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Homo Monstrosus: Lloyd Alexander’s Gurgi and Other Shadow Figures of Fantastic Literature

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Abstract
Discusses Gurgi as the shadow archetype in Alexander’s Prydain Cycle and compares him to examples in other literature.

Additional Keywords
Alexander, Lloyd—Jungian analysis; Alexander, Lloyd. The Prydain Cycle; Alexander, Lloyd. The Prydain Cycle—Characters—Gurgi; Shadow (Psychoanalysis); Joe R. Christopher; Bonnie GoodKnight
many years ago and thought that Mr. Swann might be on his way to producing a masterpiece of fantasy some day. In short, if Mr. Swann's talent is still immature, it has been so for years, and may in fact be a case of arrested development.

Certainly "immaturity" can't be a completely satisfying way of describing the shortcomings of The Hot-World. If we think of another fantasy writer whose work shows signs of immaturity, for instance, we can see some immediate contrasts. Ms. Sanders Anne Laubenthal, for instance, is a young fantasy writer, known to readers of Mythprint. Her first novel, Escalibur, published late in 1973, was both a delightful romance, and one containing many faults: at times, Ms. Laubenthal seemed imperfectly in command of her style and her plot. But the romance was vigorous and intense in its evocation of strange areas of the imagination, despite its weaknesses. I would predict that in time Ms. Laubenthal may be a powerful novelist in the George MacDonald/Lewis/Charles Williams tradition. And the point to be made here is that if Ms. Laubenthal had written about a haunted forest near Bristol, we would remember the forest as a haunting image. The witches Ms. Laubenthal would evoke would be searing memories, because Ms. Laubenthal believes in the power both of the demonic and of the divine.

Another question raised by Mr. Swann's unsatisfying novel is why the world of fantasy writing should be so dominated today by women. This is especially peculiar since so many of the great figures in the tradition of mythopoeic fantasy—Morris, MacDonald, Tolkien, Eddison, Lewis, Williams—have been men.

Today, however nearly all the virile writing—if the ladies will permit such an adjective—is being done by women: Evangeline Walton, Joy Chant, Katherine Kurtz, Mary Stewart... The male myth makers seem to be in retreat or other fields.

—Reviewed by Ed Chapman

**Homo monstruosus:**

**Lloyd Alexander's Gurgi and other Shadow Figures of fantastic literature**

by nancy-lou patterson

In his analysis of human dreams, C.G. Jung developed the technique of amplification, in which he searched the literature of mythology and folklore for parallels, in order to understand motifs which could not be explained in terms of memory or wish fulfillment. This method has given rise to literary criticism to the seeking of archetypal sources for characters and events; perhaps most notably in Northrop Frye's *Anatomy of Criticism.* Frye's Anatomy of Criticism.

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Readers of Lloyd Alexander's five-volume fantasy cycle of Prydain—The Book of Three, The Black Cauldron, The Castle of Llyr, Tarun Wanderer, and The High King—will be able to list the companions of the youthful pig-footed boy, Gurgi. He is provided with a future wife, a musical friend, a wise old counsellor, and numerous acquaintances, mentors, enemies, and magical beings in the course of seeking out the secret of his ancestry and becoming High King. The companionship is more casual than the fellowship of the Ring in J.R.R. Tolkien's *The Lord of the Rings,* and lacks the basis of physical relationship of the Pevensey children in C.S. Lewis's *Narnia,* but it falls well within the traditional structure. A much more mysterious figure among those companions has not been mentioned: this is Gurgi.

I read the Prydain series at one gulp in tandem with my twelve-year-old daughter. It is certainly true that Alexander is endlessly inventive—both of characters and events—sometimes breathlessly so. In pondering the whole experience, I find that Gurgi remains most vivid. Fflewddur and his harp become a single joke strained to the breaking point, Eilonwy exudes a faint perfume of the stereotype, so that her delightful traits are gently patronized; and the old magician Dallben never rises, as do Merlin in T.H. White's *Once and Future King,* and Gandalf in Tolkien's *The Lord of the Rings,* to the level of the numinous. Even the splendidly-conceived triple Goddesses—Ordu, Orwen, and Orgoch—repeat a mildly grisly running gag about Orgoch's appetite. It is a failure of taste, I think, or perhaps a failure of nerve; in the end Alexander's hero must get on with real life, having rid himself of childish fantasies—all his magical companions pass away into the Summer Country except for Eilonwy, his future wife, who is reduced in the process.

