



the book of gold



The newsletter on Gene Wolfe and his works

THE BOOK OF GOLD # 1

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All correspondence must be sent to the editor. This includes letters of comment (locs) and submissions to BG.

Purpose. THE BOOK OF GOLD is a fanzine largely devoted to Gene Wolfe and his works. It is not intended to be overly academic or serious. You think you can do better? Write me.

Availability. Copies are 50c in stamps, check, or money order. Copies are also available for "the usual," i.e., a trade for your zine or a loc.

Contributions. I welcome all contributions. Although the main theme of this zine is GW, I expect to include more general articles in the future. If you have something you think might fit in this zine, why not send it along?

I use a number of unusual abbreviations in the zine. Perhaps this is the place to sort that out. Books get their words abbreviated to the first letter and capitalized: *The Soldier of the Mist* is SOTM, COTO is *Castle of the Otter*, etc. The only exception is the name of this zine.

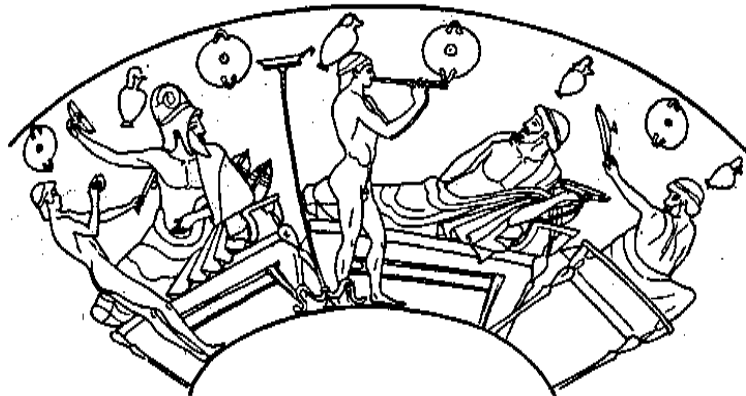
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(All contributions by the editor unless otherwise stated.)

Cover. The scenes show the Greek game of kottabos being played at a symposium (i.e., a drinking party). To play, simply sling the dregs of your wine at a target, for example, the bowl behind the flute boy in the top picture. The man in the Persian helmet is acting as backstop. The lower picture shows a flute girl taking a time out to join the game.

Letro saw such games played at Kalleos' brothel on the night Eurykles the necromancer thinks he raises someone from the dead. "Pindaros suggested they play kottabos, and I, not knowing how it was played, stood under the lintel for a time to watch. Pindaros drew a circle on the floor and a line at some distance from it. Everyone stood behind this line; and as each drained his cup, he threw the lees at the circle."

Back cover: the age-old drinking problem; the day after (Greek red figure vase c. 470BC).



Introduction

I suppose it had to happen sooner or later. A fanzine about an author, including such gauche things as reviews, articles and lists of criticism, all blindly concentrating on one topic. If you thought COTO was too much, being "a book about the writing of a book," what price a fanzine about the writing about an author?

And yet it's a remarkably current phenomenon. The specter of postmodernism urges us to reject distinctions between original and copy, or at least to stop seeing the former as inevitably superior, and to recognize the validity of pastiche. I am no philosopher, but it seems to me that postmodernism actively seeks to undermine and subvert the tenets on which our society is based, denying that there are any final truths to be found, examining the role art plays in our culture, wondering where technology exists. And of course these are precisely the goals of sf. So it should not be too surprising that we are now seeing an overlap between postmodernism and sf. This zine is no exception, and is likely to join the flood that whirls us to destruction, as a certain goddess says.

This was really brought home to me recently by the spate of articles and discussions on *cyberpunk*; "the quintessentially postmodernist trait bar none" as Istvan

Csicsery-Ronay said in a recent special issue of *Mississippi Review* (vol 16, #2&3). Several interviews with cyberpunk writers were included, as well as articles and panel discussions transcribed from recent cons. *SF Eye* launched its first issue with a special cp section and has kept tabs on cp ever since (indeed is part of the cp scene). As William Gibson says elsewhere it's becoming trendy to say that cp (or the Movement as Sterling pretentiously calls it) is fading away--and he certainly seems to have had enough of it--which is inevitable for something so self-consciously hip. As James Wolcott wrote in *The New Republic* (Oct. 10, 1988) "novels written entirely in pop idiom seldom succeed, not only because idiom changes...but because non-stop hipness is too narrow a mode for the full spectrum of human feeling." Other writers have disparaged it in equal terms: "trad hard sf with a rad counter-culture 60s afterbirth of work ethic rejection. Cheap plentiful high-tech:essential. Technolust replaces traditional male power fantasies. The protag is self-reliant but morally bankrupt...The objectification of flesh is total, complete...violence is trivialized and plentiful. Sex is trivialized and plentiful. *Everything* is trivialized and plentiful." (Andy Watson, "The Box.")

Yet I don't think that cp was

just a damp squib. Oh sure, the third rate writers who latched onto the bandwagon and whose manuscripts now fill the slush piles of *Omni* and *Asimov's* have brought it to the lowest common denominator, i.e., they've got the buzzwords, but not the drive. Even worthy authors such as Silverberg fell for the allure and the glitz, unable to distinguish the substance from the trappings.

Some of the debates have descended to the ridiculous. Greg Benford for example, seems to be promoting the *raison d'être* of cp as a new style of writing. Assuredly, he's right as far as he goes. But is that really the motives of the cyberpunks? If we could reduce the ballyhoo to a certain style there would be not one but dozens of "movements."

No, cp is more than (just) a style--there is a philosophy behind it. The philosophy involves technology, but no, don't yawn; what is on offer here is a treatment of technology different from the old approaches of sf. If I may generalize, in the past sf tended to either make up its everyday technology in loving detail or go for broke on big impersonal structures that defied the imagination (of both author and reader) like Niven's *Ringworld*. Instead, cp involves technology in intensely personal ways as an everyday fact of life--as personal as the current sweep of personal computers into our

homes and offices and as everyday as the toaster (and thus in little need of the text dwelling on techno-worship). This *personalization* of technology both demystifies it and by doing so escapes the bonds the techno-fetishists would wrap us in by admitting deep *ambiguities* concerning technology and its effects. Even our approach to cp itself is ambiguous. Andy Watson overcomes his cp *ennui* to describe Sterling's *Islands in the Net* as "the most satisfying and important sf book of 1988."

