

# NOVEL STUDY AND TEACHER'S GUIDE FOR Viking Quest

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## CLASSROOM USES

*Viking Quest* is a historical novel for young adults, set in the early eleventh century on the wild east coast of what we now call Newfoundland. The book is well suited to discussions in language arts, social studies, visual arts, music, writing, and life skills. The following section outlines some ideas about how to apply the book to these particular areas of curriculum.

## LANGUAGE ARTS

Many terms in the book are unique to the historical setting or the cultural background of the Vikings. The following glossary of words from *Viking Quest* may be unfamiliar to students.

**Vinland**—Norse name for the area of North America where Vikings landed, p. 1  
**skald**—a medieval Scandinavian poet, p. 1  
**mead**—an alcoholic beverage made from fermented honey and water, p. 1  
**taciturn**—untalkative, p. 2  
**ungainly**—clumsy, p. 2  
**Norse**—the people of ancient Scandinavia, p. 3  
**fjord** (or **fiord**)—a long, narrow bay of the sea between high banks or cliffs, p. 4  
**shambling**—walking in an awkward, lazy manner, p. 5  
**tamarack**—a small or medium-size larch tree, p. 6  
**portents**—prophetic signs of something important, p. 6

**runes**—alphabet-like characters believed to be magical, often carved on stones, p. 8

**escarpment**—a steep, eroded slope separating two level areas of differing heights, p. 10

**beleaguered**—tormented, p. 13

**smithy**—a hearth where metals are heated or wrought, p. 16

**spectre**—a haunting or disturbing image, p. 17

**thralldom**—enslavement or bondage, p. 18

**troglodytes**—prehistoric people who lived in caves and holes, p. 22

**berserk**—wild or frenzied, p. 26

**jerkin**—a collarless and sleeveless jacket, p. 26

**berserker**—a Norse warrior who fought with a wild bear-like frenzy, p. 28

**recumbent**—resting, p. 29

**knarr**—a Viking cargo and trading ship, p. 33

**gimlet**—to have a sharp or piercing glance, p. 37

**umber**—an earth-brown colour, p. 40

**reconnoitre**—to make a preliminary inspection, p. 41

**sojourn**—a brief period of residence, p. 42

**Valhalla**—the mythical hall in which Odin, the Norse god of wisdom and war, received the souls of slain heroes, p. 46

**scabbard**—a sheath for a dagger or sword, p. 48

**sluicing**—water flowing in a controlled manner, p. 52

**Byzantium**—an ancient city located on the site of present-day Istanbul, Turkey, p. 52

**fetch**—a ghost or apparition, p. 53

**bastion**—something that acts as a stronghold, p. 60

**brazier**—a pan for holding burning coals or charcoal, p. 66

**kirtle**—a man's knee-length tunic, p. 66

**defile**—a narrow pass restricting lateral movement, p. 70

**shaman**—a medicine man, p. 71

**tumuli**—grave-like mounds of earth, p. 75  
**lintels**—horizontal beams across a passageway that carry the weight above, p. 76  
**sepulchre**—a burial vault, p. 76  
**soughed**—softly murmured or whistled, p. 80  
**portage**—the carrying of boats overland between two waterways, p. 81  
**pyre**—a pile of wood on which a dead body is burned, p. 88  
**vehemence**—forceful or intense in emotion or conviction, p. 94  
**leman**—a sweetheart or mistress, p. 98  
**melee**—a violent free-for-all fight, p. 105  
**lapstraked**—built with overlapping boards, p. 108

Students could also keep their own list, as other words may be unfamiliar, as well.

The book presents many opportunities for writing exercises; some suggestions are included in the activities section of this guide.

## SCIENCE

It should be noted that eleventh-century Newfoundland did not have all of the flora and fauna characteristic of the island today. Newfoundland today resembles the rest of northeastern Canada, but at the time of the story, many animals that residents of eastern Canada take for granted, such as squirrels, frogs, skunks, moose, et cetera, were not found there. These differences have been mostly ignored in this novel, but a comparison of then and now would nevertheless be appropriate in the context of a classroom ecological study.

## VISUAL ARTS, MUSIC, DRAMA

Music is a key element of this book because it seems to evoke an understanding between two groups or cultures that have no other oral means of communicating. Discussions could surround music as a language, or the ways that music represents emotions or sentiments.

The Viking ships, clothing, and camp as well as those of the Beothuk present many opportunities for drawing, painting, or three-dimensional re-creations.

## SOCIAL STUDIES

The book is set in a fascinating period, but one students usually know little about. Activities could focus on the geographical and political boundaries that existed in the eleventh century and how they have changed since then. Studies of Norse culture and Viking voyages are also appropriate ways to extend the subject matter of *Viking Quest* into the classroom.

## LIFE SKILLS

*Viking Quest* is, on one level, a book about misunderstanding, conflict, and the irrational violence that results from a failure of communication. It depicts the Vikings as a very self-enclosed and self-referential group whose belief systems are sorely tested by their encounter with a race previously unknown to them. Class discussions about xenophobia (fear or contempt for strangers or foreign peoples), violence, or cross-cultural communications are a good way to address the life skills necessary to prevent conflict between individuals and groups of people. The novel suggests that rationality and good feelings can overcome narrowness and prejudice.

## SETTING THE SCENE

The novel is set in eleventh-century Newfoundland in the area of Trinity Bay, about thirty miles (48.3 kilometres) west of present-day St. John's, between the Bay de Verde and Bonavista Peninsula. At the southernmost reaches of Trinity Bay, where it nestles into the land, is Tickle Cove, which is the specific setting of the book. I decided to set the book there after reading Farley Mowat's *Westviking*. In that book, Mowat argues controversially for Tickle Cove as the site of the original "Vinland" discovered by Leif Eriksson. It should be noted, however, that I have taken only the general outlines of the real geographical scene. I wanted a setting with trees and forest at hand, not only bare rock, so I did not use Newfoundland's L'Anse aux Meadows (located on the northern tip of Newfoundland's Great Northern Peninsula), which is the authentic and proven site of Viking settlement in Canada. There is additional justification for my choice, since L'Anse aux Meadows is now thought to have been a way station for other Viking settlements in the New World. At the same time, any resemblance between my Tickle Cove and the real, present-day Tickle Cove is purely coincidental!

In the early eleventh century, the first millennium C.E. had just passed with some of the same (or perhaps a few more) of the millennial fears we witnessed with the coming of the year 2000. It was a particularly meaningful time for the Norse peoples, who are of Scandinavian descent, in that Christianity was just coming to the North and beginning the process of changing the culture forever. Since the beginning of the ninth century, the Norse peoples had raided throughout Europe, gradually extending their range until they reached the heart of Russia, the great city of Constantinople, Iceland, Greenland, and the shores of North America. During the period in which *Viking Quest* is set, the Viking world had reached its peak and was about to collapse inward. Unlike the later conquests of Napoleon and Hitler, the Viking expansion had proceeded with no master plan, merely under the pressure of economic need. The Viking raiders, who came from Norway, Sweden, and Denmark, established separate kingdoms (and sometimes merely footholds) all over the map, but there was no coherent Viking Empire. Gradually their bridgeheads were overcome, and they were driven out or assimilated by the local populations. In Normandy, for example, they mingled with the original Celtic inhabitants to create the modern Norman culture. In Iceland a strong and separate Viking-based culture developed. In North America they couldn't hold their own against the Native tribes, who had the advantages of numbers, experience with the wilderness, and even weaponry. (The Natives of the North American East Coast had catapult-like hand weapons that confounded and terrified the Vikings, who had never encountered this sort of device before.)