Perhaps this is the reason why Prydain for all its spectacular variety is not always quite a secondary world, not always absolutely real: there is a certain swashbuckling disregard of detail. On the one hand, events pour over us too rapidly to be remembered, and on the other, comic effects are simply repeated from volume to volume. There is a tendency to exaggeration: when Tarvan is mercilessly lashed by captors dragging him before the enchantress Achren in *The Book of Three,* there is little sense of his suffering, of the experience being more than a simple incident intended to lend drama and colour to the tale. The same motif becomes one of intense pathos when Frodo is trapped in the tower of Cirith Ungol in *The Return of the King* (yet he receives but a single stripe). And when the claws of Aslan mark Aravis with ten stripes, in *The Horse and His Boy,* her whole life is changed. The "throw-away" effect of Alexander's narrative diminishes its realism.

With the above comments I have exhausted my objections: they are minor in the face of Alexander's achievement, which is a major and authentic work of fantasy, and my purpose is rather to show his undoubted power at work. The aforementioned negative assertions might also be made about Gurgi—and yet he sticks in the mind—why? As C.S. Lewis said, the argument ad hominem is likely to mislead us, so I will not try to guess what Alexander meant by Gurgi. Instead, I will look at what he tells us about him.
RIEFLY STATED, Gurgi is a monster, of a species well known in literature and folklore. He is an ambivalent being, half animal and half human, half enemy and half friend. When he first meets Taran he attacks him, but in the end of The Book of Three it is he who finds the oracular pig, Hen Wen. He also finds the miraculous cauldron for which The Black Cauldron is named, and in The High King he finds the coffers in which are hidden the secrets of human arts and sciences. He is, as it were, Taran's left hand, the means by which occult power comes to him. Always hungry (at first he even offers to eat Taran), Frye: He continues:

Judas Iscariot, but he is 'fearful', and urges retreat when the creature wailed (p.37). In Gurgi fears not danger but desertion:

Overhead, the branches rustled. As he stopped and looked up, something fell heavily to the ground behind him. Two hairy and powerful hands locked around his throat.

Whatever had seized him made barking and snorting noises. Taran forced out a cry for help. He struggled with his unseen opponent, twisting, flailing his legs, and throwing himself from one side to the other.1

Recovering from the attack, Taran studies his adversary: "...sprawled under the tree was the strongest creature Taran had ever seen. He could not be sure whether it was animal or human" (p.36). On closer examination, he decided it was both. It was hairy and matted, and covered with leaves that it looked like an owl's nest in need of housecleaning. It had long, skinny woolly arms, and a pair of feet as flexible and grimy as its hands (p.37).

An immediate explanation of Gurgi's role is provided by Northrop Frye:

The characters who elude the moral antithesis of heroism and villainy generally are or suggest spirits of nature. They represent partly the material estrangement of the immediate world of nature and partly a world of mystery which is glimpsed but never seen, and which retreats when approached.2

He continues:

Such characters are, more or less, children of nature, who can be brought to serve the hero, like Crusoe's Friday, but who are more apt to be a burden than a help. Of these "naturals", Gurgi exhibits the same behaviour in The Book of Three: "...the creature set up a loud and piteous whining, rolled his eyes, and beat the ground with his palms," and again, "the creature wailed" (p.37). In The Castle of Llyr, we read, "Gurgi flung himself to the ground, covered his head with his hands, and whimpered pitifully."

The motif is expressed most forcefully in Taran Wanderer, where Gurgi fears not danger but desertion:

Before he could finish the door burst open and a shaggy figure sped across the chamber and flung itself at Taran's feet. "No, no, no!" howled Gurgi at the top of his voice, rocking back and forth and waving his hairy arms... His face was wrinkled in misery and he shook his matted head so violently he nearly sprawled flat on the floor. "Poor Gurgi will be lost and left with whinings and pining!" he moaned. "Oh, he must go with master, yes! yes!"

Again there is a repetition: "Gurgi began snuffing loudly, whimpering and moaning more desperately than ever..."(p.14). Finally, in The High King, his companion Gurgi, shaggier than the pony he rode, pulled his weathered cloak around him, rubbed his frost-nipped ears, and began groaning so wretchedly that Taran at last reined up the stallion.6

Gurgi's fearlessness (which gives overt expression to that which Taran not only feels, but fears to feel), is accompanied by his ever-present hunger:

"Crunchings and munchings now, mighty prince?" asked Gurgi in a high, tiny whisper.

"As I promised you," said Owain.

"Gurgi wants the smaller one for munchings," said the creature, with a beady glance at Taran.