And so we return to postmodernism and its universal call to arms around the banner of ambiguity. This ambiguity is important--it is an answer and also a rejection of the search for final definitions (absolute truths) and the positivist/objectivist notions of science (observe, collect, test). It's unfortunate that we must deny absolute truth because it would be so much easier if we didn't have to. It holds out the promise that one day, if we just work hard and long enough, we will be able to correctly explain everything. Unfortunate...but necessary if we are to allow a genuinely human position into all this. It is necessary, because at least if you buy what I'm saying, then you'll agree that meaning arises from us; as opposed to some objective feature such as truth that we have to somehow grasp. And at this point objectivists recoil in horror at the relativist "anything goes"

drift of my comments--but that will have to be tackled at another time. For now, let's make a few easy comments about why I should have brought this topic up.

First, because it's topical. Current does not equal greatness, and sometimes a trend is merely trendy. But occasionally something arrives that is not just windbaggy; what it is and who is doing it is another matter [insert name of favorite cp author].

Cp is not just trendy because it offers the possibilities of an enduring philosophy, a possibility not yet elaborated by any means. (It's kind of pretentious to say "philosophy," so if that offends you insert a word you're more comfortable with, e.g., world view, vision, manifesto etc.) This world view or whatever is inherently sfnal if you take your sf with a pinch of PKD; the world is not just naively real, but a product of our imagination (sometimes literally in PKD).

So this brings us back to square one. Even more than PKD Wolfe has tried to tackle some of these meanings, perhaps not in the ways I've talked about them, but nevertheless. A Wolfe story is never "just" a story but is always informed somehow with a purpose. There are definite moral statements made in TBOTNS for example, things which challenge our world view--not with the aim of nihilistically destroying it,

but more in a questioning mode, as if to say "now are we quite sure about this after all; couldn't it be a bit more like this?" Or, "well, you know, look at these people over here, perhaps their views are just as valid."

In the end we all bring our own interpretations to the stories, find our own favorite concerns and meanings, so if you disagree with what I'm saying, that's fine. And in fact, isn't that what I've been saying all along?

Mississippi Review vol 16 (2&3) is available from: Rie Fortenberry, Center for Writers, University of Southern Mississippi, Southern Station, Box 5144, Hattiesburg, MS 39406-5144 for \$6.50.

The New Republic, a weekly journal of opinion, is available from PO Box 52333, Boulder, CO 80321-2333. Subscriptions are \$52 per year.

SF Eye is available from Stephen Brown and Daniel Steffan, PO Box 43244, Washington DC, 20010-9244. The price was \$10 for 3 issues but check this.

Andy Watson is Managing Editor of the Philip K. Dick Society (PO Box 611, Glen Ellen, CA 95442, membership \$6 for four issues). "The Box" appears in Mark Ziesing's book catalog available from 762 Main Street (Second level), PO Box 806, Willimantic, CT 06226.

Some Greek references in Soldier of the Mist

When I first started reading SOTM I was rather mystified by the numerous Greek myths and personalities in the book. To be frank, I knew very little about ancient Greece (or Hellas as the Greeks call their country) and a lot of the richness of the book was lost on me (see the review later in this issue).

After that, I took some time to follow up on the references, finding that it added a lot to the book. I know that the book can be read at the simple adventure level, where a certain guy wanders around a landscape populated with characters named Pausanias or Pindaros and talking to hunky golden men. But some readers (of which I am definitely one) quickly become more intrigued than that, and find that the story is both illuminated by and illuminates the culture within which it is set; so that to know that Pausanias was a real person (a hero of the battle of Plataea against the Persians) or that the golden man is Apollo adds just that touch of...magic.

So for those readers of a similar feeling, I offer the first part in a chapter by chapter roundtable on the references Latro makes. Some of these have to be decoded as it were from his often erroneous translations into proto-Latin of the Greek he hears (a topic worthy of discussion in its own right).

The article is a kind of cross between a synopsis and a treading of obscure by-ways, which quickly join with other paths. It's a splendid way to meet old friends you didn't know you had.

Warning and disclaimer: I had fun doing this, which is why I offer it all here, so that I can share it with you. Also, Ancient Greece is undoubtedly worthy of study in and of itself. However, if you wish to come to ancient Greece on your own, I suggest you omit this article and go and have some fun with Greece yourself! Page numbers in SOTM refer to the Tor hardback.

Chapter 1.

Latro wakes one day without long-term memories. (He is to suffer from memory loss of more than the previous 12 hours throughout the book, although he does improve with time.) He is near "Clay" (Plataea) in 479 BC with the "Great King's" (Xerxes) army which has just been beaten by the combined forces of Athens and Sparta. Latro must take the word Plataea and relate it to *platus* i.e., a plate--which are made of clay. A related word is *platon* meaning broad (hence plateau) and the nickname of a famous philosopher (it referred to his shoulders, though no doubt his friends said it was his knowledge).

Xerxes was the king of Persia

which had decided a number of years previously to deal with the uppity Greeks (there was a rebellion in Ionia, which is now Western Turkey, but at the time was Greek under Persian control). His predecessor, Darius, attempted to invade Attica (the "Long Coast"; look at its Eastern coastline) and sent his commander Datis to land at Marathon (26 miles, 385 yards from Athens) where he was beaten by the hoplites of Athens (490BC). The Spartans arrived after the hot work was over, but it's a jibe to say that it was on purpose, although they were celebrating a festival, they had set out before they received news of the victory and it took them only three days to get there (about 50 miles a day). The Spartans were at least devout (they "well knew who ruled the land," p. xiii) even if they were touchy about their tardiness. Pausanias the Spartan regent says to his men "you know how we were late to Fennel Field" (p. 206, i.e., Marathon) and urges his men to aid the Athenians in the siege of Sestos, "I ask you, shall we let them say they took Sestos alone?" (p. 206). Fennel (*L. hay*) is a yellow-flowered plant which is often used to flavor food; Latro's reference may be to a nearby marsh where the fleeing Persians were caught and killed in great numbers--as a member of the re-invading Persian army ten years later this infamous defeat was well known to the Persians and Latro.

To return to Xerxes, he wasn't doing too well at this time (479BC); he'd just lost the battle of Salamis; sitting on a rock watching his ships get smashed up in a narrow channel (you can see across it, which is what the Greeks did). His fleet, including the famous Phoenician sailors were later caught skulking in Ionia and given another thrashing.

