



Enter the World of Myth



Mythcon XXV
25th Conference of the Mythopoeic Society

Guest of Honor Madeleine L'Engle
Artist Guest of Honor Judith Mitchell
Scholar Guest of Honor Verlyn Flieger

Held at the American University
Washington DC
August 5-8, 1994

Mythcon XXV

1994 Mythopoeic Conference

The Language of Myth

Welcome From the Chairman

I would like to welcome you all to Mythcon 25. This is a special occasion for the Mythopoeic Society—it's the twenty-fifth Mythcon and the first to be held on the east coast of the United States. Many of the people here will be veterans of past Mythcons. But for many more, this will be their first Mythcon. Please take the time to introduce yourself to the long-time Mythcon attendees if you're one of these new people, and please introduce yourself to the people on the organizing committee. We've all worked hard over the past several years to make sure everything works well, and we're happy that so many people are here. We'd like to thank the American University staff for their help. We hope you enjoy Mythcon, and we hope you have time to see the sights of Washington.

The Cast of Con Characters (in no particular order)

Chair—Wendell Wagner
Vice Chair, Guests—Paul Hussar
Site Liaison, Wielder of the Pooper-Scooper, and all around Organized Person—Mary Whitlock Barrientos
Treasurer—Irv Koch
Programming, Publicity—Lisa Star
Papers—Carl Hostetter
Art Show—Ellen Vartanoff
Registration—Mary and Conrad Stolzenbach
Masquerade—Jeannette Holloman, Ron Robinson, and Jenny Ketcham
Videomaster—Bill Hussar
Gamesmaster—Gene Pappas
Triviamaster—Brick Barrientos
Logistics—Ben Gribbon, Dan Hoey
Progress Report—Cary Hoagland
Pocket Program, Program Book—The eternally last-minute Ellen Caswell, who may well have left people out
Support along the way—Mimi Stevens, John Epperson, and others

Conference Theme The Language of Myth

In the sagas of Old Norse, in the tales of a Polynesian people, or in the modern creation of a linguistic scholar, language and myth come together to entertain and delight us.

Here at Mythcon 25, we have the chance to explore the worlds of language and myth, to enjoy the ways in which they enhance each other, to learn more about languages, myths, and mythic language.

Enter through the archway, and enjoy the amble along the faun's road.

A Few Notes, more or less at random

Weapons must be peace-bonded. No alcohol is allowed on campus except by special arrangement.

Ward Circle building is locked at 11:00 pm.

People staying in McDowell Hall have a key. Show the key or a con badge to enter. Con HQ is in suites 418 and 518. If you cannot find a con committee member, ask at the McDowell Hall desk.

Both McDowell Hall and Ward Circle have vending machines.

Mary Graydon Center sells meals a la carte, only on the regular prearranged meal schedule.

Credits

Photo of Madeleine L'Engle by Sigrid Estrada, for *Certain Women*.

Cover art by Judith Mitchell.

Art on page 4 by Judith Mitchell, from *A Wrinkle in Time*.

Lists of past Mythcons and awards supplied by Dave Lenander.

Language pieces supplied by Brent Warner, Carl Hostetter, and Simcha Kuritzky.

Much of the text of this program book was stolen wholesale from the Progress Report.

Madeleine L'Engle

"...The truth of myth is not limited by time or place. A myth tells of that which was true, is true, and will be true." So writes Guest of Honor Madeleine L'Engle in *The Irrational Season*, Book 3 of her *Crosswicks Journal*. In her Newbery Award acceptance speech, she notes that, "... in responding to fantasy, fairy tale, and myth, [one] is responding to what Erich Fromm calls the one universal language, the one and only language in the world that cuts across all barriers of time, place, race, and culture." It is altogether fitting that Mythcon XXV has chosen to honor Miss L'Engle, whose profound awareness of myth as universal language has led to the creation of numerous fantasy novels which, though written for young readers, continue to speak to us as we grow up.

Born Madeleine L'Engle Camp, the daughter of author, critic and playwright Charles Wadsworth Camp, she dropped Camp from her name when she was first published, to avoid trading on her father's name. She graduated *cum laude* from Smith College, and decided that if she wished to pursue a career as a playwright she should gain firsthand knowledge of the theater. Her brief career on stage ended when she married actor Hugh Franklin, whom she met when both were playing in *The Cherry Orchard*, and she turned her full attention to writing—as well as, of course, marriage and motherhood, and the numerous other activities that have made up her full, rich and varied life.

Best known for the Newbery Award-winning classic, *A Wrinkle in Time*, and her many other fantasy novels for children, Miss L'Engle is also noted as the author of a number of non-fantasy youth novels, adult novels, meditations, journals, and poetry. She served for a number of years as librarian at the Cathedral of St. John the Divine in New York, a job which gave her a place to write, away from the demands of husband and family. Her close association with the Anglican church of her upbringing provides a foundation on which all her books seem to be built, though she herself remarked that, when asked if her Christianity affects her novels, she replied that "...it is the other way around. My writing affects my Christianity." She has been a Visiting Fellow



at the Episcopal Seminary of the Southwest in Austin, Texas, and has figured prominently in a series of videotapes used as resources for Christian adult discussion groups.

For much of her life New York has been her home, though the Franklin family (Madeleine, Hugh, and their three children) spent a number of years during the 1950's running the general store in a small town in Connecticut. The son of some Connecticut neighbors of the Franklins wrote this reminiscence which was printed in 1981 in the newsletter of a small church in upstate New York: "For nearly ten years Madeleine and Hugh also operated the general store in Goshen. They instituted a number of traditions their first year which were not continued when the new owners took over a decade later. Whenever there was a death in town, a fire, or crisis, a large peanut butter jar with a slot in the cover appeared on the counter along with a piece of yellow lined paper and pencil. Customers might make a contribution if they chose and sign their name or write a brief message to the individuals in distress. They were instrumental in our being more involved with the needs of the town. ... Each Christmas the regular customers received large bowls of homemade cookies which the Franklin children made for us. All purchases made on Christmas Eve were discounted 10%. The general store which sat across the road from the church was testimony that a person's faith and love and appreciation could and should be a part of daily life." (I treasure this personal glimpse; in case you're wondering how I came across material from such an obscure source, my father was minister of that



church at the time I was born, and even after his death, my family occasionally received the newsletter. -M.S.)

