

Pig & Nettle & Seawrack & Horn

The Whorl list — 3 messages, 3 voices, 26 Feb 2001

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Patrick O'Leary — 26 Feb 2001, 09:58

Pig as Godling:

Yes, the reference to "ears" and "claws" is probably the best evidence I've seen. Good fishing! Yet, for me, it still doesn't ring true. I guess I'd believe it if I saw Pig fulfilling the function of a godling--for aren't they just clarions for the gods of mainframe? "Leave the Whorl!" or "Stay on The whorl!" It's not a question of size. Yes, the text says they come in extra large and large sizes. But compare the character/behavior of the one definitive godling that we know and the character of Pig--and I see a chasm unbridgeable by ears or size. Can anyone help me with this?

Seawrack's and Nettle's motivation:

Perhaps it *is* somewhat mysterious why Nettle and Seawrack choose to return to the whorl with Silk/Horn. But is it really so difficult to imagine that they would want to remain as close as possible to whatever remnant of their lover they could cling to? And, really, who can resist Silk? Robert Borski's summary of Seawrack's story really misses the point: Seawrack and Horn were in love. As were Nettle and Horn. Still, the way I read the ending is: Silk will become Seawrack's mate. Remember the way Horn is haunted by the mermaid's song? And how he sometimes substitutes/misnames "Hyacinth" for "Seawrack."

Horn Lives:

Ok, Horn does indeed exist somehow in Silk at the end. Alga's comment on Wolfe's PC model of possession is very sound, I think. But I love the irony: We think we've been reading a book written by Horn denying he is Silk. And, really, it is a book written by Silk denying he is Silk.

The Trial in Dorp:

Very few comments about this episode. Any thoughts?

Patrick O'Leary

*This is WHORL, for discussion of Gene Wolfe's Book of the Long Sun.

Dan'I Danehy-Oakes — 26 Feb 2001, 08:13 · follows Patrick O'Leary

Patrick O'Leary wrote:
The Trial in Dorp:

Very few comments about this episode. Any thoughts?

Only that it's yet another example of Mr Wolfe's occasionally annoying, clever-boots technique of narrating all around an event, dropping bits of it here and there, but never actually narrating it.

If you stop to think about it, how many of the critical events of tBotSS take place offstage? The writerly, critical aspect of my personality wants to say "too damn many."

I think this is one of the reasons I found RttW disappointing, good though it is: I mentioned wanting the moon, sun, and all the stars? Well, I think that they were there, but Wolfe didn't bother to show them to us.

Aaaargh.

And it isn't laziness, and it isn't incompetent writing -- he certainly knows how to narrate a dramatic scene; he's clearly doing it on purpose. But to what purpose?

--Dan'l

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Endymion9 — 26 Feb 2001, 18:43 · follows Dan'l Danehy-Oakes

Seawrack and Horn were in love. As were Nettle and Horn.

I don't see this. I see Horn lustful and enamored towards Seawrack. The only thing I know about Seawrack from the text is that

1. See was fulfilling a mission for the Mother
2. See would prefer to stay with Horn rather than return to the Mother
3. See acted fond of Horn and Babbie

I saw no evidence that she loved Horn. But maybe I missed something. I'll look for it when I get around to rereading.

Dennis/Endy

<http://home.mindspring.com/~endymion9/index.htm>

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