Athens and Sparta were kind of foul-weather friends--they only talked to each other when their lands were in danger (and even then the Spartans said as little as possible). At the battle of Plataea everything nearly went wrong when the Greek forces pulled back to their ridge-line to find better water (the Persian cavalry messed up the Gargaphia springs). A certain Amompharetus, a Spartan general, didn't want to retreat without even engaging the enemy, (this makes him sound like a macho war-monger) or perhaps he never got Pausanias' message (the Spartan commander of the combined forces) but remember that most accounts were written by Athenians such as Herodotus (a sympathizer) and Plutarch.¹

Amompharetus was the colonel of the Pitanate regiment (Hdt. ix.53.2) although Thucydides denies there ever was such a regiment (i.20). There was indeed a suburb of Sparta called Pitana, but this may not have been one of the five local corps after which the regiments were called.² Wolfe, who

favors Herodotus in most matters, writes, "Io says there is a mora of that name in the regent's army" (p. 200 emphasis added). This is a rather obscure reference to this ancient debate which we may now like to think resolved--perhaps things had changed by the time of Thucydides who wrote his history after Herodotus'.

The Persians attacked the stragglers Spartans who formed up and crouched behind their shields under enemy fire (which says something for their discipline). Then the Greek reinforcements came up and the retreat turned into an attack, as if an animal at bay had turned onto its pursuers. That must have been quite a strong impression on both sides--Latro uses it, (p. 152) and 550 years later Plutarch made much the same remarks.

Battles are hard to understand without studying the topography (where insignificant hills and hollows are lifted to the importance of cities as Severian once remarked) so I refer you to a couple of interesting accounts: Grundy, G.B., (1894) *The Topography of the Battle of Plataea*, which is obsessive in its details and is excellent stuff, Pritchett, W.K., (1957) "New Light on Plataea" *American Journal of Archaeology*, 61, 9-28.

Later in the chapter Latro meets a black man from Nysa (Ethiopia south of Egypt--or "Riverland"). He seems to have some ability to see the gods,

e.g., the "Swift-god" (Asopus, the river-god) who blesses his sword. It's funny that in TBOTNS people have thought Severian's sword a magical one (when it wasn't) so Wolfe makes this one really magical--it cuts things (see the interview in *Interzone* #17, p. 40).

Chapter 2.

The retreating Persian army camps at "Hill" (Thebes) which allied with the invaders against their fellow Greeks. Obviously Athens and especially Sparta (who seem an unforgiving lot) were less than happy about that, which is why Io, Pindar and Hilaëira, who are all from Thebes, are treated as prisoners and slaves by the Hellenes (even the kindly Hyperides ties them up). Pindaros is the famous poet Pindar, as we call him. Well, so Thebes fought for the enemy; why not? When you're only really a small town interested in raising cattle it's not too surprising that you go with the odds; it was just too bad for them that the moira couldn't care less about odds. Thebes was later razed to the ground by that enlightened chap, Alexander of Macedon, known as the Great. However, he left Pindar's house untouched--even emperors take note of verse.

While in Thebes Latro mistakes a statue of the Swift-god for the real thing. His cries attract a lot of attention--and money, which brings down a group of rich men, who take him to the temple of Apollo, (The

"House of the Sun") these men being much the same everywhere. The priests are very interested, but refuse to give a prophecy until an offering is made, at which point one of the men summons his slave girl, Io. Io is going to go through a lot of hardships with Latro, including rape, imprisonment and surrender, but perhaps she had good reasons for leaving Thebes. She is literally quite a "joy" to have along. Then Latro receives a prophecy, as it happens, directly from Apollo, who speaks to him as a man might to a child (he is tall). Nobody else notices the god; their attention being fixed on the sibyl who makes an attempt to translate the divine poetry, much to Pindaros' disgust. He seems to know what the prophecy might mean so he is assigned to help Latro fulfill his mission.

Chapter 3.

It's worth having a look at the prophecy because it is actually given twice (once from Apollo himself and once through the sibyl) and Pindaros does not get it correct. Let's work from the version on pp. 12-13. Pindaros is sure (but we shall see) that the first line "Look under the sun, if you would see" only refers to the light of understanding of Apollo. This is possible, but note on p. 10 that the god phrases it slightly differently: "Look beneath the sun," so something more is probably going on here.

The second line and lines 10

through 12 seem to relate to pp. 25-26 when they meet Silenus on the road and Latro is literally divinely inspired (see chapter 5). Apollo says "Once only, you will sing as men sang in the Age of Gold to the playing of the gods." The Age of Gold was thought to be a previous age of mankind as stated in Hesiod's *Works and Days*. More problems though because Pindaros thinks only two lines are fulfilled, leaving the last line unaccounted for. Still, I think we can ignore that as a slip of the tongue or something.

The third line "But you must cross the narrow sea" reveals the poet to be completely off-base. He may be right in saying Apollo comes from Persia (the "Tall Cap Country") but crossing the Aegean comes later when Latro goes to Sestos. My guess is that the "narrow sea" is the Gulf of Corinth which Latro does cross to get to the river Sperchios with Pausanias. Apollo says "Long after, you will find what you seek in the dead city" which also seems to refer to Sestos; a city besieged and its Persian satrap murdered (Hdt. ix.120). What Latro finds of course, is his long-lost Roman buddy that he was with before he lost his memory--although it doesn't do him much good as this buddy promptly expires on the ground. Lines 7-9 could be related here, with "Death's terrere" being a translation of the "the dead city" but then this brings in the God Unseen who could be

anybody. And it seems unlikely that this god would have a famous temple in Sestos; it would be better if Death's terrere could be what it sounds like--Hades, and the king of the dead. His name actually does mean "unseen" in the sense of destroyed or destroying. Latro meets him on p. 67.

The rest of it Pindaros does seem to get right. Latro has offended the Great Mother or Demeter, and she has punished him by taking his memory. He must go back to her temple to be healed, although not at Lebadeia but Eleusis, as in fact Pindaros later realizes (p. 109)--though see below. And indeed in chapter 19 he does meet Kore, the daughter of Demeter. She tells him there that the prophecy only directed Latro to the shrine of Demeter, not that he must actually meet her mother, "As for the sibyl, her words were but a muddle of the Wolf-Killer's, cast in bad verse" (p. 119). She also tells him at this point that he bears the wolf's tooth as Apollo (the Wolf-Killer) had already told him in this chapter; my guess is that a wolf's tooth is thought to have powers of forgetting, like the river Lethe. She does indeed point the way by giving him a flower which Pausanias will later recognize, and so Latro will be taken to Sestos, where he will meet his friend.

In Greek, the words meaning "light" (*luke*) and "wolf" (*lukos*) are very similar, and are both associated with

Apollo. We get our "lycanthropy" from the latter. An epithet of Apollo was *lukeios* which could mean "wolf-slaying," "the Lycian god," or "the god of day." According to Liddell and Scott's *Greek-English Lexicon* there is a proverb, *lukon idein* which means literally "to see a wolf," i.e., "to be struck dumb, as was believed of those at whom a wolf got the first look." You would expect GW to know the legendary associations of wolves of course, and even to throw in the odd pun or double meaning. In any case the ground for making the assumption that a wolf's tooth has amnesiac qualities is there.