In *The Irrational Season* she speaks of the "negative aspects" of her childhood and the effect they had on her: "Because I was rejected by my peers, and had to accept to myself that I was unlike them, I found myself within, rather than without. Had I been happy and popular in school I would not have plunged deep into the archetypal world of fairy tale and myth, where the night is as important as the day, the dark as light, where there is acute awareness that male and female, when evil powers intrude, battle and struggle and try to possess, but that fulfillment is only in participation. ... I would not otherwise have read the fantasies of E. Nesbit and the science fiction of H. G. Wells, so that the larger world of the imagination and intuition was not closed off for me as it was for many of my contemporaries."

Her advice to young writers—to start with what they know—is borne out by her own writing; in reading her journals one discovers that many of the people, places, and situations that appear in her novels parallel her own life experiences. In a biographical sketch which appeared in *The Horn Book Magazine* in 1963, her husband commented, "It's difficult to say how *A Wrinkle in Time* might be autobiographical; she has never explored outer space (though her husband wouldn't put it past her)" She may never have explored outer space, but as an explorer of inner space she is almost without peer, and it is from this dimension that she is able to exert such a universal appeal.

—Mimi Stevens

Books By Madeleine L'Engle

(listed in order of date published)

- The Small Rain*, Vanguard, 1945.
Ilsa, Vanguard, 1946
And Both Were Young, Lothrop, 1949
Camilla Dickinson, Simon & Schuster, 1951
A Winter's Love, Lippincott, 1957
Meet the Austins, Vanguard, 1960
A Wrinkle in Time, Farrar, Straus & Giroux, 1962
The Moon by Night, Farrar, Straus & Giroux, 1963
Twenty-Four Days Before Christmas, Harold Shaw, 1964
The Arm of the Starfish, Farrar, Straus & Giroux, 1965
The Love Letters, Farrar, Straus & Giroux, 1966
Prelude, Farrar, Straus & Giroux, 1968
The Young Unicorns, Farrar, Straus & Giroux, 1968
The Journey with Jonah, Farrar, Straus & Giroux, 1968
Lines Scribbled on an Envelope, Farrar, Straus & Giroux, 1969
Dance in the Desert, Farrar, Straus & Giroux, 1969
The Other Side of the Sun, Farrar, Straus & Giroux, 1971
A Circle of Quiet, Farrar, Straus & Giroux, 1972
The Summer of the Great-Grandmother, Farrar, Straus & Giroux, 1974
Everday Prayers, Morehouse, 1974
Prayers for Sunday, Morehouse, 1974
Dragons in the Water, Farrar, Straus & Giroux, 1977
The Irrational Season, Farrar, Straus & Giroux, 1977
A Swiftly Tilting Planet, Farrar, Straus & Giroux, 1978
The Weather of the Heart, Harold Shaw, 1978
The Anti-Muffins, Pilgrim, 1980
A Ring of Endless Light, Farrar, Straus & Giroux, 1980
Ladder of Angels, Penguin, 1980
Walking on Water, Harold Shaw, 1980
The Sphinx at Dawn, Harper & Row, 1982
A Severed Wasp, Farrar, Straus & Giroux, 1982
And It Was Good, Harold Shaw, 1983
A House Like A Lotus, Farrar, Straus & Giroux, 1984
Trailing Clouds of Glory: Spiritual Values in Children's Literature (with Avery Brooke), Westminster Press, 1985
A Stone for a Pillow, Harold Shaw, 1986
Many Waters, Farrar, Straus & Giroux, 1986
Two-Part Invention, Farrar, Straus & Giroux, 1988
Sold Into Egypt, Harold Shaw, 1989
An Acceptable Time, Farrar, Straus & Giroux, 1989
The Glorious Impossible, Simon & Schuster, 1990
Certain Women, Farrar, Straus & Giroux, 1992
The Rock That is Higher, Harold Shaw, 1993
Anytime Prayers, Harold Shaw, 1994
Troubling a Star, Farrar, Straus & Giroux (Fall 1994 estimated date of publication)



Judith Mitchell

I've known Judith Mitchell since the mid-1970s when we were both putting up our art of a Friday evening at Lunacons and Philcons.

Then, one year, she brought "The Hellhound." That's when I knew her work was imbued with something very special. It is so vivid, I remember it to this day (some 17 years later).

The picture, approximately 40" x 40", is an oil of a midnight scene (all in blues) on a desolate moor with the full silver moon just coming out of the clouds. Glowing by that special light are some standing stones (obviously, a numinous trysting place) at the top of a winding path. And on that path, caught in midstride, perhaps even resentful of being called back, even for a moment, are a woman and her canine familiar. Eyes glowing, you can see the dog slathering but just restrained by the faerie-woman. I'm not sure, if one owned the hellhound, one could feel quite safe with it sitting on the wall and, thus, those eyes glaring malevolently every time one passed by.

But Judith is capable of a light touch too. Witness her series of delightful and sprightly children's book illustrations (available as repro prints!) in watercolor—little fairies and birds and bees and bluebells, and a young, innocent girl in pastel tones orchestrating it all.

Judith doesn't content herself with the usual approach to illustrating fantasy and myth, that of just reading the text. She immerses herself in the culture and milieu of a story. For her most recent project, *Latvian Foltakes and Legends* (to be published this fall by Little-Brown), she

wasn't satisfied with dry reference material in her local library. She journeyed to Rockville, MD (a five-hour drive) to tour the Latvian Cultural Museum and to talk directly to the curator, so that her work would correctly reflect the symbols and meanings of Latvian motifs, costumes, and customs.

