





This is SAVOYARD 13  
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for the 48th Mailing of OMPA  
June 1966

IncuNebulous Publication 470.

## "If You'll Give Me Yr. Attn. ..."

To all, Greetings, and welcome to the annual issue of SAVOYARD. By now all of you should be familiar with my excuses for not contributing more often (5 other APAs, newszine, etc.). I've got one new excuse (small daughter, Cecy Alystra, born 4 March), but it's not very valid as it doesn't really take too much time yet. In any case, a reaction of "Here comes that deadwooding such-and-such again" is to be expected and, regretfully, acknowledged.

Even Deadwood, however, can vote, and I have some comments on the various amendments to the OMPA Constitution. So let's lay into them.

3. Dues due on 1st of month. This is a convenience for the Treasurer, and is quite all right with me. It's strange, however, not to see Ron Bennett's name among the proposers. I assume he does support the idea, because if he doesn't for some reason, I would vote against it.

4. Zine or description by 1st of month. This is ostensibly an aid to the A.E., but since the A.E. can -- and will -- take his own sweet time in getting out the mailing anyway, it becomes only a nuisance to the members. I have no idea of when my zine, mailed the beginning of May's second week, will get to the A.E. as there is no way of telling what kind of foul-ups the Post Office will inflict on the bundle. So I vote NO on this one.

5. The modification of the new member system is much along the line that SAPS has used for years and years, requiring a contribution in a member's first mailing. This is only reasonable, as it eliminates the ones who deadwood for several mailings and drop without producing anything. I vote YES.

8. Deadline months. Well right now the FAPA and SFFPA deadlines are during Feb, May, Aug, Nov; the SAPS deadline is Jan, Apr, July, Oct; and OMPA deadlines share Mar, June, Sep, Dec with N'APA. I see no additional convenience to moving the deadlines. If you move them back, there will be 3 deadlines the same month; if you move them to the SAPS months, you have the possibility of losing stuff in the Xmas rush mails. Leave the deadlines where they are.

9. I should think it unnecessary to amend the Constitution in order to acknowledge the A.E.'s authority on mailability, but if it will make things more secure, I'll vote for it. The proposers should realize, however, that even putting it in the Constitution that his authority is final will not -- and should not, for that matter -- stop the other members from **screaming** if they think he has made a stupid or even just a wrong, **decision**. (And the fact that he doesn't report the decision won't matter either -- the member whose material was refused can always post-mail, together with an explanation and/or complaint.)

11. Requiring contribution to every other mailing is just like SAPS again, and I should be in favor, I suppose. But on the grounds that I simply can't keep up that schedule, and would/will have to drop OMPA if/when this one passes, I vote against it.

12. Increase annual activity: I vote against. What are you characters trying to do, kill OMPA off?

Now for the ones that weren't even legally proposed -- thus showing that the Constitution doesn't mean a bloody thing if the A.E. decides to go against it:

To begin with, I will abstain on the question of whether the votes on amendments in this section are official.

1. If you want to cut the proportions of non-UK members, it's all right with me, though I think it's another step toward assassination of OMPA. But I definitely object to having the title of the amendment read "Cut proportion of Americans," while the wording of the thing requires the total of UK members to surpass the total of all other members -- including the ones in continental Europe, as well as the members in the Commonwealth! Someone's biases are showing. Right now there are 16 UK members (plus the Keeper), 3 German members, 1 Kiwi, and 20 Yankee-Go-Homes. I'm going to vote in favor of this thing, and see what happens when you freeze the membership until the dog once again wags a tail grown half again as large as he. Good Luck, Boyo!

2. Postmailings to reach editor-by deadline. Fine, that will cut out the last-minute ones, and drop even more members. I vote FOR.

6. Credentials for admission. I can see demanding the publication of a 6-pager in the last 6 months, or a 12-pager in 12 months, but what is this bit about "contribution to such a publication"? You mean if I send Joe Neo a 1-page article and he puts it in his genzine (which ran 20 pages total) it could have been a year ago and I still have my credentials, whereas if I send the same thing to Sam BNF and he puts it in his APazine which runs a total of 9 pages, I don't have credentials unless it was six months or less? This sounds pretty stupid, so I'll vote FOR again. Anything to help you guys kill off poor old OMPA.

7. Scrap Egoboo Poll. Just to confuse things, since the scrapping of a poll with so little participation is sensible, I'll vote FOR it.