So why *had* Latro been punished? Somehow he has offended Demeter at the battle of Plataea. At one point the fighting came very close to one of her ancient temples, and Herodotus notes (ix.65) that strangely no bodies were found in its precincts. People have interpreted this in different ways, he favored a supernatural explanation himself. Having killed the Persian commander Mardonius and so Pausanias "won the most splendid victory which history records" (ix.64) we have the comment "it is a wonder to me that, though the battle was fought close to the holy precinct of Demeter, not a single Persian soldier was found dead upon the sacred soil, or even appears to have set foot upon it, while round the temple, on unconsecrated ground, the greatest number

were killed. My own view is-- if one may have views at all about these mysteries--that the Goddess herself would not let them in, because they had burnt her sanctuary at Eleusis" (ix.65). No more references appear about the destruction.

More modern writers have stated that it is because of the lay of the land that the fleeing Persians avoided climbing up the slight hill on which the temple exists, instead going around it in the stream valleys. Later Kore the Maiden remarks that Latro is no longer as stubborn as he was with her mother (p. 120) which seems to say that somehow he entered the temple where he met and talked with the goddess.

Why is he commanded back to a shrine of Demeter's, and which shrine is meant? It could be Eleusis, which he does visit later, or it could mean Plataea. So why is the oracle not fulfilled (and thus the book end) when he goes to Eleusis; why is there at least one more book in the series? Symmetry would seem to demand that he return to Plataea. Apollo says "by the shrine of the Great Mother you fell" (p. 10) which refers to Plataea, perhaps he "fell" in two senses; the head wound, and by Demeter's revenge for Eleusis.

At Lake Copais (now dried up) just north of Thebes they see a celebration in honor of Dionysus (the "Kid," i.e., a young goat).

Chapter 4.

During that night, Latro wakes to find a beautiful woman next to him. He is still by the lake, which he bathes in. He sees a figure who vanishes (Artemis, the Virgin Huntress). She is part of the triple moon-goddess who appears intermittently throughout the book (the other two aspects are Selene and Hecate, the Dark Mother). I assume that each is associated with a particular phase of the moon; Artemis the Virgin with the new crescent moon, Selene the full moon, and Hecate the crone with the waning moon. The hapless Eurykles ("well-reported") is her self-appointed priest but soon finds himself out of his depth (indeed after chapter 24 we should really say "she," since he seems more Dark Mother than Eurykles). Latro is later given the memory of this scene by the lake when he meets the Triple Goddess in her Dark Mother phase (chapter 22). This kind of thing does show that his loss of memory is not of the natural kind (they're more buried than actually lost, or perhaps obscured is a better way of putting it if the title means anything).

Later in the morning, a priest talks to them about the gods; the story of Dionysus and his mother Semele. He also tells us (by way of telling Io) that the gods go by the name that is most appropriate to the time and place they are addressed, so that they can have many names. There may be "many

gods, but not so many as ignorant people suppose." This simple literary ploy has a deeper effect; namely to inform us almost subconsciously that the culture we are dealing with is not perfectly knowledgeable about themselves, but is quite spatially localized. This seems much more realistic than the common authorial mistake of giving a culture infinite self-knowledge.

The sexual reveling that accompanies the Dionysian rites is fairly well-known so there is no need to go into it here. However, mask-wearing was an integral part; Latro still has his round his neck the next day when they meet Silenus. Dionysus is also referred to as the God in the Tree, which refers to the fact that Dionysus was the god of vegetation, especially trees, and of course the vine. Like Christ, he is also supposed to have died on a tree (or wood).

After that, he is introduced to Hilaeira, the woman he saw the previous night, she decides to accompany them on the way to Demeter's temple at Lebadeia in Boeotia. Like many people today, she has "got religion" and vaguely wants to do something about it.

Chapter 5.

The group have been captured by Spartan slaves (slaves of the "Rope Makers"). The Greek for rope or cord is *sparton*, which Latro thinks refers to the people from Sparta (see the

onomastics column). Wolfe says this was a common mistake among uneducated people of the time; indeed there is a pun in Aristophanes' *The Birds* when Peisthetaerus wonders whether they should call their town Sparta, and Euelpides says "What! call my town Sparta? Why, I would not use esparto for my bed, even though I had nothing but bands [straps] of rushes." Beside being the name of the city, *sparta* also means a rope of *spartum*, or broom, used by the poor for bed-cords.

Latro and the black man were with the enemy (Xerxes) and Pindaros, Io and Hilaeira come from Thebes, his allies. The Spartiates seem to have the job of rounding up the stray foreigners who may have escaped from the battle of Plataea, although one of them is Cerdon, who is later among Pausanias's troops. Cerdon is very impressed when Latro sees a black man asleep by the road that no-one else notices. This turns out to be Dionysus' teacher, Silenus, rewarded with an ever-refilling wine cup (it is lying on its side at first, later he sips from it). Silenus possesses a magic flute that makes everyone dance; I don't know if this is the same flute that Mozart later writes about. Wolfe implies that Dionysus comes from Nysa in Ethiopia, south of Egypt, other authorities agree that he is a Thracian god. (In Aristophanes' comedy *The Frogs* however, we meet the Nysaan Dionysus, referring to the fact that he was brought up there by

the nymphs.) Dionysus is one of the more troublesome gods to understand (e.g., the Christ-like attributes).

Chapter 6.

Latro's style is almost like poetry in its spare beauty; his opening paragraph about Eos the goddess of dawn creates exactly the right resonances--look and see. One of the Spartan "slaves," Cerdon ("cunning con-man") realizes that Latro has the favor of the gods, or some of them, and tries to enlist him in a rebellion against the Spartans by making Demeter visible (the "Great Mother"). Presumably this would "realize" her powers against the Spartans who worship Zeus' (the "Descender") daughter. He means Artemis, the Huntress. Cerdon says that Zeus made love to Demeter and that she then bore the "Fingers," i.e., the Dactyls. Cerdon is mixing up two similar goddesses here, and it is just as well that Wolfe included the priests discussion of many-named gods earlier. In most mythologies Artemis and Apollo, who were sister and brother, were born by Leto and Zeus and someone else had the Dactyls. In his glossary, Wolfe states that Gaea, the oldest goddess, was the one in question and that she was originally worshipped by those on "Redface Island," i.e., the Peloponnesos. There is a bit of mixing of Demeter (the "Earth-Mother") and Gaea ("Earth"). In Chapter 31 the "Great Mother," which is the goddess the helots (slaves) of

Peloponnesos want returned, speaks of her daughter Kore, the maiden. Kore was Demeter's daughter, although again Wolfe says she is Gaea's daughter in the glossary. Wolfe is showing us that two very old goddesses, around since the time of the earliest inhabitants, are really aspects of the same thing. Pindaros tells us that the goddess who injured Latro "can only be the Great Mother, whom we worship under so many names, most of which mean *mother*, or *earth*, or *grain-giver*" (p. 14, emphasis added). To clinch it, he later says "The Grain Goddess is the Great Mother, and the Great Mother is the Earth Mother, who sends up our wheat and barley" (p. 109).