Ladies and gentlemen, come drink in the beauty and awe of the otherworld and times Judith Mitchell, our Artist Guest of Honor, lets us see through her paintings and drawings.

—Ellen Vartanoff

A Brief Bibliography and Exhibits Compilation

The Dream Mouse (ancient Latverian lullabies) [cover and interiors] Little, Brown & Co. publisher.
Dragonling series [cover and interiors] Little, Brown & Co. publishers.

Talking to Dragons by Patricia C. Wrede [Cover and interiors of original edition]

Young Wizard series [2 covers and all interiors] by James MacDonald and Debra Doyle. Cloverdale publishers.

Too Long a Sacrifice by Mildred Downey-Broxon [cover]

Poser: Literary Characters. Silver, Burdett, & Ginn.

Currently working on a new series imprint, starting with *Myth of Halcyon*.

Selected Awards

- 1984 Boskone Best in B&W
- 1984 Lunacon Best in B&W
- 1987 Boskone Judges Choice
- 1987 Philcon Judges Choice
- 1990 Lunacon Judges Choice
- 1991 Lunacon Judges Choice

Shows at Fine Arts Galleries in Vermont and New York City.



Verlyn Flieger

Verlyn Flieger's earliest ambition was to be a cowboy, then an archaeologist. Both ambitions were frustrated by the absence of cows and buried ruins in Arlington, VA—so, she studied acting, modern dance, ballet; did summer stock, played small roles at Arena Stage in the fifties; and entered the world of academia.

Educated at George Washington University and Catholic University, Verlyn is now an associate professor of English at the University of Maryland—a true Washington area local. Her PhD dissertation shows her long interest in Tolkien; the subject is the medieval influences in

Tolkien's *The Lord of the Rings*.

Verlyn has taught at Maryland for the last eighteen years, teaching courses in Tolkien and medieval literature, comparative mythology, fantasy and science fiction, Arthurian myth and legend. She has presented papers on Tolkien in this country, Germany, Finland, Oxford, and Leeds, England; published articles on Tolkien, C. S. Lewis, Charles Williams, E. R. Eddison; and a book on Tolkien—*Splintered Light*. She is presently completing another book on Tolkien's view of time and faerie. She

Says Carl Hostetter of *Splintered Light*: "Verlyn Flieger is perhaps best known among mythopoeic scholars and fans as the author of *Splintered Light*, a critical, linguistic examination of Tolkien's fiction, with particular focus on *The Silmarillion*. In approach and accomplishment, only Tom Shippey's *Road to Middle-earth* can be compared to *Splintered Light*, but where Shippey focuses on *The Lord of the Rings* through the lens of English and Germanic philology, Flieger analyzes *The Silmarillion* with the additional tools of a knowledge of the philology of Tolkien's own linguistic inventions. As such, *Splintered Light* represents a major landmark in Tolkienian criticism and an illuminating exploration of the Language of Myth."

We welcome this long-time Mythopoeic Society member and Tolkien scholar as our Scholar Guest of Honor.

Other Guests

John Bremer is a writer and editor for the *Washington Times* and *The World & I*. An Englishman by birth and a graduate of Cambridge University, he first came to the United States on a Fulbright fellowship. He has also spent periods of his life in Australia and Canada. His wide-ranging intellectual and literary interests extend from Plato to English folklore to C.S. Lewis.

Michael Dirda is known to readers in the Washington, D.C. area as associate editor of the *Washington Post Book World*. His work in that role earned him the 1993 Pulitzer Prize for Literary Criticism. One of the nation's leading critics of

fantasy and science fiction, he is known for seeking out high literary quality across boundaries of time, place, and category.

Jack Dann is the author or editor of over thirty books, including the novels *Junction*, *Starhiker*, and *The Man Who Melted*. He has been a finalist for the Nebula Award ten times and a World Fantasy Award finalist twice. With Gardner Dozois, he edits the *Magic Tales* fantasy series, and with Jack C. Haldeman II has written a novel, *High Steel*. Dann's major historical novel about Leonardo da Vinci—entitled *The Memory Cathedral*—will be published in hardcover by

Bantam Books in 1995.

Alexis Gilliland has appeared in more roles within the fantasy and science-fiction community than perhaps anyone else. A longtime participant in fandom, he is the winner of several Hugos for fan art. In his current role as a writer, he continues, in such works as *Lord of the Troll Bats*, to mix science fiction and fantasy into an entertaining blend.

Christopher Gilson is one of the world's most accomplished scholars of the invented languages of J.R.R. Tolkien, having been active in Tolkienian linguistics for more than 20 years. Christopher was one of the principal authors of the landmark study *An Introduction to Elvish*. He is the editor of the journal *Parma Eldalamberon*, and he serves as a member of the review panel for the journal *Vinyar Tengwar*, to which he is also a frequent contributor.

Darrell Schweitzer is a longtime fan, writer, editor, and critic. He is the editor of *Weird Tales* magazine, as well as the author of such dark-fantasy books as *The White Isle*, *The Shattered Goddess*, *We Are All Legends*, *Tom O'Bedlam's Night Out*, and *Transients and Other Disquieting Stories*.

Josepha Sherman is a consulting editor for Baen Books and the author of numerous works of fantasy for children and adults. Her 1989 novel *The Shining Falcon* was the winner of the Compton Crook Award. Among her special interests are Jewish-American and Native American folklore and culture.

Nancy Springer is a fantasy writer who hails from nearby Pennsylvania. In her diverse work she explores "high" fantasy (her well-known novel *The White Hart* is an example) and "dark" fantasy. She has a penchant for uncovering the horror lurking beneath the placid surface of small-town America.

Paula Volsky is a fantasy writer and a Washington-area resident who can sometimes be discovered conducting poetry readings at the Smithsonian Institution. Her novels, among them *The Sorcerer's Ship* and *Illusion*, are known for their highly consistent, almost "realistic" treatment of magic and its functioning.