In their incursions into North America (the only one documented so far is at L'Anse aux Meadows), the Vikings encountered three groups: the pre-Dorset Natives, or Tor-nit, who figure in the sequel to *Viking Quest*, the Dorset People (ancestors of the modern Inuit) and the Beothuk. Scholars don't agree on the exact dates or specific places where the Vikings encountered these groups because the Viking sagas, the sources of much of our information about the Norse raiders, aren't very specific in their descriptions of the Natives. Some details emerge, but these are often contradictory or lead to contradictory conclusions. The sagas describe interactions with *skraelings* ("screechers"—as the Vikings contemptuously named them) and include descriptions of Natives who painted their faces with red ochre. It is believed that these descrip-

tions are of Beothuk tribes, aboriginals of the island of Newfoundland. *Viking Quest*, therefore seeks to evoke what little is known of the Beothuks. Tragically the tribe was eventually exterminated by later European settlers. In *Viking Quest*, I have attempted to reflect what was probably the relatively nonaggressive stance of the Beothuks, and to suggest accurately something of their customs and habitat. For example, when Rigg and Tyrkir come upon the village, they encounter Beothuk hunters and fishermen who have probably spent the summer near the shore. As the winter comes on, they likely will retreat inland. The Beothuk were believed to be semi-nomadic hunter/gatherers, moving with the caribou herds and along the riverbanks, following the food. This lifestyle meant that they were adept travellers, both on water and through dense forests. The strange bark canoe that Rigg steals to save Tyrkir was—as far as we know—a common Beothuk design, though not exactly similar to the famous canoes we have inherited from the Algonquin nation. The lightweight birchbark construction created boats that were fast and light enough to portage. The peaked front and back along with the high, curved sides helped to stabilize the craft in open seas. The magic circle disturbed by Rigg was meant to ward off the strangers, who would have seemed alarming and threatening, especially if they appeared out of nowhere on the shores frequented by the tribe.

The tragedy of the Viking violence is that it prefigures the attitude of the white settlers who would later permanently occupy the land. At the time of European contact in the sixteenth century, the Beothuk population was believed to be around one thousand. They were a mysterious tribe, as they attempted to avoid contact with the European strangers. The last Beothuk died in the early nineteenth century after several hundred years of genocide practised by the nominally Christian settlers.

The largest irony in the situation, perhaps, is that among all the Native tribes of North America, the Beothuk, in many respects, are thought to have most closely resembled the invaders in physical stature and appearance. However, because they painted their faces with red ochre, they immediately gave rise to the notion of the "Red Indian," which has persisted as a stereotype almost to the present day.

The Vikings who landed in North America came from both Greenland and Iceland, relatively barren landscapes, and were not at home in heavily forested country. This fact makes it unlikely that they would have landed, as Farley Mowat suggests, at Tickle Cove. Still, the possibility is intriguing. Of course, wherever they landed, it is almost certain that Leif Eriksson and his men spent only one winter in camp (the winter of 995–996 C.E., according to Farley Mowat, but these dates are very controversial). My idea of Leif’s leaving the men behind to camp for another winter is purely speculative, as is my idea that he had a grown son and an Irish wife. Leif did return to Greenland, and eventually to Norway, around the year 1000, and he seems to have been instrumental in bringing Christianity back to Greenland. Some years later Leif’s father, Eric the Red, made an abortive attempt to reach Vinland. He was driven back by bad weather and near shipwreck. A few expeditions followed, from both Greenland and Iceland, but they ended in internecine strife and murder, and by about 1025, the voyages seemed to stop.

It is my assumption that other peoples, probably from North Africa or Europe, visited North America even before the Vikings. Whether they settled here is another, and more controversial, matter. The theories of Barry Fell, a great epigrapher (inscription reader) and the author of *America B.C.*, come into play here. Fell, at first widely ridiculed, seems to have gathered more adherents in recent years.

## MAIN CHARACTERS

### • RIGG LEIFSSON

Rigg, as he is referred to throughout *Viking Quest*, is the fifteen-year-old son of Leif Eriksson. He is a sensitive and sometimes dreamy youth, but has all the skills of a young Viking rover. He is intelligent, tolerant, perceptive, and gifted with curiosity—traits that enable him to rise above his conditioning to perceive the Beothuk for who they are.

### • FIANNA

Fianna is an Irishwoman, originally a slave or thrall, like Tyrkir, but now free. She is Leif’s partner and the mother of his child, and as a result, she has great status among the Vikings. She is also a stalwart and intelligent person, sharp-tongued, quick, energetic, and proud of her Irish origins.

### • TYRKIR

Tyrkir is an old man who was once Leif’s caregiver and tutor, who has since travelled the world with Leif and his countrymen. Originally from the Teutonic heart of Europe, he was made a slave, or thrall, by the Vikings, but has long since acquired the status of a wise and trusted counsellor. His skill at reading the runes only adds to his power. Tyrkir is actually mentioned in the sagas as the person who, on the famous first voyage to America, brought the grapes to Leif, who then promptly christened the newly discovered country “Vinland.”

### • LEIF ERIKSSON

Although Leif only appears briefly in the prologue, he is a prominent figure in the story because of the respect that certain characters command due to their relationship with the Viking leader. Rigg’s quest to find Leif is one of the main elements of the sequel to *Viking Quest*.

### • IVAR

Chosen by Leif to command the settlement in Leif’s absence, Ivar is a brave fighter and a “berserker,” with the power to go into a frenzy, disregarding pain and danger in battle. Many of the Vikings believe that he possesses the ability to change shape into that of an animal during battle. Few warriors can stand up to a berserker such as Ivar. His problem in the novel is that in Vinland, he is “a fish out of water.” On a battlefield he would be an asset; as the leader of a group surrounded by the threatening unknown, he is less than satisfactory. The paradox is that although he is a brave fighter, Ivar’s problem is fear.

### • ROLF

Rolf is the Viking navigator and is responsible for repairing the *knarr*. He has a soft spot for Fianna and is often the voice of reason around the camp.

## PLOT OUTLINE

### *Prologue*

Leif Eriksson has sailed back to Europe, leaving a small party of Vikings, including his wife, Fianna, and his son, Rigg, in a settlement on the coast of Newfoundland—a land that Leif had named Vinland. Rigg is a dreamer who has a sense of the mysteries to be discovered in the new world.

## *Chapter 1: The Thing in the Forest*

Rigg neglects his guard duty and wanders into the forest. He follows a deer to an inland plateau, catches sight of a terrifying figure, and returns to the Viking camp to sound the alarm.

## *Chapter 2: The Beleaguered Camp*

Rigg reports he has seen a red-faced demon in the forest. However, Ivar believes that Rigg has actually imagined what he claims to have seen. Ivar then dismisses the boy from his guard post.