Latro actually does come across Demeter later in the book, though he has forgotten his promise, when he is in the hands of Pausanias (chapter 31). Their present location is not specified but they are on their way to Corinth ("Tower Hill") from Thebes. A serpent woman, a species of monster Heracles once battled accosts Latro, asking for Cerdon's life, which she can't or won't take without him. Later Cerdon is bitten by a snake and expires within the night.

¹ See Herodotus ix.53, Plutarch *Life of Aristides* chapter 17.

² See How, W.W. & Wells, J. (1912). *A commentary on Herodotus*, vol II, p. 311.

The Onomastics column.

In COTO Wolfe mentions the simple rule of naming that he used in TBOTNS. That is, that everything is what it says it is. Therefore, the given names of the places and characters are meant to reflect some characteristic associated with that place or person. Just as he has translated the rest of the work, Wolfe makes it clear that he has selected the names himself and that they are not the names used by the people of Urth. He says in the appendix to COC "[O]utside the place I have chosen to call Nessus." Therefore it is instructive to examine these names because they provide additional insights from those gained in the normal way about a book (by examining the thing itself). Wolfe seems to have a particular fascination with names. In *Soldier of the Mist* we get a number of names for familiar places and people that are not the ones we use. In an interview with Darrell Schweitzer (*Weird Tales*, spring 1988) Wolfe says

"[It's] no great puzzle. Latro calls Athens Thought because that's what he thinks it means. As it turns out, he's right. That is what it means, although his derivation of it is incorrect. He's connecting Athens with *athanatos*, which anybody with a superficial knowledge of Greek would do--immortal. What's immortal is thought...Latro also thinks that Sparta means rope, because there is a very common Greek

word, *spartos*, which is rope, cord, string. Now Sparta did not mean rope. What it actually meant was scattered. But it took its name from a Greek word that was obsolete by the time Latro was in Greece."

Wolfe says here that Athens does mean thought, but in the sense derived from Athena, the goddess of wisdom (thought).

In this column I will summarize some of the women's names in the *New Sun*. I am certainly not an expert in onomastics (the study of names and their origin) but there are enough dictionaries and books on the subject that can be plundered for their opinions. (I would like to see contributions or further opinion by readers on this topic.) I am assuming that readers have read the chapter on onomastics in COTO, which I shall draw on occasionally.

Although authorities differ on the precise meaning of the name, or its etymology, some preferring one explanation and some another (and to paraphrase, in onomastics there is always another) there is widespread agreement on more well-known names. It is as if there is a story attached to each name, a story that varies somewhat in the telling. And like stories too, any seemingly authoritative telling is in large part a recital of other, less authoritative versions. As well as the meaning of the

name I have noted its provenance or variant with the following abbreviations: Gr., Greek; L., Latin; It., Italian; Ir., Irish; Sca., Scandinavian; Wel., Welsh. After each name comes a few comments on the character from the book.

Catherine (Katherine). [Gr. *Aikaterine*, unknown ety., in L. was first *Katerina*, then *Katharina* from Gr. *katharos*, "pure, unsullied." Perhaps also related to Gr. *aikeia*, "torture."] The most famous early Catherine was the saint from Alexandria who died in 307 AD. Her history is briefly given in COTO; perhaps the most well-known aspect of her life is that the spiked wheel on which she was to be broken shattered, its spikes flying off and killing many of the soldiers. Thus our Catherine wheel (although the sprouting of flowers cited by Wolfe at that moment is not repeated in any text I saw). She was eventually beheaded and her body taken by "angels" to Mt. Sinai where she had a monastery. The "angels" may have been a reference to the monastic habit of those who took her there (monks were anciently called "angels" because of their heavenly purity). However, the *Lives of the Saints* says "not a single fact about the life or death of Catherine of Alexandria has been established" which leaves the field open to speculation. Her feast day is November 25, her icon a spiked wheel.

This name plays two parts in

the book; the first as the patron saint of the torturers (with the Germanic "K" spelling) and the second as the name given to Severian's mother. It is ambiguous whether they are meant to be the same person literally or just metaphorically (the one giving birth to him in the cell, the other overseeing his development from apprentice to journeyman). Given the events of her life Catherine is an ideal choice for patroness of the guild of torturers; the "torture" reference in her name obviously refers to the saint's trials by torture. It might be interesting to use her feast day to date some of the action in TBOTNS, bearing in mind that November would be early summer (equal to May in the northern hemisphere) in the southern hemisphere (if dates have any strict meaning in the book, which they may not when so much time has passed that the precession of the equinoxes is a factor). Nevertheless, Severian describes the feast day as occurring at the close of winter in SOTL, showing that "May" is still pretty cold, presumably because of the weakening of the sun and the advance of the southern ice. Variants: *Katerina* (It.); *Cathleen*, *Cassie* (Ir.); *Karen* (Sca.); *Kaitlin* (Wel.) and many others.

Thecla. [Gr. *thekla*, "god-famous," shortened from *theocleia* "divine fame."] The original Thecla (or at least the first to have her name passed down to us) was the

first woman martyr and a convert of St. Paul. The second century romance known as the "Acts of Paul and Thecla" is not officially accepted, but she was anyway very popular and accounted to be "well versed in profane philosophy and literature" with a certain way of speaking. She is a virgin martyr. She suffered three torments, including trial at the stake and being thrown to the lions, but was not actually killed at any of them, eventually retreating to a cave in Seleucia where she performed miraculous healing. When jealous physicians came to slay her, the rock opened up "and so she was taken to Him." Another account says that there was a passage in the rock to Rome, where she could be buried near St. Paul. Her feast day is September 23.

All of these points serve to remind us of our Thecla (torture without death, trials, secret passages so like the ones in the House Absolute, a philosophical mind and persuasive tongue etc.). Some readers see Thecla as a rather faithless woman who had little feeling for Severian or his betrayal of his future in the guild, but I prefer to think otherwise, recalling how that he discovered at the feast that he meant more to her than he had realized.