The Coming of Pele

(Martha Beckwith: *Hawaiian Mythology*)

No Kahiki mai ka wahine o Pele
Mai ka aina mai o Polapola
Mai ka punohu a Kane mai ke ao lapa i ka lani
Mai ka opua lapa i Kahiki
Lapa ku i Hawaii ka wahine o Pele
Kalai i ka wa'a o Hunua-ia-kea
Ko wa'a, e Kamohoali'i, hoa mai ka moku
Ua pa'a, ua oki, ka wa'a o ke 'kua
Ka wa'a o kalai Honua-mea o holo
Mai ke au hele a'e, ue a'e ka lani
A i puni mai ka moku, a e a'e kini o ke 'kua
Iawai ka hope, ka uli o ka wa'a?
I na hoali'i a Pele a e hue, e
Me la hune ka la, kela ho'onoho kau hoe
O luna o ka wa'a, o Ku ma laua o Lono
Holo i honua aina, kau aku
I ho'olewa ka moku, a'e a'e Hi'iaka ma'i au ke 'kua
Hele a'e a komo I ka hale o Pele
Huahua'i Kahiki lapa uila
Uila Pele e hua'i e
Hua'ina hoi e.

The woman Pele comes from Kahiki,
From the land of Polapola,
From the ascending mist of Kane, from the clouds
that move in the sky,
From the pointed clouds born at Kahiki.
The woman Pele was restless for Hawaii.
'Fashion the canoe Honua-ia-kea,
As a canoe, O Kamohoali'i, for venturing to the
island.'
Completed, equipped, is the canoe of the gods,
The canoe for (Pele)-of-the-sacred-earth to sail in.
From the straight course the heavenly one turned
And went around the island, and the multitude of the
gods stepped ashore.
'Who were behind at the stern of the canoe?'
'The household of Pele and her company,
Those who bail, those who work the paddles,
On the canoe were Ku and Lono.'
It came to land, rested there,
The island rose before them, Hi'iaka stepped ashore
seeking for increase of divinity,
Went and came to the house of Pele.
The gods of Kahiki burst into lightning flame with
roar and tumult,
Lightning flames gushed forth,
Burst forth with a roar."

A List of Tolkien's Languages _____

These languages are distinguished somewhat along phonological lines, that is, languages which apparently differ in their forms are distinguished, while those which do not are grouped together. My analysis is based in some respects on studies of the languages rather than being entirely dependent on the published statements of J.R.R. Tolkien.

I would like to offer an explanation for two terms for the level of language use and which are not used or defined by Tolkien. A "house language" is a language which is used in a family or household but which is not the common speech of the larger community. A "private language" may be the high speech of a certain people, but is not considered appropriate for public or everyday use.

—Before the First Age—

Common Elvish may be the name for the language spoken by Elves when they first awoke in the Great Lands and before they reached Valinor. It is little attested but much can be inferred about it based on the information given. Proto-Eldarin is a name for it as a reconstructed form.

Valarin is the language of the Valar in Valinor. It is not attested but it is said to have affected the speech of the Elves once they arrived in Valinor.

Eldarin may be said to include various languages spoken by Elves in Valinor such as Lindarin, Ingwiqendya, and Valinorean Quenya, which differ from standard Quenya in some way (although the word Eldarin is also applied to any language spoken by the Noldor). It is not clear exactly what is meant by these names nor how the languages relate to each other. Some additional languages are named and

there are several attested examples for words in some of these languages.

Quenya is spoken by the Elves of Valinor before the First Age and remains a language of high speech or a book language almost everywhere through the Third Age.

Telerin is spoken before the First Age by the Elves of Alqualonde in Valinor, and may continue to be spoken indefinitely there and by Cirdan at the Grey Havens.

Old Noldorin is presumably spoken before the First Age, either by the Noldor in Valinor, or by the Ilkorins of Beleriand, and it may continue in use thereafter.

—First Age—

Quenya is spoken in Beleriand in the First Age, and although banned by Thingol, remains as a house language for the Noldor and becomes the first language of some of the Edain.

The Ilkorin Dialects are spoken by Ilkorin Elves in Beleriand in the First Age and include: Ilkorin, the blanket name for all of these dialects Doriathrin, specifically that form spoken at Menegroth Danian, also called Ossiriandeb, which is spoken by the Green-elves of Ossiriand (see also Nandorin of the Second Age and Silvan in the Third Age) Falassian, spoken by the Elves of the Falas at Brithombar, Eglorest and possibly at the mouths of Sirion

The Sindarin Dialects include several languages which are grouped together but may not be all that closely related.

Noldorin is spoken by the Noldor of the First Age in Beleriand, and it is closely related to the Ilkorin dialects. There are five dialects not differentiated phonologically but described: 1) of Mithrim (of

<p>✧ ἰῖῖῖῖῖῖῖ ✧ ἄῖῖ ῖῖῖ ῖῖῖ ῖῖῖῖῖ ῖῖῖῖ ῖῖ ῖῖῖῖῖῖῖ ἄῖῖ ῖῖ ῖῖῖῖῖ ✧ ἰ ῖῖῖῖ ῖῖῖῖ ῖῖῖῖῖ ✧</p>	<p>Atanatáron egor ben Lam i·Hendrim Nam in Edenedair egor In Adanath</p>	<p>Of the Fathers of Men <i>or in the language of the Sindar</i> the Tale of the Fathers of Men <i>or Of Men</i></p>
<p>ἰ ῖῖῖῖ ῖῖῖῖ ῖῖῖ ῖῖῖῖῖ ἄῖῖ ῖῖῖῖ ῖῖῖῖῖῖῖῖ</p>	<p>i Neledh Nern Velig</p>	<p>the Three Great Tales</p>
<p>† ῖῖῖῖ ῖῖῖῖ ῖῖῖ ῖῖῖῖῖ ἄῖῖ ῖῖῖῖ ῖῖῖῖῖῖῖῖ</p>	<p>1) Nam Beren ion Barahir egor Nam i·Dinúviel</p>	<p>1) The Tale of Beren son of Barahir <i>or the Tale of the Nightingale</i></p>
<p>‡ ῖῖῖῖ ῖῖῖ ῖῖῖῖῖ : ἄῖῖῖῖῖ ῖ ῖῖῖῖ ῖῖῖῖ ῖῖῖῖῖ ἄῖῖ ῖῖῖῖ ῖῖῖ ῖῖῖῖῖῖῖ</p>	<p>2) Nam e-mbar Hador: geriel t) Nam i·Chîn Húrin egor Nam e·'Rach Morgoth</p>	<p>2) The Tale of the House of Hador: comprising a) The Tale of the Children of Húrin <i>or the Tale of the Curse of Morgoth</i></p>
<p>ῖ ῖῖῖῖ ῖῖῖῖ ῖῖῖῖῖ ✧ ἄῖῖ ῖῖῖῖ ῖῖῖῖ ἄῖῖῖῖῖῖῖῖ ῖ ῖῖῖῖ ῖῖῖῖ</p>	<p>p) Nam en·Êl egor Nam e·Dant Gondolin ar Orthad en·Êl</p>	<p>b) The Tale of the Star <i>or the Tale of the Fall of Gondolin</i> <i>and the Raising of the Star</i></p>