"Do not," Owain said, "he is an Assistant Pig-Keeper and he would disagree with you violently." He un buckled a saddlebag and pulled out a few strips of dried meat, which he tossed to Gurgi. "Be off now. Remember, I want no mischief from you."

Gurgi watched the food, thrust it between his teeth, and settled up a tree trunk, leaping from tree to tree until he was out of sight. (Book of Three, p.40)

As with Orgoch, this hunger at first extends to suggestions of cannibalism, the ubiquitous spectre in a world of primitive hunger. Readers who have noticed Gurgi's Collum-like speech habit will not be surprised to see him named among his appetites. The motif appears extensively in the folklore of hunter peoples where the fear of death by starvation is omnipresent: note the following quotation from a Windigo story told among the Ojibwa of Canada (the complex layers of ambivalence and cross-identity will become apparent later):

Once upon a time an Indian was in his canoe... He came to a great big camp, and a man came out of the camp and said to him, "I would not do anything to you myself, but my brother is the one that kills all the Indians. I tell you what we'll do. We have a big dish and I will hide you under it. I will put it upside down." As soon as the Indian hid under this big dish the big Windigo came. His brother was outside the camp, he said to his brother, "There's somebody here. Now, I tell you that we'll do, we will have a wrestle, and if you don't let me go, I will believe you, that there is nobody here." They wrestled, and the kind-hearted man put this big Windigo (his brother) down, and the Windigo said, "I believe you now; there is no one here." So next morning he went away again to look for somebody that he'd kill to eat.7

One thinks of the Collum/Smeagol conflict in The Two Towers. When he eats, Gurgi's delight is fulsome: "Gurgi, sitting cross-legged, devoured his food with so many outrites of pleasure and loud smackings of his lips that he seemed to be eating twice as much as he really did." (Book of Three, p.105) There is a touch of this in Windigo Monster from Sesame Street (not by direct influence, of course).

It is the motif of hunger which provides the transition of the ambivalent Gurgi from enemy to friend:

Once a leaf lay Gurgi's tiny portion of honey-comb.

"For great lord," murmured Gurgi, "Gurgi is not hungry for crunchings and munchings today."

Taran looked at the eager face of Gurgi. For the first time they smiled at one another. (Book of Three, p.126)

He is rewarded by Owain in the end of the first book in a manner appropriate to a faithful and valiant Gurgi shall be given a wal let of food which shall be always full.

Guard it well; it is one of the treasures of Prydain!" (p.218). An effort to discover the possible source of this "treasure of Prydain" with its presumed inspiration, The Mabinogion, yielded the following: "Pwyll Prince of Dyfed, Rhianon gave to Gurgi a magic bag with these words; "and asking nothing but the bag full of food; and I will bring it about," said she, 'that if what meat and drink are in these seven can'trefs were put in to it, it would be no fuller than before."

This bag, instead of never being empty, can be brought to serve the hero, like Crusoe's Friday, but it is the m otef of hunger which provides the transition of the ambivalent Gurgi from enemy to friend: One should lay Gurgi's tiny portion of honey-comb.

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tied up inside. The same theme of trickery and enclosure appears in "Branwen Daughter of Llyr," when the Irish plan a ruse in which armed men are hidden inside bags affixed to pegs on each of the hundred pillars of the house. The plotters are defeated when Enfisien seizes the head of Morganlase (by boiling oil on the forty thieves in the jaws) and remarks, "There is in these bags a flour of a sort" (p. 56).

The hiding of the Indian by the Windigo's brother, the hiding of Jack by the Beanstalk giant's wife (he was going to grind Jack's bones to his feet from which he would have become "the flour"), the entrappings within a bag of inavertent human food in the Mabinogion: all these give evidence of a folklore source for Gurgi's bag, its food, and (perhaps) the faint whiff of cannibalism. As Jung says, "the contents of the collective unconscious are invariably archetypes that were present from the beginning." He states that "On this lower level with its uncontrolled or scarcely controlled emotions one behaves more or less like a primitive, who is not only the passive victim of his affects but also singularly incapable of moral judgement" (p. 9).

I would like to point out that the "primitive" to which Jung is referring is an archetypal one, for real primitive people—for instance, the Ojibwa who originated the Windigo story—fight desperately against the awful temptations of starvation, and take a vigorously moral and suppressing attitude toward cannibalism. People control their emotions by elaborate social means, of which the telling of Windigo stories is an example.

