one mother in one happie mold,
Borne at one burden in one happie morne,
Thrise happie mother, and thrise happie morne,
That bore three such, three such not to be fond;
Her name was *Agape* whose children werne
All three as one, the first hight *Priamond*,
The second *Dyamond*, the youngest *Triamond*. (4.2.41)

All four names are Greek.⁸ Moreover the reader is further told that a worried Agape travelled to the mythical “house” of the three Fates in order to learn of, and attempt to change, her sons’ future fortunes:

Therefore desirous th'end of all their dayes
To know, and them t'enlarge with long extent,
By wondrous skill, and many hidden wayes,
To the three fatall sisters house she went.
Farre vnder ground from tract of liuing went,
Downe in the bottome of the deepe *Abyssse*,
Where *Demogorgon* in dull darknesse pent,
Farre from the view of Gods and heauens blis,
The hideous *Chaos* keepes, their dreadfull dwelling is. (4.2.47)

Once in the presence of the Fates, Agape is denied her request regarding the lengthening of her sons' lives. However, one boon she asks is granted her:

Then since (quoth she) the terme of each mans life
For naught may lessened nor enlarged bee,
Graunt this, that when ye shred with fatall knife
His line, which is the eldest of the three,
Which is of them the shortest, as I see,
Eftsoones his life may passe into the next;
And when the next shall likewise ended bee,
That both their liues may likewise be annext
Vnto the third, that his may so be trebly wext. (4.2.52)

Of course, as Agape notices by the length of her sons' life-lines, and as the names imply, Spenser makes sure that the first two brothers die in numerical order. Triamond, the last brother, does not die in this episode, but is reconciled with Cambell, the slayer (in fair tournament) of both his brothers.

The method by which Priamond's strength is transmitted to Diamond when he is dispatched by Cambell is important: **[36]**

His wearie ghost assoyld from fleshly band,
Did not as others wont, directly fly
Vnto her rest in Plutoes griesly land,
Ne into ayre did vanish presently
Ne chaunged was into a starre in sky:
But through traduction was eftsoones deriued,
Like as his mother prayd the Destinie,
Into his other brethren, that suruiued,
In whom he liu'd anew, of former life deprived. (4.3.13)

As Spenser gives the brothers numerical names and describes the strength imparted after each death in terms of a ghost, it is easy to see that for him the word *Diamond* may have meant two-strengths.⁹ This double-strength

meaning is further supported by Spenser's description of the three brothers' individual strengths:

Stout *Priamond*, but not so strong to strike,
Strong *Diamond*, but not so stout a knight,
But *Triamond* was stout and strong alike. (4.2.42)

Thus it appears that Spenser may have supplied MacDonald with the name Diamond as well as the useful meanings for that name “two-strengths” and “twice strong.” MacDonald appears to apply these particular meanings to both the horse and the boy. There is at least one instance where the dual nature of Old Diamond is made apparent. Near the beginning of the story, North Wind assigns a negative meaning to the name Diamond, to which young Diamond quickly and forcefully responds: “‘Diamond is a useless thing rather,’ said the voice. ‘That’s not true. Diamond is very nice—as big as two—and so quiet all night!’” (9). North Wind does not then ask the crucial question “As big as two what?” Had she done so, MacDonald—through young Diamond—might have been obliged to divulge that “Diamond” is as big as two characters or two worlds.

Where MacDonald uses aspects of Spenser's tale of these three brothers in chapter 20 of *Phantastes*¹⁰ he begins with an epigraph taken from *The Faerie Queen* (1.5.1). In the scene where Anodos meets his two unnamed “knightly brothers,” there are references to their respective “strengths.” Anodos is the least strong, while the younger of the two brothers is not as strong as the elder. Both of these brothers die and appear to impart their strength and “spirits” to their weaker brother. This can be surmised by considering that Anodos is the only survivor of the fight against the giants, he appears to defeat his opponent only after his two brothers die, and he suffers some confusion regarding his own and his brothers' identity after “his” victory. One of the most apparent aspects of his self-identity confusion appears in chapter 22: **[37]**

I felt a wonderful elevation of spirits, and began to reflect on my past life, and especially on my combat with the giants, with such satisfaction, that I had actually to remind myself, that I had only killed one of them; and that, but for the brothers, I should never have had the idea of attacking them, not to mention the smallest power of standing to it. (278)

It seems that Anodos is speaking for all three brothers' martial deeds, and his spirit may have indeed been “elevated” by his brethren's spirits and power—which he “through traduction . . . deriued.”¹¹

Having analysed the “two-world” and “twice-strong” meanings of the name “Diamond” we can proceed to consider a third possibility. The prefix “dia-” means “two” or “twice,” and “through” and “apart,” while “mond” means (among other things) “world,” “strength/power” or a “mound.” So another set of reasonable possibilities would have the words “through” and “apart” apply to both “world” and “strength/power.”