## *Chapter 3: Casting the Runes*

Rigg consults the runes with Tyrkir and draws the rune, *Hagalaz*, indicating that a major disruption is about to upset the Viking camp. Drums are heard from the hills surrounding the camp, which puts the Vikings into a state of panic.

## *Chapter 4: An Evil Beginning*

Tyrkir warns that no one in the Viking camp should listen too closely to the mysterious drumming that sounds from the forest, as it may have enchanting powers. Ivar decides to take a small group into the forest to hunt down the source of the ominous drumming, but on their way from the camp, the Vikings find that Helgi, the watchman, is dead. However, there are no signs of violence on his body.

## *Chapter 5: The Broken Circle*

Ivar is obviously terrified by these events, but he tries to hide his fear. Tyrkir suggests that he and Rigg should go into the woods alone to attempt to solve the mysteries of the red-faced demon that Rigg saw, the strange drumming, and the death of Helgi. Ivar agrees but says the Vikings will sail if the two do not return within five days. Tyrkir and Rigg reach the plateau where Rigg saw the mysterious figure. They then find a carefully arranged circle of bones. This leads Tyrkir to the conclusion that the “demon” that Rigg saw is most likely a human who lives in the woods. Rigg then falls and disturbs the circle of bones.

## *Chapter 6: Dark and Nameless Paths*

Tyrkir and Rigg find footprints, and Rigg uses his skills to follow them. Tyrkir is now convinced there is a civilization of human beings in the woods. The next day they find crude drawings on a stone as they continue to follow the path. Rigg then falls into a pit trap and is knocked unconscious.

## *Chapter 7: The Huts by the River*

Rigg regains consciousness, though he has been injured from his fall. With difficulty he climbs up the wall of the pit and then successfully escapes. He then finds some tracks and follows them to the village of the red men. He sees that Tyrkir is being held captive there.

## *Chapter 8: The Night Vigil*

During the night, Rigg follows a young Native boy who goes into the woods to meditate. He sits cross-legged and chants in a language Rigg cannot understand. Other Natives appear who taunt the Native boy, attempting to disrupt his chanting, though he does not respond to them. Rigg watches in amazement.

## *Chapter 9: The Adversaries*

From his cave Rigg listens to the chanting of the Native boy and silently moves his own lips as though imitating the song. Rigg then leaves his hiding place and walks to where the boy is seated. The boy stands and the two of them stare at each other for a moment. Rigg notices how similar the boy is to himself. The two of them then wrestle, though they are evenly matched and neither is able to prevail. The boy then sits back on the ground and continues his chanting. Rigg is convinced that the wrestling match with the boy took place somewhere between dream and reality. Rigg now remembers that he must rescue Tyrkir, so he decides how he will accomplish this feat. He also remembers that the Vikings are now set to sail in two days.

## *Chapter 10: Fire and Water*

Rigg crawls from his hiding place and steals two canoes, one of which he fills with dry brush, sticks, and leaves. He then sets the canoe on fire to distract the Natives. Rigg enters the camp, screaming, “Greek fire!” in order to locate

Tyrkir. Some of the Natives attempt to stop Rigg, but most stand by and watch their canoe burn. Rigg locates the rune master who was sleeping, and the two Vikings slip away in the canoe that Rigg stole.

### *Chapter 11: Ancient Stones*

Rigg and Tyrkir flee down a great river. They observe a myriad of migrating geese, the calls of which are one of the strangest sounds Rigg has ever heard. The sight of the geese leads Rigg to feel privileged by his recent encounters, and he now no longer feels himself a stranger in this land. Rigg and Tyrkir then discover the ruins of a settlement that seems ancient, imposing, and mysterious, testifying to the long occupancy of this new land.

### *Chapter 12: Messages from Past and Present*

Rigg and Tyrkir examine the carvings associated with the ruins. Tyrkir suggests the ruins are the remains of an ancient temple. He does not know if these ruins were built by the ancestors of the Natives they encountered, or by others who had long ago visited the land. However, Tyrkir is now convinced that the Natives are humans who are no different from the Vikings, or countless other cultures he has encountered in his travels. They paddle to the sea, knowing the Natives are pursuing them. Rigg decides that he wishes to devote his life to the pursuit of knowledge, and to then share that knowledge with his fellow Vikings. The two Vikings see three large puffs of smoke floating into the sky. Tyrkir knows this is not the normal smoke of a fire and fears it is a signal from one group of Natives to another. As they approach the Viking camp, they see Native sentries on the hills watching them. In the distance they also see Helgi's funeral boat floating in the bay. They have reached the Viking encampment.

### *Chapter 13: The Shape Shifter*

Rigg wakes after a frenzied sleep and eats the meal prepared by his mother. He learns that the Vikings are more restless than ever, and that Ivar was willing to sail without Rigg and Tyrkir. Fianna understands that it would be beneficial for the Vikings to trade with the Natives. However, Rolf, the navigator, knows that Ivar and the rest of the Vikings will not risk contact with the Natives, as there is no way to know what their true intentions are. There is a strange sound in the distance. It is Ivar prowling the hills

as a berserker. Rigg realizes he has more kinship with the Native boy with whom he wrestled than with his own leader.

### *Chapter 14: The Skraelings*

Rigg tells Ivar about what happened to him and Tyrkir in the woods, but Ivar refuses to believe that the Natives are, in fact, human and unassertive in nature. The alarm is sounded when the Natives appear at the Viking camp. All the Vikings are tense as they appear to be outnumbered by several hundreds. They arm themselves, preparing for battle. Tyrkir outfits himself in an elaborate red gown. Rigg again notices how similar the Vikings and the Natives are in appearance and dress. The red-painted Natives chant eerily, and the Vikings disparage them as savages.

### *Chapter 15: Catastrophe*

Trade begins between the Vikings and the Natives. Although there is no verbal communication between the two groups, the contact is friendly and gentle. Rigg catches a glimpse of the Native boy whom he sees as his double. A Native approaches Ivar, and the warrior goes berserk and cuts the man's head off. A ferocious battle ensues. Ivar and Thrand are killed, along with several Natives. The Natives withdraw, and the Vikings make plans to depart. Rigg weeps at the unnecessary slaughter.

### *Chapter 16: The Lost Land*

The Vikings drag the thirteen fallen Natives up a slope away from the camp and leave them there. They also place the bodies of Ivar and Thrand on small rafts and set them out to sea. The bodies of the fallen Natives disappear silently during the night. It is agreed that the Vikings should all sleep on the ship so that they may leave quickly if necessary. That night the Viking booth is set on fire. Everyone expects the Natives to attack. The Vikings complete their ship and prepare to sail away. Rigg, who blames himself for their failure, is consoled by Fianna. She leaves her spindle whorl buried on the beach as a token of a peaceful return. The Vikings sail away while pursued for a short while by a group of Native canoes. Rigg gets one last look at his double, the Native boy, as they sail away from Vinland.

# ACTIVITIES

## LANGUAGE ARTS

### *Comprehension*

- Have the students use a reading log to record their thoughts or questions as they progress through the book.
- Assign the questions provided with this guide for students to answer as they read the book.

### *Writing*

*Viking Quest* is written simply and straightforwardly, and the narrative has a consistent forward pull, yet the atmosphere of an alien landscape is strongly evoked. There are also allusions to persons and events that do not figure in the novel directly.

