

Peach scarf, scented

The Whorl list — 3 messages, 3 voices, 10 Aug 1997

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m.driussi — 10 Aug 1997, 04:05

Hey, alga and Talon (and anybody else who might have been tracking this curious bit of clothing accessory)!

You will =never= guess where I just stumbled upon a woman's scarf, peach colored and scented! (Is this the same one that Silk finds after his convalescence in that fellow's room?)

No, you will never guess . . .

Here's a hint . . .

It is in THE BOOK OF THE NEW SUN.

Okay, here . . .

It is in THE CLAW OF THE CONCILIATOR.

Wait! You think I'm making this up!

All right then, it is in the antechamber.

Check it out!

<mantis does the happy dance, just because>

=mantis=

Doug Eigsti — 13 Aug 1997, 22:12 · follows m.driussi

mantis, et. al.;

I have been lurking in on the "Tracking Song" dialog for some time and enjoying it immensely. The discussion has prompted memories more pleasant than when I last read it. Thank you.

Re: The Peach Colored scarf. Cool connection, I don't think I would have noticed. I am not sure what it means, but it could be the key to some pervasive symbolism that Wolfe has been planting in his work from the beginning. Or, maybe, he just likes leading us on rabbit trails.

I have a question from "Seven American Nights". Strangely enough it relates to the perfumed scarf: Can anyone elaborate upon the "shopworn" theater trick referred to as "the Peri's asphodel". It is used twice in the story. The first time (page 372 of the pb) while Nadan is watching the play:

The one used here is to have John--Ellen's lover--find Kreton's handkerchief and, remarking that

it seemed perfumed, bury his nose in it. For an instant, the shadow wall used at the beginning of the second act was illuminated again to graphically present Ellen's desire, conveying to the audience that John had, for that moment, shared the telepathic abilities of Kreton, whom all had now entirely forgotten.

The second (page 397) occurs when Nadan takes a bite of the third egg and he is trying to rationalize his experience with the monster:

True there were bloodstains on my clothes (the Peri's asphodel!) but they could have easily have come from my cheek, which is still sore.

In the first case I can see where the Peri's asphodel might mean a plot device to tell the audience what is going on inside the character's mind. But I cannot seem to reconcile the second case.

=Talon=

Michael Straight — 14 Aug 1997, 08:24 · follows Doug Eigsti

On Wed, 13 Aug 1997, Doug Eigsti wrote:

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Perhaps Nadan is simply reflecting that the act of trying to deduce the past by looking at his garments reminded him of the "Peri's asphodel" scene in the play, rather than it being a literal example of the technique.

-Rostrum