Fingolfin's folk) 2) of Nargothrond (of Finrod Felagund's folk) 3) of Gondolin (of Turgon's folk) 4) of the sons of Feanor and their followers, and 5) *mulanoldorin*, or thrall Gnomish See also Gnomish of the Second Age, and Sindarin of the Second and Third Ages.

Dialects of the Lembi and other Dark Elves in Beleriand and eastwards are named but not attested.

Taliska is the usual language of the Three Houses of the Edain in Beleriand of the First Age, but it is superseded by Noldorin or Quenya among most of them. It is most likely also spoken by Dwarves in the First Age.

Dwarvish of the Petty Dwarves is slightly attested in Beleriand in the First Age.

Orkish is attested in Beleriand in the First Age, although most Orcs carry Sindarin names, at least among the Elves.

—Second Age—

Quenya of the Second Age is spoken in Tol Eressea by the returning Noldor and may continue in use indefinitely.

Quenya of the Second Age is used as a high speech in Numenor [which I call Numenorean Quenya]. It is also probably a high speech of Gil-galad and other Noldorin Elves on the coast of Middle-earth; of Celebrimbor and the Noldor of Eregion; of Elrond and his household at Rivendell; and of Galadriel in Lothlorien.

Gnomish or Goldogrin is spoken in the Second Age and following, in Tol Eressea by the Noldor returning there. It seems to be influenced by and includes many words from the Ilkorin dialects.

Sindarin is spoken in the Second and Third Ages of Middle-earth. It is closely related to Noldorin and it was the usual language of the Noldor of Eregion, the folk of Elrond's house and of the Dunedain, both in Numenor before its fall and in their kingdoms in exile in the north and south of Middle-earth. Sindarin is also commonly spoken by Dwarves in the Second Age, especially in Moria.

Nandorin is the language spoken in the Second Age by the Green-elves east of the Misty Mountains.

Adunaic is spoken in Numenor during the Second Age, especially among the less educated or descendants of certain groups. It appears to have a number of dialects and variations. It was introduced back into Middle-earth before the destruction of Numenor (though speakers of a related language had remained in Middle-earth in the meantime). It is the source of the many dialects known as Westron, spoken at Umbar, Tharbad and Gondor and points in between.

Black Speech, as spoken by Sauron, is attested from Eregion early in the Second Age.

—Third Age—

Quenya of the Third Age is used as a high speech among Elves along the western coast and in Rivendell and Lothlorien, and remains in use among the Dunedain, and among certain educated Hobbits.

Entish Quenya, as it is spoken in the Third Age, (and presumably long before) may be considered a dialect of Quenya, because it has so many words of Quenya in it. The Ents also had a language unique to them, and which no one else could learn.

Fangorn also knew Westron and perhaps Sindarin or Ilkorin.

Sindarin continues to be spoken in the Third Age in Middle-earth. It is the usual speech of the folk of Elrond's house and of the Dunedain in both Gondor and the north of Middle-earth and it may be the house language of Thranduil in Mirkwood.

Silvan dialects in the Third Age are spoken by the Elves of Lorien and Mirkwood; the speech of the Elves of Mirkwood is called a Woodland dialect.

Westron is the common speech of mortals in the Third Age and dialects are spoken among the folk of Gondor, Bree, and other places. Specific dialects (usually given in Germanicized form) are: Rohannish of the Rohirrim (with both the current and an older form alluded to); and Hobbitish of the Hobbits, of both the Shire and the Stoors. Westron is also the common language of Dwarves in the Third Age, and a particularly "harsh" dialect is spoken by Orcs when necessary.

Additional languages of mortals ascribed to the Third Age which are but poorly attested include: Pre-Numenorean, which actually predates the reintroduction of Westron; most examples are from the area around the White Mountains; The language of the Dunlendings, east and south of the Misty Mountains; The language of the Haradrim, from far south of Gondor; and Drug, which is attested from the First Age as well as the Third Age generally around the areas of the White Mountains. As it is also said that there were Drugs in Numenor, it may be thought to have been spoken there as well.

Dwarvish, also called Khuzdul, is not easy to date, but words are known from the First Age in Beleriand and from the Third Age by Dwarves of the Longbeards in Middle-earth at many sites. It is a private language and is not thought to be known by anyone other than Dwarves, except for Gandalf.

Orkish or Debased Black Speech is attested from the Third Age among several groups of orcs including those of Moria, Isengard and Mordor. It is said to have many mutually unintelligible dialects, although they are not delineated.

—Lisa Star

The Mythopoeic Society and the Mythopoeic Awards

The Mythopoeic Society is an international literary and educational organization devoted to the study, discussion, and enjoyment of the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams, and to the study and appreciation of the realm of myth and the genres of fantasy. The word "mythopoeic" means "mythmaking" or "productive of myths." It is a word that fits well the fictional and mythic works of the three authors, who were prominent members of an informal literary circle known as the Inklings, which met in Oxford, England, during the late 1930s through the 1950s.