- Ask the students to rewrite parts of the book using the actual setting of the first Viking encampment in North America at L'Anse aux Meadows (which is very different from the location chosen for this novel). How might an encounter between the Beothuk and the Vikings have been different in this setting?
- Students could also extend the range of the book in their writing exercises. For example, they might write a brief composition describing Rigg's return to Greenland and his meeting with his father, Leif Eriksson. There are strong hints about Leif's character in the story, and these could be used in such a composition.
- Students might be asked to describe Ivar as a berserk warrior in a context that is not so reprehensible. Since Ivar has the loyalty and respect of the Viking warriors, he must have more qualities than he actually exhibits in this novel, in which he is seen to be alienated and fearful.
- Students might be assigned the job of tracing the breakdown of communication between the Beothuk and the Vikings. They could rewrite the confrontational scene in chapters 14 and 15, showing how it might have ended without the outbreak of violence, if only the dialogue had been more open.

- Essays might be centred on comparisons between the Vikings and other warrior groups or subgroups, for example, the Japanese samurai, the Roman Praetorian Guard, or even the Hells Angels!

- More advanced students could be asked to read one of the shorter Norse discovery sagas and to compare the storytelling found there with the modern fictional narrative style.

- Students could be asked to read one of the shorter sagas dealing with the Viking voyages to North America, and to use it as a basis for writing a brief saga with Rigg as the hero.

- More advanced students might be assigned some readings in Farley Mowat's *Westviking* and be asked to summarize some of his controversial ideas, and to explain, by contrast, what the majority of experts think. For example, I have used Trinity Bay as the setting for *Viking Quest*, based on Mowat, simply because I found it a more dramatic location than L'Anse aux Meadows. The novel could not have been the same had I set it in the bare landscape of L'Anse aux Meadows.

- A good assignment would involve students creating a story recounting some part of the book from the Beothuk point of view. For instance, Rigg's rescue of Tyrkir and subsequent escape would be interesting from the Beothuk perspective.

### *Vocabulary*

- Have the students define the words on the vocabulary list as they come across them in the book. Definitions can then be checked in a dictionary.
- After the words are defined, students should be able to complete the *Viking Quest* crossword puzzle as well as the sentence and paragraph construction exercises.
- As a class or in groups, identify English words that we borrow from the Native peoples of North America. List them along with their Native meanings. Proper place names, for example—Toronto, Quebec, Ottawa, Ontario, Saskatchewan, or Kamloops—may be included.
- The following words all refer to means of communication used by either the Vikings or the Native peoples. List

the words on a blackboard and have the class tell how each worked and in what situation it would be appropriate to use it: Viking horn, drums, smoke signals, bird whistles, and berserk screams.

- Here are some Viking and non-Viking terms for supernatural or spooky beings. Ask the students to look up and define each: a fetch, a revenant, a ghoul, a spectre, a troll, a poltergeist, a zombie, a werewolf, and a goblin.

## SOCIAL STUDIES

It would be useful to have a classroom map prepared, showing the various kingdoms and territories mentioned in the book, including Europe, Greenland, Iceland, and eastern Canada.

- Assign research projects on Norse society, including customs, laws, domestic relations, and myth or religious beliefs. The latter are especially interesting, since the Vikings were in the process of turning from paganism to Christianity, and it was, in fact, the Viking belief systems and social experience that made such tragedies, as the book depicts, a real possibility whenever unfamiliar peoples were encountered.

- Often we learn about people who lived before our time through the discovery of things they left behind. The archaeological excavations at L'Anse aux Meadows unearthed iron boat rivets, a ringed pin, a spindle whorl, a whetstone, and a bone pin. Form the students into groups and ask them to research a little bit about what these objects were used for, and then present to the class some of the things we know about the Vikings from the items discovered.

- Students should be aware of the economic background of the Viking voyages and could be asked to identify the various “treasures” (natural products) that the Vikings carried away from North America.

- Women had, in many ways, a significant status in Viking society. Assign research projects connected with the roles and influence of Viking women.

- Drawing maps or making clothing often interests students. Maps charting the Viking expansion and settlements would make an excellent introduction to medieval Europe, and they can be decorated ornately and artistically.

- Rigg and Tyrkir discover signs of a European or North African occupancy of Newfoundland—this is part of the “great mystery” that Rigg at first dreams of. Senior students might be set the task of reporting on the controversy surrounding the theories of Barry Fell, an uproar that says much about the “receptivity” of new ideas by the entrenched scientific establishment. Fell’s theories have recently been revived and taken much more seriously. Whatever the final verdict on his ideas, he was a serious and gifted investigator who raised important issues connected with the possible early contact between North African peoples and North American Natives

### *Runes*

In *Viking Quest*, Tyrkir uses a set of stones with markings on them in an attempt to understand more clearly what fate awaits the Viking encampment. The markings, Viking runes, were alphabet-like characters used for writing, fortune-telling, spell-casting, and protection. The alphabet was known as FUTHARK, an acronym derived from the sounds associated with the first six runes of the set.

Each character doubles as a phonetic sound and a mythical symbol. According to Norse mythology, Odin impaled himself on the World Tree to gain knowledge of the meaning of the runes (page 19 of the first and second printings states otherwise—but this is an error that will be corrected in a future printing). Due to this connection with their principal deity, the Vikings held the runes and those who understood them in high regard. In *Viking Quest*, it is the role of Tyrkir, the rune master, to interpret the meaning of the runes in relation to the situation at hand. It is difficult for modern scholars to decipher the meaning of runes left behind because the FUTHARK alphabet changed over time, slimming down to sixteen characters from an original twenty-four.

- Many cultures have used systems similar to the reading of runes to attempt to foretell the future, or to help gain a more complete understanding of events. Divide the class into small groups and assign a distinct culture to each group (for example, Greeks, Romans, Chinese, North American Natives or New Zealand Maoris). Have the groups research the divining techniques of these cultures, and compare them to the reading of runes. Particular attention should be given to understanding the origins of such methods, in what context they would have been used, and by whom.

- Using the rune key provided with this guide have the students create a name placard for their desk in FUTHARK. Students could also write messages in FUTHARK, which could then be translated by other students using the rune key.
- Using the rune key provided have students research at least one meaning associated with each runic character and fill in the meaning on the rune key. Students can then devise oracle techniques using the runes, enabling them to “tell fortunes.” They could create a deck of rune cards, or paint the runes onto stones, then have other students ask questions, blindly select runes, and interpret their meanings.

### *Shipbuilding*

Viking ships were unique compared to other European vessels at the time. The secret was in the construction. Long, thin planks were fastened to a single keel with iron nails, each plank being overlapped by the next. Floor boards were attached to the keel rather than to the hull, which helped to maintain flexibility.

- Although Viking ships are in general well-known, few students have any real notion of what they were like. A detailed model of a *knarr*, or trading ship, would be instructive. For example, students could research how much cargo the trading ships could carry, where the men slept, what animals were usually brought on board, and how the ships were steered and navigated.
- Students could also construct a model of the Beothuk birchbark canoes. A short assignment to accompany this task is to have the students list the benefits and drawbacks to this unique, lightweight design.