10. Send Out ~~Everything~~. I vote AGAINST, and wish to take the opportunity to thank the A.E. for considerately sending us (Dian and me) two mailings in December, one of which had the copy of ANOTHER ONE #3 and the other mailing of which had the apology-slip. This way, I can bind both the slip and the zine. Of course, the other members who are Collectors will probably have to do without one or the other, and so will have incomplete mailings. Tsk, tsk, tsk. This wouldn't have happened if the A.E. had held that first bundle and waited until the second arrived. When it failed to materialize, the A.E. could then notify Heinrich and ask him whether he could come up with more copies or whether he wanted the first bundle returned, or what. (This happened in FAPA recently, by the way, with a slight difference. Norm Clarke sent in a package of 1-sheets with 70 copies, but 7 of them had blank banksides. I held the thing and ~~demanded~~ requested replacements. They showed up eventually, and the zine went in the next mailing. An OE/AE has more of an obligation to the members as a whole than to the individual members sending in a zine; fouling half the members just to allow a single member to have his zine circulated immediately is Not Very Bright.

To finish off, I see you dropped the one about having to contribute to every mailing. What happened, Brian, you disagree with that one?

I vote for Mercer, Bennett, and Arnie Katz for Pres, Treas, and AE.

# THE MYTHOLOGIES OF E. R. EDDISON

by Ron Ellick

Eric Rücker Eddison, author of several minor works, four complete novels, and one sizeable fragment, lived as a serious, capable Civil Servant in England until 1945. His classicism, his interest in the literature and traditions of Iceland, and his romantic fancies provided him with an avocation which led to his own literary efforts; what he was a success in his career, besides contributing over half a million words to English literature -- much of it ranking with the richest romantic productions of this century -- serves to illustrate the breadth and depth of his personality.

Having been a serious student of the classics while at Eton, Eddison translated for his own pleasure the works of Anacreon and Sappho<sup>1</sup>; he taught Icelandic, and his interest in the Norse myths, Eddas, sagas and natives led him to travel much in Iceland, which in turn inspired the atmosphere and scope of his novels. Of the time of the writing of The Worm Ouroboros, he wrote:

In 1926 I spent ten hours of a summer's day riding over the countryside of Thorsness and Swanfirth, the eastern end of the country of the Ere-Dweller's Saga. ... Riding so, through this classic country, one is very near the past. The centuries seem but a thin and tremulous veil, ready to tear if one could but get a grip on it, and make our imaginings come true. ...Realism, courage, culture, dignity, level-headedness: these are qualities that seem to be nourished by the not otherwise very kindly Icelandic climate.<sup>2</sup>

And realism, courage, culture, dignity and level-headedness were precisely the qualities he praised in his first great work, written that year.

Eddison's novels fall into three groups: The Worm Ouroboros, already mentioned, stands apart, connected only by a few references and a personal name or two to the second group; it is a complete romance in itself, having no plot connection with the others. Second is the Zimiamvian Trilogy, composed of Mistress of Mistresses, A Fish Dinner in Memison, and the fragment, The Mizentian Gate; the last left incomplete at his death. These form a distant sequel to the Worm; but,

...the connection of "The Worm Ouroboros" with the others is remote. And it is unique in the simplicity of its theme, which is heroic adventure. The other books have double themes, heroic adventure, and the symbolical presentation of a moderately abstruse philosophy.<sup>3</sup>

1. Hamilton, pp 43 f.

2. Eddison, "The Sagas and Iceland of Today," pp 391 f.

3. Prescott, p. vii.

His other major work of fiction, Styrbjorn the Strong, is a truer effect of his interest in Norse literature. Although it is now nearly unavailable in this country, Dr. Robert Briney tells us that is a historical novel, "though I hesitate to use so opprobrious a term for so excellent a book," and that the author's note indicates sources plus the points at which Eddison departs from recorded history<sup>4</sup>.

As these last three novels are not widely available in this country, each being either out of print or too newly-published for general circulation, The Worm Ouroboros and its sources in classic and Norse myth will be of concern here.

In the Worm, Eddison has made use of the symbol of the encircled serpent in such a way that, as the novel turns on itself like the snake, the result is more satisfying than any more conventional climax could have been. Midway, Queen Sophonisba gives the first explicit allusion to the path the story will follow. Some two centuries before the opening of the novel, she has suffered misfortunes at the hands of Gorice IV and waits between life and death in Koshtra Belorn. When the Lords Juss and Brandoch Daha come to her with their quest for Goldry Bluszco, the weird under which they must live is put thus:

"So hath it ever been,  
that whensoever there dieth one of the house of Gorice there riseth up another in his stead, and so from strength to strength. And death weakeneth not this house of Witchland, but like the dandelion weed being cut down and bruised it springeth up the stronger. Dost thou know why?"