Thea. [Prob. shortened form of Gr. *Aithea*, "healer." One authority states it is a shortened form of Dorothea, Gr. *doron*, "gift" + *theos*, "God"

hence "gift of God." Theodora is the same name backwards.]

Dorcas. [Gr. *dorkas* "gazelle or roe" after its dark eyes, a translation of the Aramaic name *Tabitha*.] Dorcas was a biblical charitable seamstress (Acts 9:36-43) who died and was raised from the dead by St. Peter. "Dorcas societies" later took her name to do their charitable work for the poor.

Our little gazelle is the heroine of the first four books of the *New Sun*, and the grandmother of Severian. Her slight form reminds us of the agility of a gazelle, while her biblical eponym is symbolic of her entry into the book. Nobody asks the dead whether they wish to be returned to life, and to experience death a second time. Incidentally, nobody seems to've noticed that Wolfe has written the perfect antithesis of the classic "grandmother paradox" of time travel stories (i.e., somebody going back in time to kill their grandmother, thus preventing themselves from being born). Instead, Severian brings his grandmother forward in time (or twists time to a time when she lives, as Dorcas says of the dead uhlan) and raises her from the dead. Not only that, but he then makes love to her several times, thus ensuring that he is born. Is Severian his own ancestor, as Christ is the son of God?

Valeria. [L. of *valerie* which is L. feminine of *valerius*, "strong."] There was an early

St. Valeria, and the name was common among early christians and during the 1930s-1960s on both sides of the Atlantic. Severian's wife, later autarchia. For someone presumably so central to Severian she plays a very peripheral role in the book, with a clouded origin and departure. The Atrium of Time was not named after the gnomens; rather, they were placed there because of its name. Severian is sure she has not died after the flood in UOTNS, even though she was stabbed and drowned.

REFERENCES

As well as regular books on the etymology of names I have found it remarkably useful to peruse a few books on hagiography (writings on the saints, literally "holy writing"). Almost all names used by Wolfe that are no longer used, or are of ancient origin, or are not found in the onomastic literature will be found in such books, granting that it is extreme to make parallels between their lives and the people in the book. For example, Severa, Severian (there were at least four St. Severians) Boltan, Maxellindis, Burgundafarr are all attributed saints. Finding these names from times long ago immeasurably adds to the future-archaic flavor of the book.

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IN THE NEXT ISSUE!

More chapters from

Soldier

A map of the Citadel in
TBOTNS

Your letters (so
write!)

The legend of St.
Katharine

A certain vicarious richness: A Review of *Soldier of the Mist*

English 101 question: Imagine that you had to write a book completely opposite to *The Book of the New Sun* series. What might this book look like? Answer: Complete recall becomes complete forgetting; the far future becomes the dim past; a non-magic sword becomes divine; rich writing becomes laconic. In other words, *The Soldier of the Mist*.

There is something particularly Wolfian about this state of affairs. I believe the reason for it is not, as Greg Feeley guessed (*Foundation* 40) that Latro is an avatar of Severian, but rather the author's respect for symmetry. As an artist Wolfe has shown his love for a good story many times over, and if there is anything that stories have, it is symmetry, especially of construction. For those who doubt my word, one need only turn to the extended series of short stories beginning with *The Island of Doctor Death and Other Stories*, in which the concepts of one are playfully turned inside out in the next. There is not necessarily any further link between the stories than this mirror imaging (each has its own protagonist, setting and plot). I believe, then, that we should treat Wolfe's latest novel with the same degree of interpretation, and not go looking for misleading explanations of say, TSOIT in *Soldier*.

The reader familiar with Wolfe will immediately notice one thing about this book; the utilitarian nature of the prose. Where Severian was only too willing to stop his narrative and discuss matters philosophical and practical, "Latro" (from a word meaning brigand or mercenary) is the master of brevity. Wolfe has a rationale for this of course (as always). As in *TBOTNS*, Wolfe purports that the manuscript, or rather scrolls, that comprise the book have come down from antiquity, and were written by a man who lost his memory every day. By necessity then, the scrolls were appended "on the run" as it were, whenever and wherever Latro can find a few moments to say something about that days events; before forgetfulness (the "mist" of the title) overcomes him again.

The plot is a simple but productive one for Wolfe. Latro travels round Hellas (i.e., Greece), largely in the command of someone else, such as Hyperides (a leather maker, now captain of a warship), becomes a bouncer in an Athenian brothel (owned by one Kalleos), visits Sparta, Thebes, Thermopylae, Sestos, and so on. So our itinerant character opens up the glory and squalor of Preclassical Greece like a key (as he is actually called at one point).

When the novel opens neither we nor Latro know any of this.

Latro finds himself in the army of the Great King (clearly the Persian Xerxes) and without any knowledge of how he got there. The army is on the retreat, having lost to the combined forces of Sparta and Athens at Plataea (479 BC). But here we come to an interesting twist. As a non-Hellene (the textual evidence is that Latro is a Latin by the name of Lucius Cassius) he translates the names of people and places, so that Athens becomes "Thought," Sparta "Rope," Demeter the "Earth Goddess" and so forth. This has the dual effect of distancing the narrative from our preconceptions, and making it more realistic. This latter is achieved when the curious reader tries to understand why Wolfe chose his names as he did. Some are patently obvious e.g., Athens from Athena, the goddess of wisdom (her emblem is the owl) who also sprang from Zeus' forehead as a thought, see also the "onomastics column"). Others require work. And it is at this point that the novel starts opening up.

I knew little or nothing about the age in which these events are set, but Wolfe's narrative is so heavy with references that without a working knowledge of Greek matters the reader would miss the essentials of the novel. And this is why, paradoxically, the sparse prose is so rich: turn to any of the places or people mentioned and the richness of Greek mythology and culture comes seeping through to infuse

the whole work. Wolfe asks much of the reader; but makes it so rewarding. Time after time he fascinated me by invoking this or that myth, story or person, or he impresses by his knowledge of the material he works with. Many readers will no doubt be asking themselves if the work needed to take part in this vicarious richness is worth it. Everyone has their favorite historical periods I suppose, and if yours is Norse mythology you might think there was little enough of interest here. Nevertheless, mythical elements are mythical elements, and Robert Graves was not hesitant in talking about Central American and Norse elements where it suited him. So, I suggest, it could also work the other way around.