### *Visual Arts, Music, Drama*

- The powerfully realistic cover of the novel should inspire some students to attempt paintings or drawings of some of the other characters in the book.
- At the time of this writing, professional animators are working on an animated feature film based on *Viking Quest*. Students might want to speculate on how the story could be turned into an exciting animation. Students may also enjoy creating a live-action movie version of the story,

casting the characters with their favourite actors and writing a suitably modified “screen treatment” of the novel.

- Advanced Dungeons and Dragons has produced a Viking source book that is full of incentives to create games or game scripts, or to otherwise become immersed in Viking culture.

## LIFE SKILLS

The Vikings are by no means prepared, psychologically or socially, to handle their encounter with the Beothuk tribe. Because the Beothuks paint their faces red, the Vikings associate them with the demonic. This is not a specifically Christian association, although the Vikings—pagan though they remain—were familiar with the Christian teaching and would soon convert to it en masse. The colour red has old associations with fire, the underworld, the demonic or frightening, and blood, giving it a strongly aggressive and powerful connotation. (A red-faced person is usually an angry person.)

Rigg, the hero of the book, and his mentor, Tyrkir, are able to overcome the projections triggered by the colour red. While at first they share the irrational fears of their comrades, through experience, reason, and common sense, they gain a much truer picture of the situation.

Because Rigg and Tyrkir see the Beothuk up close and are able to modify their belief systems based on what they experience, they are able to overcome the shock of the first encounter. They understand that the Beothuk may well be aggressive and defend themselves; Rigg and Tyrkir expect hostility from strangers, but are perceptive enough to see that the Beothuk are relatively nonconfrontational. More to the point, the two Vikings are prepared to accept the tribe as fully human. When the term *skraelings* (which means “screechers” and implies nonhumanity, contempt, and impossibility of communication) is applied to the Natives by the other Vikings, Rigg and Tyrkir are genuinely shocked.

*Viking Quest* would therefore make an excellent text with which to address the problem of school and group violence. The book demonstrates some of the sources of violence, such as ignorance, over-reliance on “macho” values, fear of what is new, peer pressure, and refusal to perceive others accurately. Some of the ways in which the book can be used as a text to raise important issues concerning conflict are as follows:

- Ask students to compare the development of Rigg and Tyrkir's understanding of the Natives vis-à-vis that of the other Vikings, especially Ivar. Is it just experience that enables them to gain a better understanding of the Natives, or is it the openness of their minds and the flexibility of their perceptions?

- Students should also compare the Viking culture itself with what is known of the Beothuks. It is generally agreed that the Vikings produced a relatively violent culture (although this is sometimes overstated). There were, however, safeguards and controls, and the students should note these. They should be able to explain why the safeguards do not fully operate in the context of this story.

- A discussion could be started in which each student examines his or her cultural assumptions, especially about strangers and foreigners. How much do these need to be modified in view of Canada's multiracial and multicultural society?

- Is it possible to deviate from traditional notions of permissible aggression against others without giving up valued cultural affiliations? Historical racism and chauvinism often assert that to be a true member of the group, one must hate others who are different. Adolf Hitler, as is well-known, insisted that a true German must despise Jews. A true Southern gentleman of the American antebellum South was inclined to see African Americans as only half-human. Any deviation from this would have branded the Southerner as a traitor to his class and race. How can we make sure in today's Canada that pride in one's group does not cause us to demonize others?

- Teachers wishing to do so might introduce gender issues in the context of the book. *Viking Quest* shows a very "masculinized" warrior society (the sequel will introduce many more female characters). In this context Fianna functions as a singular feminine component of the story. She has no macho program to play out, and she finds it easy to associate with Rigg and Tyrkir's perception of the Natives. She buries the spindle whorl as an offering toward the next, and hopefully more peaceful and domesticating, visit of the Vikings.

- One of the tensions for young male readers may be that they, implicitly or via cultural conditioning, admire warriors such as the berserker Ivar. It could be important to

try to raise the issue of violence and the hero. Traditional heroes are dragon slayers, if not man slayers. Popular culture assumes that violence can be justified in the name of defeating evil, or when one has to defend oneself. A good discussion could be created on the question of "noble" violence. Does it have any place in our world?

## ILLUSTRATIONS/EXERCISES

1. Re-creation of a Norse hut at L'Anse aux Meadows
2. Medieval period spindle whorl
3. Viking tunic button
4. Ringed pin and stone lamp from the L'Anse aux Meadows archaeological site
5. The Viking runes
6. Reading log
7. Vocabulary list
8. Vocabulary exercises
9. Art exercise
10. Comprehension questions
11. Crossword

## RESOURCES

### BOOKS

(Starred titles are particularly useful and interesting to younger readers.)

\* Cook, David Zeb. *Viking Campaign Sourcebook* (Advanced Dungeons and Dragons Second Edition). Cambridge, England: TSR Ltd, 1991.

\* Crossley-Holland, Kevin. *The Norse Myths*. London, England: Andre Deutsch, 1980.

Davidson, H. R. Ellis. *Myths and Symbols in Pagan Europe*. Syracuse, NY: Syracuse University Press, 1989

Fell, Barry. *America B.C.: Ancient Settlers in the New World*. New York: Demeter Press/*New York Times*, 1976.

\* Fitzhugh, William W., and Elizabeth I. Ward, eds., *Vikings: The North Atlantic Saga*. Washington, D.C.: Smithsonian Institution Press, 2000. (A richly illustrated and comprehensive treatment of the Vikings in North America, based on the Smithsonian exhibition that also toured Canada. Canadian scholars also contributed to this volume.)

Graham-Campbell, James, and Dafydd Kidd. *The Vikings*. New York: William Morrow, 1980. (This book features artwork displayed in the British Museum and New York's Metropolitan Museum of Art.)

Haywood, John. *Encyclopedia of the Viking Age*. New York: Thames and Hudson, 2000.

Henighan, Tom. *The Well of Time*. London, England: Collins, 1988.

Ingeborg, Marshall. *The Beothuk of Newfoundland: A Vanished People*. St. John's, NF: Breakwater Books, 2001.

Johnston, George (ed. and trans.). *Thand of Gota: Two Icelandic Sagas*. Erin, ON: The Porcupine's Quill, 1994.

Jones, Gwyn. *The Norse Atlantic Saga*. New York: Oxford University Press, 1964.

Mowat, Farley. *Westviking: The Ancient Norse in Greenland and North America*. Toronto: McClelland & Stewart, 1973.

\* Pennick, Nigel. *The Complete Illustrated Guide to Runes*. Shaftesbury, Dorset, England: Element Books, 1999. (A book on runes that is accurate and beautifully illustrated and presented. Fascinating to most younger readers.)

Thorsson, Edred. *Runelore*. York Beach, ME: Samuel Weiser, 1987.

\* Wingate, Phillipa, and Anne Millard. *The Usborne Internet-Linking Viking World*. (Publication data not listed; see Usborne Web site [www.usborne-quicklinks.com](http://www.usborne-quicklinks.com) for further information. This is a vividly presented and very accurate introduction to Viking culture for younger readers.)

## WEB SITES

[www.stemnet.nf.ca/CITE/meadows.htm](http://www.stemnet.nf.ca/CITE/meadows.htm)  
On L'Anse aux Meadows.

