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Missives to Mythlore

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Missives to Mythlore
A NOTHER THING THAT SEEMS QUITE STRANGE is that the Scotch, a people just as Celtic as the Irish or the Welsh, have produced no great hero, no mythic cycle of tales. Bits of Arthurian lore have been found among them, and some very poetic versions of old Irish tales; and certainly everybody knows of the highland Scot's fame for the latter, but they have no epic. One would like to think that it was trampled underfoot by the Covenanters, those nice people who made laws forbidding such sinful revelry as the celebration of Christmas, but even if all the written versions had been found and burned, a national epic if it had existed would have survived; it would have been too deeply embedded in the national consciousness for such latecomers as the Covenanters to stamp out. And even while they were going to church every Sunday—they'd have caught it if they hadn't—they didn't have a Scotch-Irish blood, and that really means Scotch.

My own work has been deeply influenced by Eastern mystics, which often fits in with folklore remarkably well. You could say that one of our present-day scholars is corroborating that bit by linking old Irish laws with old Sanskrit ones, and druidic practices and beliefs with those of the Brahmins, but I'm sure he would indignantly repudiate the charge. Also, I myself prefer to accept Rhys' theory that the druids are really pre-Celtic, and converted their warlike invaders. But because ancient peoples did get around a great deal, in spite of their lack of comfortable transportation, it is hard to tell about such a great deal of history. A great deal of history is often created with the builders of the lost civilization of Mohenjo-daro, which the Sanskrit-speaking invaders presumably overwhelmed. And that folk may very well have been relatives of that lost race whom

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forested to appeal to others to take up the question—or challenge my interpretation. I hope these comments will prove useful in stimulating further discussion.

Kathleen J. Gibb, Milwaukee, Wisconsin

Elen sila lumenn' onontiello!

Dante are the guide to each Christian's true longing—we gladly not at me—poi sitorno all'eterna fontana"—Tolkien didn't understand this!—and try the last lines of "A Grief Observed" for Lewis's point of view—"She smiled, but to me—poe si torno all'eterna fontana"—those lines from Dante are the guide to each Christian's true longing—we gladly serve all other souls when in beatitude, but even more eagerly desire to return to the contemplation of Him who is the source of all, the eternal fountain of life. I sincerely doubt if an exact replica of Middle-earth awaited Tolkien in heaven, as Mr. Urrutia suggests; J. R. Christopher is nearer to the mark—Tolkien's creative vision was only one of many shadows of vision that tried to capture Paradise, the ancient woodland. It is not that one thirsts for, not one's own private vision of it. Reread the last of the Screwtape Letters: that is the idea.

Other than this poem, which as you see rather aroused my "ire", the rest of the issue was good, except that you rather frustratingly left out the footnotes on Glover's excellent article. The "Death and Deathlessness" idea is a profound one and should be followed up in a more lengthy study—the many varieties of that desire: evil in Denethor, resigned in Frodo, submitted in Arogon and Faramir, bitter in Arwen, eternally unchanging in Galadriel. The review of Kocher's book is long overdue—this first-rate work is a necessity for any true student of Tolkien. The drawings were, as usual, excellent: each artist seems to have one of the "free peoples" that he or she documented. Tim Kirk's hobbits, and especially his elves, and his landscapes are first rate; Annette Harper's elves are unmatchable.

All in all, a very satisfying issue—hope the next one won't be so long in coming! —Nandril —

Book Review

The Not-World
by Thomas Burnett Swann


Thomas Burnett Swann's newest novel treats a promising idea: a forest near eighteenth-century Bristol remains enchanted by British and Celtic folklore goblins, nightmares, and witches, despite Puritan persecution and Enlightenment skepticism and industrialism. After an encounter with the young poetic prodigy, Thomas Chatterton, Mr. Swann's heroine and hero, accompanied by a spinster aunt, take a balloon journey into the center of the forest, the "not-world" of the title, to discover if Chatterton's has retreated there, despite reports of his suicide in London.