It takes a lot of courage to set a book in this time period if one is not to look foolish (especially when real people are involved) but Wolfe manages to make it look consummately graceful. For some reason Latro has injured or insulted the grain goddess, near whose shrine the battle took place. She has punished him by making him forget, but strangely, he seems rewarded with the ability to see and talk with the gods themselves. The book had scarcely begun, and yet Latro, at Hill (Thebes) meets in a temple "a golden man, larger than any man should be, who had stepped silently from an alcove" (p. 9).

He was young and formed like a

soldier, but he bore no scars. A bow and a shepherd's staff, both of gold, were clasped in his left hand, and a quiver of golden arrows was slung upon his back. He crouched before me as I might have crouched to speak with a child (p. 9).

He explains to Latro that only the solitary can see the gods, and without friends, home or memory this is certainly Latro's condition. Long after he has forgotten Apollo, he is thrown into water (the Aegean) by Pasicrates, the message runner of Pausanias in a mock wrestling match. There he meets Thoe, one of the daughters of Ocean. She takes him headfirst down into the depths, so that "the blue water was all about me, a darker blue above, a paler, brighter blue below, where a great brown snail with a mossy shell crawled and trailed a thread of slime" (p. 224). She tells him that children are permitted to see her (although men are not) because "they forget the way you do" (p. 225).

Latro takes these strange appearances in his stride (not knowing anything else). Washed from person to person, our picaresque protagonist floats like a log of wood, absorbing and reporting on the events around him. The battle of Plataea, Pindar(os) (made to quote his famous lines "Oh, violet crowned city" at the head of chapter 13), Pausanias, any number of heroes and magicians, the gods. All pass before him like so much

driftwood on the tide. The first scroll (there are others to come) ends with the siege of Sestos, where, as Kore/Persephone had promised him, he met his friends, only to have them snatched away by death, the Receiver of Many.

It is not easy to imagine what Wolfe will do with his character in the following books. If he continues his acquaintance with Pausanias, history would dictate that he would follow the Hellene in his traitorous machinations. But this is unlikely given the wound Latro inflicted upon Pausanias in the last chapter. But whatever, he has to make peace with Demeter and regain his memory, so that we can find out just what it was that put Latro in this peculiar position.

Soldier of Arete, the second volume in this series, will be published in the fall of 1989.

A selected glossary

This glossary contains many (but by no means all) of the places and people of the novel. As has already been mentioned, Wolfe uses his own derivation of many nouns (all perfectly reasonable) and the re-translation of these into English gives us many insights into the Hellene mentality.

Advent--Eleusis, scene of the famous secret Mysteries supposedly involving hallucinogenic drugs for the

epopts (the initiates, literally "those who have seen").

Bearland--Arcadia, a mountainous region of the Peloponnesos. The name derives from Arcas, the son of Zeus and Callisto. Callisto was changed into a bear by a wrathful Hera and was then almost killed by her son while out hunting. Finally Zeus turned them both into constellations, Ursa Major (i.e., the Great Bear) and Arctophylax (the nearby "guardian of the Bear").

Boat--The island of Lemnos. Hephaistos, the metal-working god is said to dwell on this island, which is volcanic.

Circling Isles--The Cyclades, (kuklades) a ring of islands in the Aegean. They were so called because they formed roughly a circle (kuklos). They included Delos, Ceos, Naxos, Paros, Andros, and Tenos.

Clay--Plateia, the site of the decisive battle in 479 BC where the invading Persians were beaten by the Hellenes.

Copais--An ancient lake in Attica, now dried up.

Cowland--Boeotia, to the northwest of Attica. It is dominated by Thebes.

Crimson Country--A coastal strip to the northeast of Egypt, probably meant to denote the land of the Phoenicians in ancient times (now Israel).

Delian--Apollo or (unusually) his sister Artemis. Wolfe says "from their place of birth, i.e., the island of Delos.

Dolphins--Delphi, site of the famous oracle.

Earth Mother--Demeter. It was near a shrine of Demeter's that the surging battle of Plataea took place. Wolfe quotes the relevant portion of Herodotus as an epigraph: "First there was a struggle at the barricade of shields; then, the barricade down, a bitter and protracted fight, hand to hand, at the temple of Demeter." Somehow Letro angers Demeter and she causes him to lose his memory every day. Her name was thought to mean earth-mother in ancient times, but this is believed incorrect. She was, however, the goddess of corn and agriculture in general, as well as being the mother of Persephone.

Elonore--A courtesan employed by Kalleos in Athens. Her name means "merciful." Also my sister's name.

Euxine--The Black Sea.

Falcata--Letro's sword, made divine by Asopus the river god. He tells him "not wood, nor bronze, not iron shall stand against her, and she will not fail you until you fail her." It is still with Letro at the end of the first scroll.

Gaea--Or Ge. The personification of the earth, who sprang from Chaos, the

primordial being. She produced Uranus, and had by him Cronus, the Titans, Cyclopes and other monsters. Zeus was the youngest son of Cronus, whom he overthrew to become the supreme god. Wolfe says Ge once "spoke at Dolphins", i.e., gave oracles at Delphi, but was replaced by Apollo.

Goodcattle Island--Euboea.

Gorgo--Widow of Leonidas, a king of Sparta and commander of the Greeks at Thermopylae. After inflicting heavy losses on the Persians, the Hellenic forces were deceived by treachery and routed.

Hill--Thebes. During the Persian War Thebes sided with the Great King, and thus was an enemy of the other Greek cities, especially Athens. Pindar was born here in 522 BC.

Hundred-Eyed--Argos, a city on the east coast of Redface Island (Peloponnesos, named after king Pelops, which means "muddy-face"). Wolfe seems to derive the name from a monster of the same name with many eyes.

Io--A child slave-girl who attaches herself to Letro in his interests. GW says her name means "joy."

Island Sea--The Caspian Sea.

Kore--The "maiden" (also identified with Persephone) and daughter of Zeus and Demeter. She was carried off by Hades in his chariot picking flowers.

Because she ate some pomegranate seeds while in the lands of the dead she has to return there for half the year. The myth represents the rebirth of life in the spring, when she re-emerges.

Leotychides--The commander of the Greek fleet that attacked the Persians at Mycale (479 BC). The Persians had drawn up their ships on the shore and camped nearby. The Greeks landed, captured the Persian camp and destroyed their ships.

Long Coast--Attica. This is where Eleusis, Athens, and the Piraeus are located. Wolfe says "its name is probably derived from the long and relatively straight coastlines of its eastern and southwestern shores."

Nike--The personification of "victory," usually regarded as an attribute of Athene.

Persepolis--The capital of Parsa (the Persian empire).