He answered, "No."

"The blessed Gods," said she, speaking yet lower, "have shown me many hidden matters which the sons of men know not neither imagine. Behold this mystery. There is but One Gorice. And by the favour of heaven (that moveth sometimes in a manner our weak judgement seeketh in vain to justify) this cruel and evil One, every time whether by the sword or in the fulness of his years he cometh to die, departeth the living soul and spirit of him into a new and sound body, and liveth yet another lifetime to wax and to oppress the world, until that body die, and the next in his turn, and so continually; having thus in a manner life eternal."

Juss said, "Thy discourse, O Queen Sophonisba, is in a strain above mortality. Rightfully, having such a timeless life, this King weareth on his thumb that worm Ouroboros which doctors have from old made for an ensample of eternity, whereof the end is ever at the beginning and the beginning at the end for ever more."<sup>5</sup>

And at the climax, a word far more apt than "conclusion," when Juss and his brothers and Brandoch Daha have fought through to the citadel at Carcè, the strength of Witchland is defeated, and Gorice himself has been destroyed by his black magic, this note of eternal evil is

<sup>4</sup>. Briney, p. 11.

<sup>5</sup>. Eddison, Worm, p. 196.

struck once more:

But Juss stayed her and said, "Let me dream yet awhile. The double pillar of the world, that member thereof which we, blind instruments of inscrutable Heaven, did shatter, restored again? From this time forth to maintain, I and he, his and mine, ageless and deathless for ever, for ever our high contention whether he or we should be great masters of all the earth?"

But the Queen spake, and her voice was like the falling of shades of evening, pulsing with hidden splendour, as of a sense of wakening starlight alive behind the fading blue. "This King," she said, "in the wickedness of his impious pride did wear on his thumb the likeness of that worm Ouroboros, as much as to say his kingdom should never end. Yet was he, when the appointed hour did come, thundered down into the depths of Hell. And if now he be raised again and his days continued, 'tis not for his virtue but for your sake, my lords, whom the Almighty Gods do love. Therefore I pray you possess your hearts awhile with humility before the most high Gods, and speak no unprofitable words. Let us row back."<sup>6</sup>

Thus the worm Ouroboros carries, besides eternal life for the playthings of the gods, also a horrible evil in the form of an eternal nemesis. In this way it resembles its most famous counterpart in the Earthly worlds of mythology, Jörmungandr, the Midgard Serpent.

Jörmungandr was not a symbol of eternity in Norse myth, but simply a mythic world snake, son of Loki and a giantess, Angur-Boda. Loki's brood was recognized as a menace by the Aesir, and dealt with summarily: Jörmungandr's brother, Fenris-Wolf, was fettered by unbreakable bonds; his sister, Hel, was cast into Niflheim to rule the dead; and the snake himself was cast into the ocean, where he quickly grew to such size that he now encircles Midgard (the Earth) with his tail in his mouth.<sup>7</sup> There will come a time when the Frost Giants attack Asgard (Heaven), and these three figures will fight the Aesir. The Midgard Serpent is destined to enter mortal combat with Oku-Thor, who will slay him with the hammer Mjöllnir and be slain himself by the serpent's venomous breath.<sup>8</sup>

If Jörmungandr is not a symbol of eternity, however, he is not far from it, for the encircled serpent in almost all other mythologies is a sign for the long life of a kingdom, a dynasty, or a people.

The serpent symbol is the most widespread, comprehensive, and marvellous, ever conceived by the human race. In its encircled form it is the fitting representation of the Divine Trinity in Unity.<sup>9</sup>

All this is embodied in the mystic hieroglyph of the serpent swallowing its own tail, which was possibly the earliest symbol known to, or imagined by man. The serpent is herein shown as a circle, representative of the eternity of God and a subtle emblem of immortality.<sup>10</sup>

6. *Ibid*, p.438.

7. *Edda Snorri Sturlusonar, Gylf*. xxxiv.

8. *Ibid*, li.

9. Howey, *Serpent*, p. v.

10. *Ibid*, p.226.