There is a "primitive," however, of which what Jung says is perfectly true: it is that other side of ourselves which we refuse the door to, and which we have made the face of Gurgi embodies Taran's own fear, as we have seen, and also his hunger, which is more than physical. We may approach this understanding through the motif of the bag, which can be given a Freudian interpretation, as it is by Anton Ehrenzweig:

"It may be that defensive homosexual phantasy accepts the castrated male as a true equivalent of the devouring mother of whom he stands in excessive fear. The cunning unholy companions of the hero also stand for the threat of oral castration."

For "castrated," one may read "fearful"; for "caressing," we read in The Book of Three, "A crafty look gleaned in Gurgi's close-set little eyes" (p. 38). He knows his own nature: Once away from the Crochan, Gurgi regained some of his spirits. "Crafty Gurgi found it; he cried. "Oh, yes! He always finds what is lost! He has found piggies, and now he finds a great cauldron of wicked doings and brewing! Kind master will honor humble Gurgi." Nevertheless, his face wrinkled with fear.

He is afraid because the cauldron can cook dead men back to life. Not surprisingly, it is in the possession of the three enchantresses: the Mother Goddess (who often appears in triple form) gives not only the first life of man from her womb, but the second life, from the tomb. The "fear of oral castration" can be seen as a figure for death, in which the tomb's mouth devours the bones to make his bread from what would have been "flour of a sort" (p. 36).

"And Gurgi found it," shouted Gurgi, springing into the air and madly whirling about. "Yes, oh yes! Bold, clever, faithful Gurgi always finds things! Once he found a lost piggy and once he found evil black cauldron! Now he finds mighty secrets for kind master!"

Taran smiled at the excited Gurgi (p. 299). That, incidentally, is the last we hear or see of Gurgi in the Prydain cycle.

Ehrenzweig is especially interested in the racial aspects of this symbol—he writes, "Cooper tells precisely the same sort of truth about the Indian that Mrs. Stowe was to tell about the Negro, in each it is guilt that speaks, the guilt of the whole community" (p. 191). Nevertheless he gives attention to the wider symbolic elements in the figure of Nigger Jim in Mark Twain's Huckleberry Finn—which is sometimes suggested as the greatest hero-quest—of shaping and firing pottery, of planting and cultivation."


...the devil...—they are terrifying, cunning, and in possession of magic knowledge, but at the same time they are clumsy, ridiculous and possibly mutilated. The reason for these contradictory aspects is the extraordinarily varied characteristics of their carapaces. The term "Carcass devil" is also the poor silly devil who gets himself trapped in castrational symbols, such as bags... (p. 240)

Gurgi is both "clumsy"—"Gurgi waved his arms so wildly he nearly tumbled from the saddle"—and agile—"Before Eilonwy had finished dusting it off, Gurgi had seized it, covering it with a bag and looping it up at the window, and with great agility clambered over the sill." The extension of the companion's ambivalence to the point of the devil figure is explained by J.R.R. Tolkien in his classic essay on Beowulf: Monsters of more or less human shape were naturally liable to development on contact with Christian ideas of sin and spirits of evil. Their parody of human form...becomes symbolical, explicitly, of sin, or rather this mythical element, already present and not resolved, is emphasized.

Tolkien quotes above: Sigmund Freud. Fiedler also expresses a similarity between the roles of the companions and the Negro. The ambivalence of the treatment accorded these figures (not to mention their real-life counterparts) is well known. Among the examples, two are especially discussed by Leslie Fiedler, whose ideas reflect the same source as do those of Ehrenzweig in "Easy Reading for Difficult Times." Tales for a Weekend. University Press (London: reprinted 1960), p. 36.


13 Tolkien quoted above: Sigmund Freud. Tolkien also expresses a comparison of the companions and Grendel, as mentioned above, fully a devil. "The changes which produced (before AD 1066) the medieval devil are not complete in Beowulf,
but in Grendel change and blending are, of course, already apparent” (p. 36). Grendel is driven mad by the sound of the harp recounting the story of the Creation, while he is “lurking joyless in the dark without” (p. 28) and he is ravenous for human flesh, “the grim and greedy demon” (Beowulf, p. 29)—his hunger is thus both psychic (his intolerable loneliness) and physical (his awful and illicit hunger).