[www.csmonitor.com/archive/index.html](http://www.csmonitor.com/archive/index.html)  
Search for "Putting a Face on the Vikings in North America" in the September 23, 1999, edition of the *Christian Science Monitor*. There is a small fee for downloading.

[www.mnh.si.edu/arctic/features/viking](http://www.mnh.si.edu/arctic/features/viking)

The latest scholarly speculation on Viking exploration and ships.

[www.mysteriesofcanada.com/Newfoundland/vikings.htm](http://www.mysteriesofcanada.com/Newfoundland/vikings.htm)

Viking background, with maps and a good link to information on the Beothuks.

[www.hometown.aol.com/bakken1/viking/vikingnuu.htm](http://www.hometown.aol.com/bakken1/viking/vikingnuu.htm)

An elementary introduction to Vikings and their ships.

[www.mnh.si.edu/vikings/start.html](http://www.mnh.si.edu/vikings/start.html)

The excellent Smithsonian Institution site on the Vikings.

[www.heritage.nf.ca/aboriginal/beothuk.html](http://www.heritage.nf.ca/aboriginal/beothuk.html)

A detailed history of Beothuk history and culture.

[www.stemnet.nf.ca/CITE/vikings.htm](http://www.stemnet.nf.ca/CITE/vikings.htm)

An excellent site prepared by Jim Cornish, a grade five teacher in Gander, Newfoundland.

[www.pbs.org/wghb/nova/vikings](http://www.pbs.org/wghb/nova/vikings)

This is a companion site to the *Nova* program entitled *The Vikings*.

## VIDEOS

*The Vikings*. PBS. *Nova*, 2000

This two-hour broadcast examines a less barbarian image of the Norsemen based on archaeological investigations. Check your local library for holdings, or to order a copy online, visit <http://shop.wghb.org> and search for *The Vikings*.

*The Discoverers, I*. National Film Board, 1987.

This a collection of three films about the search for traces of the Vikings in North America, including a half-hour documentary on the discovery of L'Anse aux Meadows as a Viking settlement.

Check your local library for holdings, or order online at <http://www.nfb.ca>.

*The Vikings*. MGM, 1958.

This colour feature film stars Kirk Douglas, Tony Curtis, Ernest Borgnine, and Janet Leigh. It is occasionally inaccurate, and rather one-sided in its presentation of the Vikings, but lavishly produced and entertaining. Generally suitable for grade six and up.

Check local video and DVD stores for holdings.

## CONSTRUCTING THE NOVEL

Before *Viking Quest*, I had written *The Well of Time*, a full-fledged adult historical fantasy on supposed Viking settlements in North America. When Beach Holme publisher Michael Carroll approached me for a young adult novel, I felt it would be a good time to return to the Viking theme. I had always wanted to write a follow-up to *The Well of Time*, but this idea never came to fruition. In 1991 I had sailed on a Viking replica ship down the coast of Norway and had gotten a better sense of the hardships that must have been part of the transatlantic voyages.

I had a general theme, but not a specific focus. The focus came about when I remembered the many reports of the terror with which the early settlers to North America regarded the forest and wilderness: "A waste and howling wilderness, where none abide, but demons," as one of the New England Puritan writers put it. How must the landscape have affected the Vikings, men who came at such an early stage of exploration, and from such open and barren landscapes! Here was a chance to write about that "forest primeval," which is a haunting image in the European memory, all the way from *The Epic of Gilgamesh* to the *Ring Cycle* of Richard Wagner and the fantasies of J. R. R. Tolkien. The novel immediately took shape, and I decided that the most heroic action that could be imagined was to enter and explore such a forest. In addition, I needed a young hero, so why not the son of Leif Eriksson, who would have his father's immense reputation to live up to? Tyrkir is a figure from the actual sagas, whom I have expanded and added to, and Fianna was invented to add a domestic sense, which was a very real part of the Viking culture.

## ABOUT TOM HENIGHAN

In addition to his previous novel on the Vikings in Canada, Tom Henighan has published two books of short stories, a book of poetry, and several nonfiction books, including three well-known volumes on Canadian culture. He has already completed *Viking Terror*, the sequel to *Viking Quest*, and is at work on a third novel featuring Rigg Leifsson. *Mercury Man*, an urban novel grounded in science fiction and comic books, is forthcoming from Dundurn Press. Tom has published many articles and reviews, and numerous stories and poems, in magazines and newspapers. For thirty-five years he was a popular

professor of English (and television lecturer) at Carleton University in Ottawa, where he taught Romantic literature, science fiction, modern fiction, and mythology. (He is now professor emeritus of English at Carleton.) Born in New York City, Henighan came to Canada in 1965 and has been a Canadian citizen since 1977. For two years he worked in Yemen, South Arabia, where he was American vice consul. He has investigated a murder on board a transport ship, travelled to the edge of the Rub al Khali desert in the Arabian peninsula, offloaded shipments of high explosives from military carriers, sailed on a Viking replica ship, and done one or two other interesting things. However, he mostly leads a quiet life, one centred around his family (wife and three children), food, collecting and listening to CDs, and going to art exhibitions, baseball games, concerts, and new films. Some of his favourite writers are Edgar Allan Poe, Jack London, Mikhail Bulgakov, D. H. Lawrence, Ivan Bunin, Ernest Hemingway, Raymond Chandler, Willa Cather, and the Romantic poets, but he has an especial fondness for classic horror stories, such as those of Bram Stoker, M. R. James, Algernon Blackwood, and the radio storytellers of the 1930s and 1940s.

## CONTACTING THE AUTHOR

Tom Henighan visits many schools and libraries and may be contacted through Beach Holme Publishing or through his Web site, [www.carleton.ca/~thenigha](http://www.carleton.ca/~thenigha).

## BUYING THE NOVEL

Copies of *Viking Quest* may be ordered from bookstores or directly from the publisher. This teacher's guide must be ordered from Beach Holme Publishing. A free teacher's guide is provided with each class set.

Beach Holme Publishing Ltd.  
1010-409 Granville Street  
Vancouver, BC V6C 1T2  
Phone: (604) 733-4868; 1-888-551-6655  
Fax: (604) 733-4860  
E-mail: [bhp@beachholme.bc.ca](mailto:bhp@beachholme.bc.ca)  
Web Site: [www.beachholme.bc.ca](http://www.beachholme.bc.ca)

*Viking Quest*  
Reading Log

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## Vocabulary

Name \_\_\_\_\_

Date \_\_\_\_\_

Define the following words based on how they are used in the book. Check your answers in a dictionary.