Within this framework of a world in which the end is ever at the beginning, Eddison has built a story of battles, questings and magic which would not seem possible outside his curious locale, which he chooses to tell us is the planet Mercury. The inhabitants are called Witches, Demons, Imps, Goblins and Pixies; at times this seems the most arbitrary naming of nations, yet at other times these names fit their holders perfectly. There are mountains, such as Koshtra Pivrarcha and Koshtra Belorn, which no man may climb and live; yet there are men, such as Juss and Brandoch Daha, to whom no task is impossible. Women are beautiful and to be served; villains are evil and to be killed; yet the women are sensible and often downright earthy, and the villains are as honorable as their opponents -- especially Gro, the multiple-traitor who dies adhering to his code of ethics, although despised by both sides as a blackguard.

Within this romantic framework, and around these more-than-life-size characters, a plot unfolds which is based on many familiar plots. It is the story of an endless conflict between two great nations, Demonland and Witchland: the tale opens with a demand by Gorice XI that Demonland pay him tribute and acknowledge his rule, or put forth a hero to meet him in unarmed, mortal combat. Goldry Bluszco, brother to Juss, king of Demonland, wrestles Gorice, defeats and kills him; the first instance of a familiar story, for this combat is very similar to the story of Cadmus, son of Agenor, whose rule in Boeotia was challenged by the serpent of Mars, which he defeated in single (though armed) combat.<sup>11</sup>

Upon the death of Gorice, the next of his line steps into the rule of Witchland to fulfill a prophecy that the tenth, eleventh and twelfth of that family shall be adept with sword, sinews and grammerie. Here is the third instance of Eddison's use of the popular marchen plot-type, the Rule of Three: First came three lords of Demonland, Juss, Goldry, and Spitfire; then three traditional falls to the wrestling match; and in this prophecy are foretold three kings of Witchland, mighty in three skills -- and it develops that each of the first two kings was slain in the practice of his own particular skill.

Yet Gorice, supported in his magic by Gro, is not slain this night, for the conjuring does not fulfill the Rule of Three; this is only the second time one of his family has made extensive use of black magic, the previous occasion being the unwise and hasty conjuring by Gorice VII sixty-two years earlier. The present Gorice commands a mighty demon-sending to come upon the ships of the Demons -- because of the unique nation-names, attention must be paid to capitalization -- and destroy them. His command is not particularly aimed at Goldry, but it develops that Juss, who always seems to have a bit of magic on hand, has provided "certain amulets made of the stone alectorian, which groweth in the gizzard of a cock hatched on a moonless night when Saturn burneth in a human sign and the lord of the third house is in the ascendent" for all his men, and no one aboard the ships, though sorely buffeted by the accompanying storm, is severely hurt except Goldry, who vanishes from sight. His amulet, it appears, must have been lost, and he himself left unprotected. Juss, after an unwise joining of battle with the

<sup>11</sup> Ovid, iii: 26-137; compare Fontenrose, Syllabus, pt.v, sec.3.



Witches, returns to Galing in Demonland to begin a search for his brother.<sup>12</sup>

Goldry here assumes the role of the dying god after the manner of Balder, who was killed through an oversight on the part of Frigga; she had got from all objects a promise not to harm Balder, but overlooked the mistletoe on the grounds that it was too weak to harm anyone. Loki, therefore, made a spear of mistletoe, and tricked the blind god, Hoder, into throwing it at Balder, killing him.<sup>13</sup> As Balder went to the spirit world to rule the dead, Goldry Bluzsco is spirited away to a prison atop Zora Rach nam Psarrion, a mountain not only unclimbable, but 'til then unseen by mortal man.

A dream comes to Juss -- a dream he can trust, because of enchantments on his bed -- telling him to seek in Koshtra Belorn for what he has lost, for he will not be whole without it.

Eddison did not hold back his imagination in constructing the geography of this Mercury-world of his: Koshtra Belorn can only be climbed after achieving the summit of Koshtra Pivrarcha, and in all the recorded history of the world, only one man has even seen the twin peaks from a distance. Koshtra Pivrarcha is fabled to be unclimbable, besides being surrounded by a carnivorous sort of beast called mantichore. In short, Juss and his companion and cousin, Brandoch Daha, begin a journey no easier than the search of Demeter for her daughter Persephone, abducted by Hades to the underworld to be his bride. For the ancients considered the realm of the dead to be far off to the west, sometimes atop a mountain (compare E481.3)<sup>14</sup>, but always approachable only by gods and heroes.<sup>15</sup> The quest certainly seems no easier, and the route no less difficult, than Demeter's; perhaps more difficult, for Demeter was delayed only by obstacles, whereas Juss and Brandoch Daha are ferociously attacked by beast and magic on this journey.