The Mythopoeic Society was founded in 1967 by Glen H. GoodKnight. In 1970 it held the first annual Mythopoeic Conference. The Mythopoeic Fantasy Awards and Mythopoeic Scholarship Awards were first given in 1971. Today, Society members and Discussion or Special Interest Groups can be found scattered across the United States, and around the world. There are three Society publications: the monthly bulletin, *Mythprint*, the quarterly journal of Inklings and Fantasy studies, *Mythlore*, and the tri-quarterly creative writing workshop-in-print, *Mythic Circle*.

The Mythopoeic Awards are chosen each year by committees composed of volunteer Mythopoeic Society members, and presented at Mythcon. Beginning in 1992, there are four awards: The Mythopoeic Fantasy Award for Literature for Adults, the Mythopoeic Fantasy Award for Literature for Children, The Mythopoeic Scholarship Award for Inklings Studies, and The Mythopoeic Scholarship Award for Myth and Fantasy Studies. The Fantasy Awards are for works of fantasy in the spirit of the Inklings, published in the preceding year. The Scholarship Awards are for works published during the preceding three years that make a significant contribution to scholarship in their respective fields.

The Mythopoeic Fantasy Awards

- | | |
|------|--|
| 1971 | <i>The Crystal Cave</i> by Mary Stewart |
| 1972 | <i>Red Moon and Black Mountain</i> by Joy Chant |
| 1973 | <i>The Song of Rhiannon</i> by Evangeline Walton |
| 1974 | <i>The Hollow Hills</i> by Mary Stewart |
| 1975 | <i>A Midsummer Tempest</i> by Poul Anderson |
| 1981 | <i>Unfinished Tales</i> by J.R.R. Tolkien |
| 1982 | <i>Little, Big</i> by John Crowley |
| 1983 | <i>The Firelings</i> by Carol Kendall |
| 1984 | <i>When Voiha Wakes</i> by Joy Chant |
| 1985 | <i>Cards of Grief</i> by Jane Yolen |
| 1986 | <i>Bridge of Birds</i> by Barry Hughart |
| 1987 | <i>The Folk of the Air</i> by Peter Beagle |
| 1988 | <i>Seventh Son</i> by Orson Scott Card |
| 1989 | <i>Unicorn Mountain</i> by Michael Bishop |
| 1990 | <i>The Stress of Her Regard</i> by Tim Powers |
| 1991 | <i>Thomas the Rhymer</i> by Ellen Kushner |
| 1992 | <i>A Woman of the Iron People</i> by Eleanor Arnason
(Fantasy Literature for Adults) |
| | <i>Haroun and the Sea of Stories</i> by Salman Rushdie
(Fantasy Literature for Children) |
| 1993 | <i>Briar Rose</i> by Jane Yolen
(Fantasy Literature for Adults) |
| | <i>Knight's Wyrld</i> by Debra Doyle and James D. Macdonald
(Fantasy Literature for Children) |

Mythopoeic Scholarship Awards

- | | |
|------|--|
| 1971 | C.S. Kilby, Mary McDermott Shideler |
| 1972 | Walter Hooper |
| 1973 | <i>Master of Middle-earth</i> by Paul H. Kocher |
| 1974 | <i>C.S. Lewis, Mere Christian</i> by Kathryn Lindskoog |
| 1975 | <i>Tolkien Criticism</i> by Richard C. West |
| | <i>C.S. Lewis, An Annotated Checklist</i> by Joe R. Christopher |
| | <i>Charles W.S. Williams, A Checklist</i> by Lois Glenn |
| 1981 | Christopher R. Tolkien |
| 1982 | <i>The Inklings</i> by Humphrey Carpenter |
| 1983 | <i>Companion to Narnia</i> by Paul F. Ford |
| 1984 | <i>The Road to Middle-earth</i> by T.A. Shippey |
| 1985 | <i>Reason and Imagination in C.S. Lewis</i> by Peter J. Schakel |
| 1986 | <i>Charles Williams, Poet of Theology</i> by Glen Cavaliero |
| 1987 | <i>J.R.R. Tolkien: Myth, Morality and Religion</i> by Richard Purtill |
| 1988 | <i>C.S. Lewis</i> by Joe R. Christopher |
| 1989 | <i>The Return of the Shadow</i> by J.R.R. Tolkien, edited by Christopher Tolkien |
| 1990 | <i>The Annotated Hobbit</i> by J.R.R. Tolkien edited by |

- 1991 Douglas A. Anderson
Jack by George Sayers
- 1992 *Word and Story in C.S. Lewis*, ed. by Peter J. Schakel and Charles A. Huttar
 (Inklings Studies)
The Victorian Fantasists: Essays on Culture, Society, and Belief in the Mythopoeic Fiction of the Victorian Age, ed. by Kath Filmer
 (Myth and Fantasy Studies)
- 1993 *Planets in Peril: A Critical Study of C.S. Lewis's Ransom Trilogy* by David C. Downing
 (Inklings Studies)
Strategies of Fantasy by Brian Attebery
 (Myth and Fantasy Studies)

No awards were made in the years not listed.

The Nominees for the 1994 Mythopoeic Awards

Mythopoeic Fantasy Award for Adult Literature.

Beagle, Peter S. *The Innkeeper's Song*
 de Lint, Charles. *The Little Country*
 McKillip, Patricia A. *The Cygnet and the Firebird*
 McKinley, Robin. *Deerskin*
 Sherman, Delia. *The Porcelain Dove*

Mythopoeic Fantasy Award for Children's Literature.