Pindaros--Pindar, the great lyric poet. Although a Theban, Pindar often sang the praises of Athens, and was in fact fined for it; but the Athenians paid him the amount of the fine twice over. "How can you sing its praises?" asks Hilaeira. "Because we chose to surrender, and lost even when we fought for the Great King. They chose to resist, and won even with us against them. We were wrong, and they were right. Their city was destroyed; ours deserved it."

Redface Island--The Peloponesus. This is the southern part of Greece, connected with central Greece by the isthmus of Corinth. It contains the Silent Country (Laconica) and Bearland (Arcadia).

Riverland--Egypt, for obvious reasons.

Rope--Sparta. The word we use today also means a kind of broom (Spartum, or Spanish broom) which was used to make mats, nets, cords and ropes. Spartum is a Latin word, so it would be natural for Latro to translate it is this way.

Selene--The bright aspect of the triple goddess, i.e., Artemis, the daughter of Zeus and Leto. Her brother was Apollo.

Sestos--The city whose siege ended the Persian Wars.

Silent Country--Laconia. Latro "seems to have heard some taciturn person referred to as having Laconic manners...and to have concluded that Laconia meant the 'Silent Country'."

Thought--Athens. The word derives from the goddess Athene, who sprang like a thought from the brow of Zeus.

Tieup--Piraeus, the port of Athens, which itself is somewhat inland.

Tower Hill--Corinth, on the isthmus. Its position gave it

access to two seas as well as dominating the land route to the Peloponesus from central Greece. There was a skid at this point, across which ships could be dragged if they wanted to avoid the sea journey around the Pelopennesos. This made it extremely wealthy, and "Corinthian" still has overtones of a profligate and sybaritic lifestyle.

Trioditus--I.e., the triple goddess: the Huntress (Artemis) Selene, and the Dark Mother (Hecate). She helps him because she dislikes Demeter (the cause of Latro's wound).

SOMETHING ON YOUR MIND?

Why not send a contribution? I'm always on the lookout for interesting articles, opinions, information, and of course letters! Write now, and you'll receive a free issue!

This Wolfe just in:

A new novel *There are Doors from Tor* has just been published. And a collection of *SS Storays From the Old Hotel* is available from Kerosina Publications in the UK. Check them out!

I call it how I see it:

A column of opinion.

I have often met the typical anti-establishment view toward big-name authors. For the most part my awareness of this was of a disengaged nature; I knew it was going on, and since I had long stopped reading Heinlein and Asimov I agreed with the analyses while remembering their power as juvenile writers (in the sense of being mainly read by children and young adults, e.g., *Have Spacesuit, Will Travel* or Asimov's robot books). I suspect that most readers of sf have similar ambiguous feelings.

I have been literally shocked out of that safe position by a reading of *Isaac Asimov's sf Magazine*. Asimov literally self-destructs in every issue. In the Nov. 1988 issue a letter points out quite accurately that "the history of scientific advancement is literally strewn with the bodies of destroyed theories...to blindly believe theories because they are passed upon by 'authorities' such as Carl Sagan is a very naive way to judge data...the limits of sf are non-existent. It must not be held down by [people] with a vested interest in current beliefs." Asimov's puerile response is to imply that the writer is a scientific illiterate and calls Sagan "one of the most brilliant scientists I know" thus totally missing the (very valid) point. And Sagan, you recall, was the

man who reputedly had to have his novel ghost-written for him. By the mid-December issue Asimov is admitting that he got two basic equations mixed up; the Heisenberg uncertainty relation and the Einstein-Planck relation. He told Harlan Ellison this who has since put them in this form into his fiction on trust. And this from a man so secure in his position in folk mythology to actually know something about science that he feels happy to call his readers scientific illiterates! The readers are putting their trust (and money) in a man whose position is a sham. I started reading *Asimov's* for the stories (which are above average); now I can't even bear to read the pathetic childish ramblings in the letter column (and that's just Asimov!) Another fallen icon, victim of the 1980s desire for pre-pubescent simplicity in a complex world?

I'm sure Asimov is a nice person, and it's not my intention to mount a personal attack. However he got into this folk mythology position of being a leading science popularizer when he doesn't have (A) the basic scientific background of the disciplines; or (B) any appreciation of the sociology of scientific practice (as if Merton, Kuhn or Popper had never existed) I don't know; perhaps he is

blameless in that, perhaps it was an accident. Perhaps this, perhaps that. But it's surely no accident that he continually maintains this sham, deliberately misleading his readers (probably for the most part adoring teenagers sending him their newspaper-round money). And that's just pitiful.

John Clute, one of England's most respected critics and reviews editor of *Foundation* has at last got a collection of his work in print. *Strokes* (Serconia Press, PO Box 1786, Seattle, Washington 98111, \$8.95) includes work written between 1966-1986. While all the reviews are as engaging as ever, if only in a voyeuristic manner of watching how far Clute can bend and twist a sentence without it breaking (e.g., "...seem to promise, along with the de rigueur rhodomontade of genre action, something of a dialectical expansion of the terms of the zeugma..." as a not at all random example), although "poshlosty" remains a personal favorite; nevertheless it will be his work on GW that I'll remember.

Clute has been writing on Wolfe for most of the 80s. He is the authority, who with a handful of others (e.g., Greg Feeley, Colin Greenland, Joan Gordon, Peter Nicholls) are the only ones writing wittily on GW. He gives us what for me is an (only partly playful) ultimate reading of the "Severian's

mother" question, a discussion of the four books Thecla orders (is one of them *The Book of the New Sun?*), and other things that were new on me.

One of the overall impressions the reader is likely to get (and as Clute joyously states) is that a reading of Wolfe *must* be a "hard read." This is an unpopular notion these days. "What, think about the problems the author raises! Why, I want to read sf for the escapist sensawunder!" One modern lit-crit theory argues for reading between the lines into the authors politics and intentions but that's the best approach on Wolfe. (Another notion was expressed to me as "I don't like Wolfe's books because he's a Roman Catholic and I've met awful Catholics," a fine example of that interesting species the *non-sequitur*. As they say in the ads--buy now.

Finally, if you've ever wondered about the fine cover artwork on TBOTNS, a new collection of artist and punmaster Don Maitz' work (*First Maitz*) is now available. The colors in the four pieces were roughly designed to reflect a brightening dawn, with COTA showing Severian as the sun. Quite clever really, and something my small paperback edition didn't capture. These pieces are also available in reproductions (write Paper Maitz, c/o Mr and Mrs Maitz, 85 Ivy Road, Plainville, CT 06062. Include a SAE.



The age-old drinking problem: the day after (Greek red figure vase c. 470 BC).

You have received this because:

- I'd like to trade zines
- Out of whim
- I liked your picture in *Police Gazette*

This has been
THE BOOK OF GOLD #1
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