- Vinland, p 1 \_\_\_\_\_  
skald, p. 1 \_\_\_\_\_  
mead, p. 1 \_\_\_\_\_  
taciturn, p. 2 \_\_\_\_\_  
ungainly, p. 2 \_\_\_\_\_  
Norse, p. 3 \_\_\_\_\_  
fjord, p. 4 \_\_\_\_\_  
shambling, p. 5 \_\_\_\_\_  
tamarack, p. 6 \_\_\_\_\_  
portents, p. 6 \_\_\_\_\_  
runes, p.8 \_\_\_\_\_  
escarpment, p. 10 \_\_\_\_\_  
beleaguered, p. 13 \_\_\_\_\_  
smithy, p. 16 \_\_\_\_\_  
spectre, p. 17 \_\_\_\_\_  
thralldom, p. 18 \_\_\_\_\_  
troglodytes, p. 22 \_\_\_\_\_  
berserk, p. 26 \_\_\_\_\_  
jerkin, p. 26 \_\_\_\_\_  
berserker, p. 28 \_\_\_\_\_  
recumbent, p. 29 \_\_\_\_\_  
knarr, p.33 \_\_\_\_\_  
gimlet, p. 37 \_\_\_\_\_  
umber, p. 40 \_\_\_\_\_  
reconnoitre, p. 41 \_\_\_\_\_  
sojourn, p. 42 \_\_\_\_\_  
Valhalla, p. 46 \_\_\_\_\_  
scabbard, p. 48 \_\_\_\_\_  
sluicing, p. 52 \_\_\_\_\_  
Byzantium, p. 52 \_\_\_\_\_  
fetch, p. 53 \_\_\_\_\_  
bastion, p. 60 \_\_\_\_\_  
brazier, p. 66 \_\_\_\_\_  
kirtle, p. 66 \_\_\_\_\_  
defile, p. 70 \_\_\_\_\_  
shaman, p. 71 \_\_\_\_\_  
tumuli, p. 75 \_\_\_\_\_  
lintels, p. 76 \_\_\_\_\_  
sepulchre, p. 76 \_\_\_\_\_  
soughed, p. 80 \_\_\_\_\_  
portage, p.81 \_\_\_\_\_  
pyre, p. 88 \_\_\_\_\_  
vehemence, p. 94 \_\_\_\_\_  
leman, p. 98 \_\_\_\_\_  
melee, p. 105 \_\_\_\_\_  
lapstraked, p. 108 \_\_\_\_\_



## Vocabulary (continued)

Name \_\_\_\_\_

Date \_\_\_\_\_

Can you find five English words that we borrow from the Native peoples of North America? List them along with their native meanings. You may include proper place names, for example: Toronto, Quebec, Ottawa, Ontario, Winnipeg, Saskatchewan, Kamloops, et cetera.

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The following words all refer to means of communication used by either the Vikings or the Native peoples. Tell how each worked and in what situation it would be appropriate to use it: Viking horn, drums, smoke signals, bird whistles, and berserk screams.

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Here are some Viking and non-Viking terms for supernatural or spooky beings. Look up and define each: a fetch, a revenant, a ghoul, a spectre, a troll, a poltergeist, a zombie, a werewolf, and a goblin.

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**Art**

Name \_\_\_\_\_

Date \_\_\_\_\_

Draw or paint a scene from the book, either from the point of view of one of the Beothuks or one of the Vikings.

## Questions

### Prologue to Chapter Five, *The Broken Circle*

1. From your reading of the prologue and the first chapter, what do you think Rigg's personal strengths and weaknesses are? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. What attitude does Rigg's father, Leif Eriksson, have toward him? \_\_\_\_\_  
\_\_\_\_\_
3. What does the fact that Tyrkir is German and Fianna, Rigg's mother, is Irish tell you about the Viking culture? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Why is the forest such a fearful place to the Vikings? Prove your answer with references to the book. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. In Chapter Two, Ivar the berserker is described as "nervous." How do his actions demonstrate this? What do you think he fears? Why does he treat Rigg with some respect, even though he doesn't believe his story? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Why is Leif's choice of a camping place for the Vikings a very good one? \_\_\_\_\_  
\_\_\_\_\_
7. What is Ivar's attitude toward Tyrkir? What power does Tyrkir have that Ivar must respect? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. Ivar has the power to "go berserk." What does this mean? What did Leif mean when he said: "The berserk is in all of us." \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

9. Tyrkir explains to Rigg why Leif called the new land Vinland. Why that name? \_\_\_\_\_

\_\_\_\_\_

10. Rigg and Tyrkir climb the hill and come upon a magic circle. Why does Tyrkir treat it so carefully? \_\_\_\_\_

\_\_\_\_\_

### **Chapter Six, *Dark and Nameless Paths*, to Chapter Ten, *Fire and Water***

11. Tyrkir asks Rigg, “What does red signify but blood?” List some other things the colour red signifies to you or to other cultures that you know of. \_\_\_\_\_

\_\_\_\_\_

12. A piece of advice from Leif Eriksson to his son is “When in doubt, do the unexpected.” Is this good or bad advice for Rigg? Why? \_\_\_\_\_

\_\_\_\_\_

13. If the Red People don’t intend to harm Tyrkir, why do you think they hold him captive? \_\_\_\_\_

\_\_\_\_\_

14. Rigg sees a strange figure walking through the night and has an overwhelming impulse to follow it. Why do you think Rigg feels this urge? \_\_\_\_\_

\_\_\_\_\_

15. What effect does the strange youth’s chanting seem to have on Rigg? \_\_\_\_\_

\_\_\_\_\_

16. What does the wrestling match mean? Is it a simple fight between two boys, or does the act of wrestling convey something more? Explain your answer. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

17. Explain how Rigg deciphers his dream and develops a plan to save Tyrkir. \_\_\_\_\_

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18. Why does Rigg feel certain the strange village boy he wrestles with won't tell his people about their encounter? \_\_\_\_\_

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19. What do you think the old Viking saying, "Never treat the water like a thrall," means? \_\_\_\_\_

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20. List some clues from the book as to the temperament of the Red People. Do the clues suggest they are hostile, passive, violent, friendly, or something else? \_\_\_\_\_

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**Chapter Eleven, *Ancient Stones*, to Chapter Sixteen, *The Lost Land***

21. What do you think the place beside the river with monuments and mounds of earth might be? Why? \_\_\_\_\_

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22. Explain how Rigg and Tyrkir use their senses of sight, smell, and sound to guide them. Provide some examples from the book. \_\_\_\_\_

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23. Why does Rigg temporarily think that killing Ivar is necessary (p. 91)? \_\_\_\_\_

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24. How does Tyrkir convey to the Red People that he is a friend rather than an enemy?\_\_

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25. Why do you think Thrand and Ivar have such a hard time accepting that the Red People aren't dangerous aggressors? \_\_\_\_\_

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26. Do you think Thrand and Ivar would have reacted differently if the red man who approached them was able to voice his intentions in the Vikings' own language? Why?\_\_

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27. Why do you think the Vikings send their dead out into the ocean on flaming rafts?\_\_

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28. Why does Tyrkir suggest that the Vikings dye their sail red?\_\_\_\_\_

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29. What are some of the things that Rigg discovered about himself through his stay in Vinland? How do you think he has changed as a result of everything that happened?\_\_\_\_\_