On this quest, Juss finds in Koshtra Belorn the tragic figure of Sophonisba, referred to earlier. This centuries-old white sorceress, who retains her youth as a gift of the gods, is the sole survivor of the race which once inhabited the Morna Moruna. Her people having been put to the sword by Gorice IV and she herself cast over the Omprenne Edge when she would not submit to the king, she was preserved by the gods of Eddison's world from cold and beasts and heights, and granted peace on the borderland of the living and the dead<sup>16</sup> -- a tale similar to that of Sophonisba of Numidia, wife to Masinissa, who took poison rather than surrender to Scipio, who would have taken her as a political captive.<sup>17</sup>

Sophonisba aids Juss in many ways, as she is the goal set by his dream: she locates his brother in mighty Zora, which looms surrounded by enchantments, loneliest and most secret of all mountains. She furnishes him the egg of a hippogriff which will carry him beyond the enchantments. And, thirdly, when the cowardly Mivarsh, travelling compan-

12. Eddison, Worm, p.64; 102 ff.

13. Edda Sn. St., Gylf., xlix; Edda Saem, Voluspa, 24-25; Fontenrose, Syllabus, p. 50.

14. Numbers in parentheses refer to Thompson's Motif-Index.

15. Rose, pp 17 f, 78-91; Ovid, v: 341-571; Fontenrose, Python, p.178.

16. Eddison, Worm, p. 193 ff.

17. Smith, art. Sophonisba.

ion and guide to the Demons, steals the hippogriff and comes thereby to his doom, Queen Sophonisba sends her martlets in search of another egg.<sup>18</sup>

In the second and third of these aids are two sub-plots which well illustrate Eddison's method of drawing on fable and legend to color his tale. Moreover, they are not the deus ex machina they might seem, for, once the reader has willingly suspended his disbelief and allowed Zora to be **ringed** with enchantments, he must also allow Sophonisba to make use of faithful messengers and magic animals.

A winged horse would be too easy; indeed, Eddison tosses immortal horses, with ichor for blood, into the story at the very end, not as plot elements, but as an exercise in writing.<sup>19</sup> Instead, he has drawn from the romances of the Middle Ages, which, in imitation of Pegasus, invented a curious enchanted animal with the forequarters of a griffen (half lion, half eagle) but with its trunk and hindparts those of a horse. The use of a hippogriff or griffen on a quest (B542.2.1, and esp. H1233.4.3) is not new -- and as the hippogriff symbolized love to its inventors, only Juss's overpoweringly sincere desire to rescue his brother enables him to ride it.

The Queen is surrounded by dozens of martlets -- tiny birds, like the martin, but with short tufts of feathers in place of legs<sup>21</sup> -- who perform all manner of services for her, including aerial surveys of the entire world when she is in need of something. Like the dove sent out by Noah to determine if the waters of the Flood were abating, one of these martlets scours the world and eventually discovers another hippogriff egg -- back in Demonland. It can talk, so it brings back the message; it could hardly bring back the egg, as Noah's dove brought back a leaf.<sup>22</sup>

Erysichthon of classic myth tried three times to destroy a grove sacred to Demeter;<sup>23</sup> Job was attacked twice by Satan in the form of disasters and a third time more subtly in the form of a lengthy cross-examination to prove his virtue;<sup>24</sup> even so, the Rule of Three holds here, and Juss had to try twice unsuccessfully -- once by his own might, once with the hippogriff that was stolen -- to climb Zora; on the third attempt he was successful. Through the strength and singleness of his purpose he is able to ride the hippogriff and achieve great Zora. Unfortunately, the hippogriff tricks him -- in one of the book's few comic incidents -- and he must proceed to his brother's brass prison, through clouds of apparitions and threats from bodiless voices, on foot.

He finds Goldry alive but seemingly paralysed; various apparitions tell him that he has been dead one year, and temptations try to seduce

18. Eddison, Worm, pp. 199 ff.

19. Ibid., p. 426.

20. Howey, Horse, p. 232; cf. Milton, iv.542; Scott. letter iv.

21. This is the heraldic martlet, meant by Eddison; in ordinary language, martlet signifies a martin. See Hunter and Morris, art. Martlet.