Both aspects symbolize his essential dependence upon mankind which at once rejects him and serves him for food: Beowulf is necessary to Grendel and he is necessary to Beowulf. The image of the lighted hall of Heorot eventuates in Grendel’s lurk in misery, and into which he strides in rage, depicts the human condition, in which the small lighted interior of the conscious mind flickers on the edge of “the moors and mist-ridden fells” (p. 43). When Grendel bursts into the hall, that light reflects in his “horrifying eyes” (p. 44) and Olwen: “Morfran son of Tegid (no man placed his weapon in Fflewddur refers to Gurgi as “your hairy friend” (p. 125), and least one source for this hairiness in p. 63). When Taran and Gurgi become friends, “the wet Three, though Gurgi and all his ancestors had slept on it” (p. 102). The many animal comparisons—“owl” and “wolfhound” for the devil-image, but the “bad smell” is precisely Gurgi: “Taran by literally disarming him, but in the end of the poem, of misery, and into which he strides in rage, depicts the human

ERHAPS THE OLDEST stories about the companion as friend is The Epic of Gilgamesh. The hero Gilgamesh first does battle with Enkidu, breaking doorposts and shaking caskets until Enkidu and they embrace and become friends. The hall-wrecking battle of Beowulf and Grendel comes to mind, and the reader may recall Taran’s first encounter with Gurgi given above. Enkidu’s chief trait is his hairiness:

His body was rough, he had long hair like a woman’s; it waved like the hair of Nisaba, the goddess of corn. His body was covered with matt hair like Samugan’s, the god of cattle. He was innocent of mankind; he knew nothing of the cultivated land. 1

This hairiness, of course, is a trait of Gurgi as well: Taran “waved like Gurgi’s sheding hair, in addition to the distressing odor of a wet wolfhound” (Book of Three, p. 37). Fflewddur refers to Gurgi as “your hairy friend’ (p. 125), and Doli calls him “a shaggy what-is-1t”(p.181), while in The Castle of Llyg, “Shaggy-haired Gurgi, astride his pony, looked as mournful as an owl with a stooped neck and puffed cheeks” (p. 102). The many animal comparisons for Gurgi, “cattle” for Enkidu, and “stag” for Morfran—remind us of the possible origin of the devil image, or at least for his hairiness, in the ancient beast-gods of Paleolithic Europe (and elsewhere).

In commenting on the idea of a hairy monster, in particular the Sasquatch, who is a Pacific Northwest relative of the Himalayan Abominable Snowman, the yetí, Mary Young writes:

Social scientists have long been aware of the linkage which can exist in the minds of people between the strange habits and physical appearance of those removed from them in space, time and by social structure. The characteristics which have been attributed to “monsters” are also often applied to such groups; lasciviousness, promiscuity, lack of religion and a bad smell. 2

The first of these three traits are expressive of that “moral neutrality” (as Frye calls it) which in some figures grows into the devil-image, but the “bad smell” is precisely Gurgi: “Taran came to his senses on a pile of dirty straw, which smelled as though Gurgi and all his ancestors had slept on it” (p. 102). The many animal comparisons for Gurgi, “cattle” for Enkidu, and “stag” for Morfran—remind us of the possible origin of the devil image, or at least for his hairiness, in the ancient beast-gods of Paleolithic Europe (and elsewhere).

Mary Young’s source for the idea of monsters which she uses in discussing the Sasquatch is Annemarie de Waal Malefijt’s article, “Homo Monstrous,” which describes the development of the motif:

When Carl von Linné (Linnaeus) worked out his monumental classification of natural things in the 18th century, he included the species Homo monstrosus. By Homo monstrosus he meant a species related to Homo sapiens but markedly different in physical appearance. To do Linnaeus full justice, he was quite aware that there were men on all continents who belonged to the species Homo sapiens. However, he nonetheless believed, as many of his contemporaries and predecessors did, that in remote areas there were manlike creatures with weird characteristics. 3

According to this account, the idea persisted for two thousand years mainly in the popular imagination. Herodotus lists many monstrousities—strange combinations of forms—on pages 63-64—It is an ‘abominable race.’ A monster, smells like a fish, and is mistaken for a devil. His name is explained by Annemarie de Waal Malefijt as an anagram of "can[n]jbal," which derives from "caribal,"—that is, a Caribbean—the New World area thought to have "dog-headed beings in it." Gurgi’s dogish characteristics have already been noted, and will be referred to again below: he is “faithful” and smells like a wet wolfhound. A pupil of Linnaeus subdivided the monsters and depicted them as “hairy men.” But, in fact, Linnaeus had not survived the development of evolutionary theory and the science of genetics in the popular notion of a “missing link,” and many laymen do not yet know that “the ancestors of men are not represented among contemporary ape species” (Malefijt, p. 118). That is to say, man is not descended from any of the apes. The idea of the monster persists in the Abominable Snowman and his New World relative the Sasquatch, and has, of course, been successively transplanted to the new periphery of mankind’s world, the planets, where the little green men and the bug-eyed monsters are the dominant themes. "Abominable" and "Sasquatchery" contain a concern for the racist overtones or implications of this kind of thinking, just as Fiedler’s book does. That particular element is not part of my argument, except in a general way.