Banks, Lynne Reid. *The Mystery of the Cupboard*
 Charnas, Suzy McKee. *The Kingdom of Kevin Malone*
 Lorwy, Lois. *The Giver*
 Shetterly, Will. *Nevernever*
 Wrede, Patricia C. *Calling on Dragons*

Mythopoeic Scholarship Award for Inklings Studies

Filmer, Kath. *The Fiction of C.S. Lewis: Mask and Mirror*
 Hammond, Wayne G., with the assistance of Douglas A. Anderson. *J.R.R. Tolkien: A Descriptive Bibliography*
J.R.R. Tolkien: Life and Legend, introduction by Judith Priestman. Exhibition catalogue.
 Manlove, Colin. *The Chronicles of Narnia: The Patterning of a Fantastic World*
 Rosebury, Brian. *Tolkien: A Critical Assessment*

Mythopoeic Scholarship Award for Myth and Fantasy Studies

Filmer, Kath, ed. *Twentieth-Century Fantasists: Essays on Culture, Society, and Belief in Twentieth-Century Mythopoeic Literature*
 Gordon-Wise, Barbara Ann. *The Reclamation of a Queen: Guinevere in Modern Fantasy*
 McGillis, Roderick, ed. *For the Childlike: George MacDonald's Fantasies for Children*
 Tatar, Maria. *Off With Their Heads!: Fairy Tales and the Culture of Childhood*

AN COINEACHAN (THE CHILD STOLEN BY FAIRIES known as "A Fairy Lullaby") (from Ceòl a Chànain, by Mac Talla (Scots Gaelic Folk Group))

Séisd
 Hóibhan, hóibhan, Goiridh òg O,
 Goiridh òg O, Goiridh òg O;
 Hóibhan, hóibhan, Goiridh òg O,
 Gu'n d'fhalbh mo ghaol 's gu'n d'fhàg e mi.

Dh'fhàg mi'n seo 'na shìneadh e,
 'Na shìneadh e, 'na shìneadh e,
 Gu'n d'fhag mi'n seo 'na shìneadh e,
 'Nuair dh'fhalbh mi 'bhuain nam braoileagan.

Fhuair mi lorg an dóbhrain duinn,
 An dóbhrain duinn, an dóbhrain duinn,
 Gu'n d'fhuair mi lorg an dóbhrain duinn,
 'S cha d'fhuair mi lorg mo chóineachain!

Fhuair mi lorg a' cheò 'sa' bheinn,
 A' cheò 'sa' bheinn, a' cheò 'sa' bheinn,

Ged fhuair mi lorg a' cheò 'sa' bheinn,
 Cha d'fhuair mi lorg mo chóineachain.

Chorus
 Hobhan, hobhan (crying out), young Godfrey O,
 My loved one has gone and left me.

I left him lying here,
 Lying here, lying her
 I left him lying here,
 When I went to pick the blayberries

I found the track of the brown otter
 The brown otter, the brown otter,
 I found the track of the brown otter,
 But I did not find the track of my baby.

I found the track of the mist on (in) the mountain,
 The mist on the mountain, the mist on the mountain;
 Although I found the track of the mist on the mountain,
 I did not find the track of my baby.

Mythopoeic Conferences

I, Sept. 4-7, 1970. (Location:) Harvey Mudd College, Claremont, California. Combined with Tolkien Conference III. Guest of Honor: Clyde S. Kilby (Inklings scholar and curator); Chairman, Glen GoodKnight.

II, Sept. 3-6, 1971. Francisco Torres Conference Center, Santa Barbara, California. Guests of Honor, Mary McDermott Shideler (Williams scholar) and Clyde S. Kilby; Chairman, Glen GoodKnight.

III, June 30-July 4, 1972 (in conjunction with Westercon XXV), Edgewater Hyatt, Long Beach, California. Guest of Honor, Poul Anderson (Fantasy author); Chairman, Glen GoodKnight.

IV, August 17-20, 1973. Francisco Torres Conference Center, Santa Barbara, California. Guests of Honor, Peter S. Beagle (Fantasy author) and Richard Plotz (founder of the Tolkien Society of America); Chairman, Glen GoodKnight.

V, August 23-26, 1974. Scripps College, Claremont, California. (Theme:) "The MabinogiCon: Celtic and Welsh Influence in Mythopoeic Literature." Guests of Honor, Evangeline Walton (Fantasy author) and Kathryn Lindskoog (Lewis scholar).

VI, August 15-18, 1975. Scripps College, Claremont, California. "The Fictional Worlds of C.S. Lewis." Guests of Honor, Walter Hooper (Lewis scholar and executor) and Ed Meskys (former Thain of the Tolkien Society of America); Chairman, Bruce McMenemy.

VII, August 13-16, 1976. Westbridge Conference Center, Sacramento, California. "Arthurian Elements in Williams, Lewis and Tolkien." Guest of Honor, Thomas Howard (Inklings scholar); Chairman, Bruce McMenemy, Conference Co-ordinator, Mary Morman.

VIII, August 26-29, 1977. University of California-San Diego, La Jolla. "The 'Lesser' Works of J.R.R. Tolkien." Guest of Honor, Richard Purtill (Inklings scholar and Fantasy author); Chairman, Bruce McMenemy, Local Coordinators, Andy and Sandi Howard.

IX, August 11-13, 1978. Ambassador Inn, West Sacramento, California. "Deryni." Guest of Honor, Katherine Kurtz (Fantasy author); Chairman, Michael Morman.

X, July 12-15, 1979. Hyatt House, San Jose, California. "The Silmarillion." Guests of Honor, Jim Allan (Tolkien linguist) and Annette Harper (fantasy artist); Chair, Lisa Deutsch Harrigan.

XI, July 25-28, 1980. University of Nevada, Reno. "Joy in the Great Dance." Guest of Honor, Glen GoodKnight (founder of The Mythopoeic Society); Chairperson, Debbie Smith.

XII, August 7-10, 1981. Mills College, Oakland, California. "A Festival in Faerie." Guests of Honor: Elizabeth M. Pope (Fantasy author and scholar) and J.R. Christopher (Lewis scholar and Inklings bibliographer); Chair, Diana L. Paxson.