22. Genesis viii: 6-12; cf. H1233.6.2, A1021.2.

23. Ovid, viii: 738 ff.

24. Job i: 12; ii: 6; ii: 11 ff.

him to forget his object, but he refuses to succumb. Confused by Goldry's paralysis and not knowing how to overcome it, he lifts him on his back and descends the mountain with him in silence, not looking back. As they approach the world of light, Goldry begins to come somewhat to himself, and can walk, but does not speak. They return to the Lake of Ravary where Sophonisba waits, and Goldry is completely revived by a kiss given him by Juss, who receives it from the Queen.

Here appears a mixture of classic myth and folk-ballads of England and Scotland, for the story is well-known in both. The carrying off of a prisoner on the back is identical with the corresponding episode in a Pomeranian folk-tale told by Hartland,<sup>25</sup> while the injunction against looking back is found most familiarly in the myth of Orpheus, who rescued his wife from the dead but lost her again by looking back.<sup>26</sup>

Disenchantment through personal contact is a frequent-appearing motif in English ballads. In particular, the Ballad of "Kemp Owyne" serves as a positive source:

...personal contact, as in kissing or embracing, may produce enchantment or disenchantment in ballad story. Enchantment through physical contact is exemplified in the ballad of Thomas Rhymer.<sup>27</sup> Disenchantment through the same process is illustrated in Kemp Owyne, which finds its general folklore connections through Scandinavian balladry, Icelandic Saga-lore, numerous German tales of Schlangenjungfrauen, certain forms of "Beauty and the Beast," as well as through romance and through savage tradition.<sup>28</sup>

The entire story of Goldry Bluszczo's rescue is very similar to the Egyptian story of the death and revival of Osiris, the dying god.

Osiris was tricked to his death by Set, who built a coffin which would fit only him, then offered it to anyone it fit as a gift. Osiris stepped in for measurement, and as the demon took Goldry, Set and his seventy-two conspirators took Osiris in a flurry of nailing down the lid and soldering it shut permanently. Although thoroughly dead, Osiris was revived when his sister-wife Isis found him after a long search and, with the help of Horos younger and Anubis, observed the rites for the dead -- following which Isis fanned the cold clay with her wings.<sup>29</sup>

As Horos younger engaged Set in battle to avenge this mistreatment of his father, the lords of Demonland, now united, set out for Carcè to do once and for all for Gorice. A mighty battle ensues, in which the captains of Witchland are defeated, and Gorice resigns himself to defeat in armed combat -- and retires to his iron tower, to see if magic might not help again.

But Eddison has made it clear that only through the aid of Gro was the king able to conjure before without meeting death; and Gro him-

<sup>25</sup>. p. 237.

<sup>26</sup>. Virgil, iv: 456 ff.

<sup>27</sup>. Interestingly, the ballad of Thomas appears as a frontispiece to the Worm (p. vi).

<sup>28</sup>. Wimberly, p.335; cf. E65.

<sup>29</sup>. Fraser, vol.vi pp. 7 ff; for Isis's wanderings, see esp. p. 8, and Fontenrose, Python, p. 178.

self, at this time, lies dead on the battlefield before Carcè , cut down by Spitfire as a traitor. So, in the middle of a magnificent banquet, in which the lords of Witchland meet death by poison, a notice is taken of a violent explosion and sundering in the iron tower, which rings an end to Gorice XII, on the occasion of his second essay into conjuring, the third attempt of a member of his house. This time no new Gorice arises to take his place, as the prophecy foretelling doom on the occasion of a third conjuring also told that this doom would end the line of Gorice permanently.

The identity of all the Gorices one with another, already remarked<sup>30</sup>, is here very important, for the recurrent use of the Rule of Three in the story is here of most dramatic significance to the plot, wrapping up many loose ends very neatly. Three Gorices were magickers, although they used two names; three Gorices were defeated by their own particular skills, although here they used three names; and, indeed, threes enter the story on many similar occasions, within and overlapping each other.

Once the villain is done away with, all is sweetness and light in Galing, Juss's capital, until Queen Sophonisba, freed by Juss from her exile and visiting the demons in their own capital, reveals to them the circular nature of their life, and predicts that the One Gorice will rise and threaten them once more. The story closes as a serving man approaches Juss's throne, to announce an ambassador from Witchland who craves audience -- the same scene with which the story opened.

30. Above, pp. 3 ff.

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