The first of these possibilities has “Diamond” mean “through (the) world” and “through strength/power.” Both may describe Diamond’s role as a type of bridge linking all of the worlds thus far mentioned. Greville MacDonald—in the oblique fashion he seems to have reserved for matters he thought particularly important—alludes to the significance of bridge symbolism for his father, quoting from *Annals of a Quiet Neighbourhood* (9).

All sorts of bridges have been from very infancy a delight to me. For I am one of those who never get rid of their infantile predilections, and to have once enjoyed making a mud bridge, was to enjoy all bridges for ever”—a remark that holds one clue to my father’s thoughts and imagery: the child was father to the man. (154-55)

As well, MacDonald may mean to suggest that it is through strength/power that both Diamonds can live the virtuous lives befitting a boy and a horse, and boy Diamond can die a courageous death.

The other meaningful possibility, “apart-world” or “world apart,” may mean that almost every image in the book is a world apart from its other-world counterpart: the Kent countryside as compared with urban London, Diamond (whom people believe has “a tile loose”) as compared with down-to-earth Nanny, and so on.

The last meaning of “Diamond” to consider comes directly from the Greek, which is not surprising in view of the many references to things Greek in this and other books by MacDonald.¹² In Liddell & Scott’s *Greek-English Lexicon* we have: “Διαμονη, ης, η, continuance in life.” Other lexicons add the meanings: perseverance; continuation; conservation-duration;¹³ perpetuity. All these definitions of the stem Διαμον- apply to both Diamonds in MacDonald’s story, but they are particularly evident with regard to the meaning of death for **[38]** young Diamond—one of the major themes of the book. MacDonald ends his story with all of the ancient meanings given above either expressed or implied. Death for Diamond will not be a final ending but a transfer from the finite to the infinite, from the temporal to the perpetual. He will have “continuance in life”—however different this new life will be from

his Earthly one.¹⁴

This change from the old home to the new home is very marked when Diamond and North Wind speak for the last time in this world. It is Diamond who first puts his death in terms of a continuance of life in a new home:

“Do take me home.”

“Have you had enough of your old home already?”

“Yes, more than enough. It isn’t a home at all now.”

“I thought that would be it,” said North Wind ‘It is time for you to go home.’”

So saying, North Wind lifted Diamond and bore him away.
(374)

In case the reader does not ascertain the connection of this with Diamond leaving his earthly home for a better one, the narrator ends the book with his own understanding of Diamond’s continued existence: “I saw at once how it was. They thought he was dead. I knew that he had gone to the back of the north wind” (378).

Throughout the story there are constant reminders of Diamond’s illness and proximity to death while he is in the company of North Wind. His repeated excursions with her—particularly his near-death experience while visiting the land at her back—partially prepare the reader for his ultimate “odyssey” with her at the end of the book. He is not the only hero to travel to the Greek land of death with the aid of North Wind. In Book 10 of *The Odyssey*, Circe gives the following directions to the “groves of Persephone” and the “home of Hades”:

“Son of Laertes and seed of Zeus, resourceful Odysseus,

Let no need for a guide on your ship trouble you; only

Set up your mast pole and spread the white sails upon it,

And sit still, and let the blast of the North Wind carry you.

But when you have crossed with your ship the stream of the
Ocean, you will

Find there a thickly wooded shore, and the groves of
Persephone,

And tall black poplars growing, and fruit-perishing willows;

Then beach your ship on the shore of the deep-eddying Ocean

And yourself go forward into the mouldering home of Hades.”

(165)

It can be seen once again that MacDonald is well versed in Greek

mythology and its conceptions of the topography of the “world,” particularly as these relate to the North Wind aiding those heading towards “Hades.” This knowledge enabled him to provide an apt “guide” for Diamond—the same guide as Homer provides for Odysseus—when the boy twice makes his journey to the land of [39] death. Hence Diamond’s last journey to the back of the North Wind is likely informed not only by the Greek language but by Greek mythology—both topics of great interest for MacDonald.