Mr. Swann's heroine is a charming and sympathetic creature, a maiden lady of thirty mysteriously handicapped by a fall from a horse in her teens; she now compensates for emotional starva- tion by writing Gothic novels in the mode of Anne Radcliffe. Mr. Swann, however, tells us in an afterword that his conception of Deirdre was based partly on Elizabeth Barrett Browning and partly on the Katherine Hepburn character in the movie The African Queen. The novel depicts Deirdre as being regenerated by her adventures in the haunted forest and by a sudden birth of love for the hero, a poorly educated but experienced sailor named Dylan.

In the flush of her new-found love, Deirdre regains the use of her legs and defeats the witch who threatens to dominate Dylan's soul.

All this sounds like an imaginative basis for a romantic fantasy, but in my opinion Mr. Swann simply isn't able to bring it off. The novel's opening scenes seem to work well enough and to foreshadow an argument over the meaning of the Supernatural. And the first incident in the forest after the arrival of the hero and heroine is imaginative in the grand tradition: both are assaulted in their sleep by demonic tempters in disguise, trying to pervert their incipient love for each other into lust. But after this, the story is a disappointment. Deirdre's and Dylan's exploration of the enchanted forest doesn't live up to the book's earlier promise, and the plot is resolved by a number of silly coincidences that seem hastily contrived. The story seems to fall in two or three large ways that are worth discussing in a little detail. (1) First, the old forest near Bristol never becomes a living image of the Celtic or Druidic Other World. That Mr. Swann wants it to be at least not for this reader. Its most interesting建设 is a supernatural or ghostly witch called Arachne who seems rather like a papier-mâché Halloween horror. Nowhere do we meet with any creatures who really seem to uphold the fierce reputation of the Celtic otherworld. In fact, despite Mr. Swann's continued insistence that he's dealing with Celtic material, we feel that we're back in the world of minor Greek mythology which plays so important a role in many of Mr. Swann's other romances.

(2) Mr. Swann does not seem to me to have the artistic matura- ture to deal adequately with the theme of Deirdre's awakening womanhood. In the beginning, Deirdre arouses sympathy, but she and Dylan seem to be little more than precocious adolescents. And I'm afraid that's all they seemed to me at the end too. Dylan, by the way, strikes me as singularly unconvincing for a sail-or who's supposedly had numerous adventures at sea and visited brothels in North Africa, England, and the Colonies. The idea of a growing love between Dylan and Deirdre was an excellent theme, but it requires more than Mr. Swann's mixture of sentiment and boyish jocularity to be made convincing. The story might work more effectively as a children's book than as an adult fantasy; but I think there's too much sex in it for that. The intention, in short, seems uncompromisingly adult.

(3) Mr. Swann fails to set up any strong contrasts in the novel between the materialistic everyday Bristol and the haunted forest he conceives. His failure to do this is in itself almost fatal to the novel's effect, for it does not allow us to be led gradually into an evocation of the Forest as a powerful image of the supernatural and mythopoeic past. The rising industrial and materialistic eighteenth century is supposed to be there, but the novel doesn't show us much of it even for a moment. Lewis, with whom Mr. Swann is sometimes compared. Actually Mr. Swann's theology, if it can be called that, seems closer to Robert Graves than to Lewis; but Mr. Swann's imaginative fiction seems inferior to Lewis's mainly because Mr. Swann doesn't present images of evil with much intensity. His novels seem to take place in an Arcadia without pain or death, or perhaps, a kind of pallid Narnia, not only not Aslan, but without the White Witch or Tash, or any of the other impressive demons created by Lewis. Mr. Swann's stories are often charming, but they seem to be products of the fancy rather than the imagination, to use Coleridge's terms.

All this might be another way of saying that Mr. Swann's work is still immature. But if so, his work has been disappoint- ing to me for a long time, ever since I read Day of the Minotaur.