N JUNG’S THOUGHT, the Shadow “involves recognizing the dark aspects of the personality as present and real” (Alkon, p. 8). People who cannot bear to face their own lesser selves are condemned to do exactly that, for they project the traits they have rejected into other people, especially into people whose appearance (colour, race, nationality, or what-have-you) are different from their own. Jung continues, “Closer examination of the dark characteristics—that is, the inferiorities constituting the shadow—reveals that they have an emotional nature, a kind of autonomy, and accordingly an obsessive or, better, possessive quality” (p. 9). Gurgi expresses the emotions which Taran wishes to suppress in himself. Jung states that the shadow “is always of the same sex as the subject” (which accounts for the “homosexual” element in the companion figure), and “represents first and foremost the personal unconscious” (p. 10). Thus, “with a little self-criticism one can see through the shadow (as far as it is his personal)” (p. 10). Jung continues, “But when it appears as an archetype, one encounters difficulties.... In other words, it is quite within the bounds of possibility for a man to recognize the relative evil of his nature, but it is a rare and shattering experience for him to gaze into the face of absolute evil” (p. 10). This shattering experience is that of Beowulf confronting Grendel; it is not
asked of Taran. In his final encounter with Arawn Death-Lord in *The High King*, Taran merely cleaves a serpent in twain. His shadow has been suited to his size.

Gurgi embodies, then, Taran's self-emasculating fear, his hunger (for self-knowledge and identity)—of which being his being a pig-keeper is perhaps an echo, for the prodigal son, far from his birthplace, and starving, became a swineherd and ate husks with his pigs—and his doglike dependency: "had Gurgi owned a tail, Taran was sure he would have wagged it frantically" (*Book of Three*, p. 38). When Taran reaches maturity, Gurgi (and the other magical—that is to say, unconscious—companions) withdraws:

"Yes! yes!" shouted Gurgi. "All go to the land of no sighings and no dying!" He bounded joyously and waved his arms in the air, shedding a good portion of what hair remained to him.

"Yes, oh yes! All together forever! And Gurgi, too, will find what he seeks. Wisdom for his poor tender head!" (*The High King*, p. 282.)

Jolande Jacobi discusses making conscious the unconscious contents (of which the shadow figure is actually the most shallow and immediate)—the symbol may be brought to a certain level of consciousness "but without being wholly fathomed, so that it continues to be 'alive' and effective;" it may be "completely fathomed and explored." "Being a mere allegory, a 'sign', or consciousness "but without being wholly fathomed, so that it continues to be 'alive' and effective;" it may be "completely fathomed and explored." "(a mere allegory, a 'sign', or consciousness "but without being wholly fathomed, so that it continues to be 'alive' and effective;"


Notes on This Issue

The last issue took a great deal of time to become fact. This was in part due to my personal sifting resulting from the death of J.R.R. Tolkien, a man I, along with many others, respected and admired deeply. Nevertheless the issue needed to be finished, and gradually my own personal feelings were forced to come to a head as I wrote the editorial "Death and the Desire for Deathlessness." Its writing was a cathartic experience, and no longer held back by the inertia of bereavement, I could look again look forward.

I realized Mythlore needed a larger staff, in order to publish it, hopefully with greater frequency. I asked Laurence Krieg, Gracia Fay Ellwood, and George Colvin to join the staff, and they agreed. Laurence Krieg would undertake the role of Managing Editor in a similar fashion as he had done previously with Mythprint. As a result, credit goes to him for the organization, arranging of art, and layout of most of the interior of the issue (pp. 3-7, and 10-31). I am directly responsible for the content of the two covers, pages 2, 9, and the lower half of this page. I regret I was not able to follow the Managing Editor's policy of not continuing ends of articles later in the issue. Gracia Fay Ellwood made the arrangements for page 8. I express my thanks to all the staff for their vital assistance, especially Laurence Krieg, in getting this issue into facthood.

Plans are nearly finished on the working out of a new way of producing Mythlore on a regular basis. I have learned not to make premature promises in print, but do both hope and expect that you will be seeing the next issue sooner than you may expect.

— Glen H. GoodKnight