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# VIKING RUNES



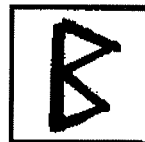
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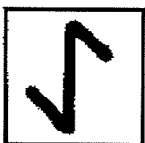
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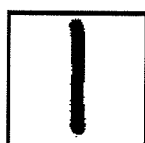
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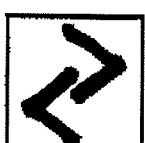
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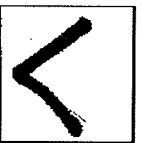
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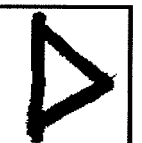
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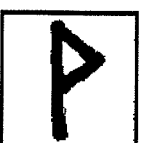
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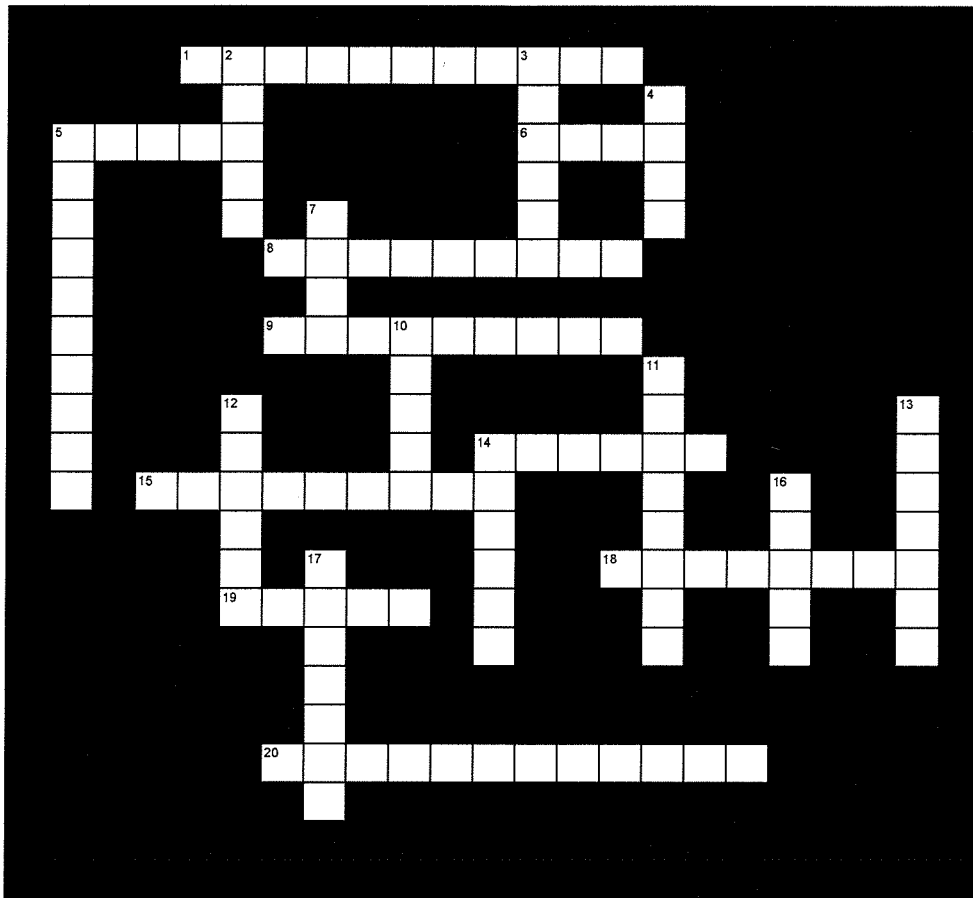
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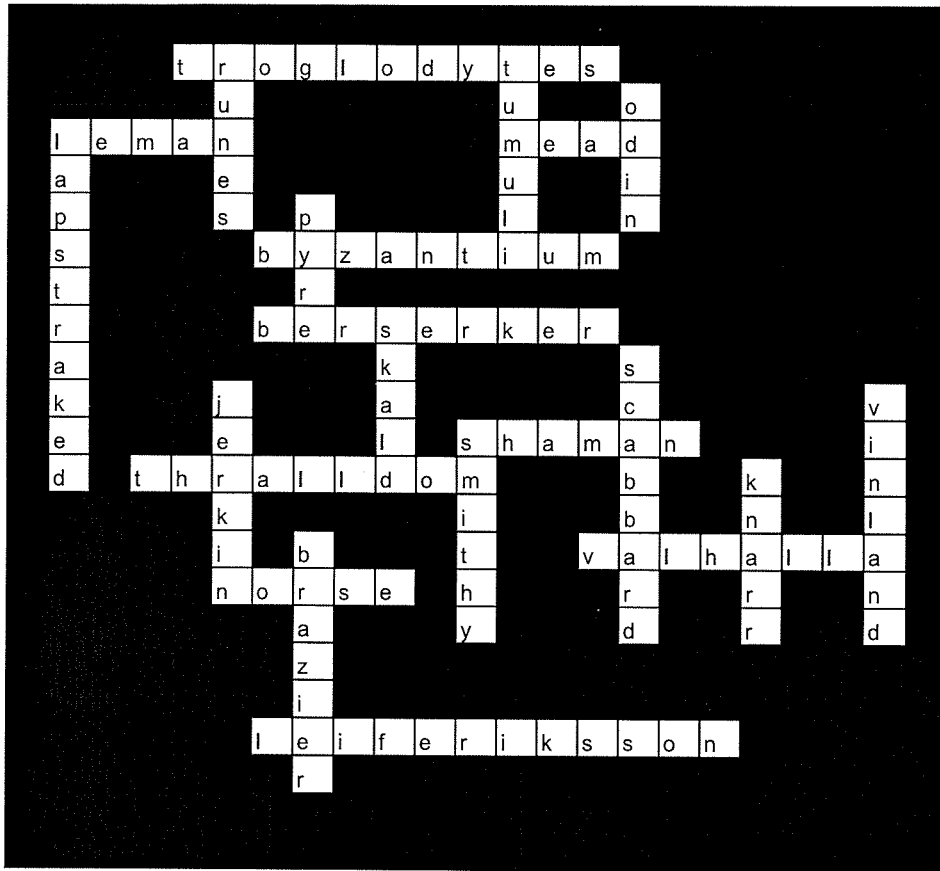
**Across**

- 1. prehistoric people who lived in caves
- 5. a mistress or sweetheart
- 6. a fermented drink of honey and water
- 8. the ancient city now called Istanbul
- 9. a recklessly frenzied Viking warrior
- 14. a medicine man who uses magic to heal
- 15. in a state of enslavement
- 18. a mythical hall where the souls of slain heroes are received
- 19. something relating to medieval Scandinavia or its people, language, or culture
- 20. Rigg's father

**Down**

- 2. magical characters carved on stones
- 3. grave-like mounds of earth
- 4. the Norse god of wisdom and war
- 5. to be built with overlapping planks
- 7. a pile of wood on which a corpse is burned
- 10. a medieval Scandinavian poet
- 11. a sheath for holding a sword
- 12. a collarless, sleeveless jacket
- 13. Norse term for a coastal region of North America
- 14. a fireplace for heating and shaping metals
- 16. a Viking trading ship
- 17. a pan for holding burning coals

Vocabulary Crossword Answer Key: Viking Quest



**Across**

1. troglodytes
5. leman
6. mead
8. Byzantium
9. berserker
14. shaman
15. thralldom
18. Valhalla
19. Norse
20. Leif Eriksson

**Down**

2. runes
3. tumuli
4. Odin
5. lapstraked
7. pyre
10. skald
11. scabbard
12. jerkin
13. Vinland
14. smithy
16. knarr
17. brazier