In this paper I have attempted to provide a set of relevant meanings for the names Cosmo, Cosmo Cupples and Diamond. In doing so I have tried to show an aspect of MacDonald’s linguistic style and analysed his use of the “two worlds” theme in four of his books. Cosmo in *Phantastes*, Cosmo Cupples in *Alec Forbes* and the Cosmos, father and son, in *Castle Warlock* are incremental steps in MacDonald’s connotative use of names meaning “two worlds.” Diamond appears to be his most complex achievement in this stead. “Diamond” has many more semantic possibilities than “Cosmo,” as both parts which make up the word have several different meanings in more than one language. This progression in MacDonald’s use of the connotative “meaning” of names may also point to a linguistic and creative evolution of his thought and a type of maturing of his genius. All of the different meanings add a great deal to our understanding of the dual nature of the four books. MacDonald’s genius is apparent in his insertion and exploitation of each of the “dual” meanings in his stories. His status as a writer may further be appreciated by considering how he ingeniously hid a world of meanings in the world we usually inhabit—our common, everyday world of language and literature.

Notes

1. Greville writes of the “best-seller” *At the Back of the North Wind* that “its secret . . . lies in its two-world consciousness” (361).
2. *At the Back of the North Wind* and *Castle Warlock* are further linked by the association of horses with diamonds. But in the later book these horses and diamonds are not associated with characters’ names, so they are not considered in the present study.
3. The passage borrows heavily from I Cor. 13, and Paul’s letter was originally written in Greek. MacDonald’s close friend John Ruskin certainly believed the passage to refer to the Greek language when he borrowed its imagery for *The Queen of the Air* (1.7). For evidence of the large Greek component in *Phantastes* see my “Chthonic Aspects of *Phantastes*.”
4. For an account of the centrality of chapter 13 and the Cosmo story for *Phantastes*

see Roderick McGillis, "The Community of the Centre." For the multi-world aspects of both included stories in *Phantastes* see Adrian Gunther.

5. For the "poetic" connections between Diamond and Cosmo Cupples see McGillis, "Language and Secret Knowledge."

6. For a more complete analysis of the two-world nature of *At the Back of the North Wind* see my "The Two-World Consciousness of North Wind." [40]

7. With the meaning of "-mond" we can search for the meaning of another important character's name in the book, Mr Raymond. Two of the many meanings attached to the word "ray" appear helpful in this context—"light" and "order." McGillis, in "Language and Secret Knowledge" mentions that Mr. Raymond "lights the world with the music of language" (147) but he neither expands this "riddle" nor notes any connection with the "-mond" in "Diamond."

8. The spelling "Dyamond" seems unique to this verse, elsewhere Spenser has "Diamond."

9. The division of a ghost into two or three parts may have posed too much of a theological/logical problem for Spenser. He writes of the "ghost" entering "into his other brethren that suruiued." But he does not mention the time nor method involved in this switch and he continues to call the supposedly split ghost a unified "he." Thus it appears that Priamond's ghost did in the end enter "into his other brethren that suraiued," but did so without the splitting up of any ghosts because it first entered only into Diamond. Not until after Diamond died did both Priamond's and Diamond's ghosts enter Triamond.

10. See my "Chthonic Aspects of *Phantastes*," 38-39.

11. For biographical accounts of the life and death of George MacDonald's two beloved brothers see *George MacDonald and his Wife*, 160-76 and 291-92. Richard Reis (90) was the first person to make the connection between the brother's deaths and the fight against the giants in *Phantastes*.

12. In addition to the references already given, see the accounts by Nancy Willard and Nancy-Lou Patterson of MacDonald's use of Greek mythological material in his children's books.

13. When MacDonald refers to Dante in *At the Back of the North Wind* he uses his full name Durante and comments on the longevity of his writings. Diamond, as the hardest substance known, is also long-lasting. MacDonald may also be playing with the idea that Dante is a shortened version of *Diamante*, an Italian Diamond.

14. The owner of the stables is Mr Stonecrop. The herb Stonecrop was used to treat tuberculosis, which is likely what kills Diamond. It is popularly known as Live Long or Life Everlasting. C.f. Grieve, 771-74. [41]

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