XIII, August 13-16, 1982. Chapman College, Orange, California. "Celtic Con: The Celtic Influence on Fantasy Literature." No guest of honor, seven special guests were: Nancy-Lou Patterson (keynote speaker), Marion Zimmer Bradley (fantasy author), Tim Kirk (fantasy artist), Katherine Kurtz (fantasy author), Kathryn Lindskoog (Lewis scholar), Ataniel Noel (Tolkien scholar), Paul Edwin Zimmer (Fantasy author), Bernie Zuber (fantasy artist). Director, Lisa Cowan

XIV, August 12-15, 1983. Scripps College, Claremont, California. "Mythic Structures in Tolkien, Lewis and Williams." Guests of Honor: Stephen R. Donaldson (fantasy author) and Clyde S. Kilby (Inklings scholar and curator); Chairman, Glen GoodKnight.

XV, August 10-13, 1984. Mills College, Oakland, California. "The Wood Between the Worlds." Guests of Honor, Jane Yolen (fantasy author) and Paul Ford (Lewis scholar); Chair, Eric Rauscher.

XVI, July 26-29, 1985. Wheaton College, Wheaton, Illinois. "A Kinship of Dancers: Interplay in the lives and works of Lewis, Tolkien, and Williams." Guests of Honor: Patricia McKillip (Fantasy author) and Peter Schakel (Lewis scholar); Chairman, Diana Lynne Pavlac

XVII, August 8-11, 1986. California State University-Long Beach. "The Daughters of Beatrice: Women in Fantasy." Guests of Honor: Charles DeLint (Fantasy author) and Judith Kollman (Williams scholar); Special Guest, Marion Zimmer Bradley; Co-Chairs, Sarah Beach and Peter Lowentroun.

XVIII, July 24-27, 1987. Marquette University, Milwaukee, Wisconsin. "Looking Back From Weathertop: A Fifty Years' Retrospective on The Hobbit." Guests of Honor: John Bellairs (Fantasy author) and Christopher Tolkien (Tolkien scholar and executor); Chair, Gregory Rihn.

XIX, July 29-August 1, 1988. Clark Kerr Campus, University of California, Berkeley. "Legends for a New Land: Fantasy in America." Guests of Honor, Ursula Le Guin (Fantasy author) and Brian Attebery (Fantasy scholar); Chair, David Bratman.

XX, July 28-31, 1989, University of British Columbia, Vancouver, British Columbia, Canada. "Mythic Elements in Fantasy." Guests of Honor, Guy Gavriel Kay (Fantasy author) and Raymond H. Thompson (Arthurian scholar); Chairman, Lynn J.R. Wytenbroek

XXI, August 3-6, 1990, University of California, Long Beach. "Aspects of Love in Fantasy." Guests of Honor, Diana L. Paxson (Fantasy author, scholar, artist and musician) and Patrick Wynne (Fantasy illustrator, Tolkien scholar); Chairman, Jo Alida Wilcox, Conference Co-ordinator, Bill Welden.

XXII, July 26-29, 1991, The Clarion Hotel at Balboa Park, San Diego, California. "The Hero Cycle: Archetypes in Fantasy Literature." Guests of Honor, C.J. Cherryh (Fantasy author) and Stephen W. Potts (Campbell scholar); Chair, Linda Sundstrom.

Part of the inscription from the runic cross at Ruthwell, in Dumfriesshire, Scotland; a short section of Caedmon's *Dream of the Rood*.

hRlYt·pFy·ft·rFhI·hPpM·bR·bMR·fN·yF·
fYRRFt·hPFpN·fbYtF·tIf·fYDp·
Ih·ftt·ft·bI·hYt·h·yFRM·Ih·pFy·pI·b·
yFRXNM·XI·hR·y·I·h·h·t·FX

Crist was on rodi. Hwethrae ther fusae
fearren kwomu aeththilae til anum.
Ic thaet al biheald. Sare ic waes mith
sorgum gidroefid. Hnag...

Christ was on the cross. Yet to him in his solitude
came noble men, eager from afar. I beheld it all. I
was bitterly troubled with griefs. I bowed...

XXIII, August 17-24, 1992, Keble College, Oxford University, England. "The J.R.R. Tolkien Centenary Conference." Sixteen Guests, including Christopher Tolkien. Chairman, Christina Scull.

XXIV, July 30-August 2, 1993, The University of Minnesota-Twin Cities Campus. "Down the Hobbit-hole and Through the Wardrobe: Fantasy in Children's Literature." Guests of Honor, Carol Kendall and Jane Yolen; Keynote Speaker, Jack Zipes. Committee, The Rivendell Discussion Group.

XXV, August 5-8, 1994, American University, Washington, D.C. "The Language of Myth." Guests of Honor: Madeleine L'Engle, Verlyn Flieger and Judith Mitchell. Chair, Wendell Wagner.

XXVI, July 28-31, 1995, Clark Kerr Campus, University of California, Berkeley, CA. Guests of Honor: Tim Powers, Michael R. Collings. Chair, Ellie Farrell.

Mollyndroat's song from "The Lazy Wife" (the Manx equivalent of Rumpelstiltskin)

Snieu, queeyl, snieu; 'rane, queeyl, 'rane;
Dy chooilley clea er y thie, snieu er my skyn.
Lheesh yn ollan, lhams y snaie,
S'beg fys t'ec yn ven litcheragh
Dy re Mollyndroat my ennym!

Spin, wheel, spin; sing, wheel, sing;
Every beam on the house, spin overhead.
Herself's is the wool, mine is the thread,
How little she knows, the lazy wife,
That my name in Mollyndroat!

Kalevala: Viidestoista runo

Äiti lieto Lemminkäisen
aina koissa arvelevi:
"Minne on saanut Lemminkäinen,
kunne Kaukoni kaonnut,
kun ei kuulu jo tulevan,
matkoiltansa maailmassa?"

Kalevala: Runo 15 (Kirby's translation)

Lemminkäinen's tender mother
In her home was always thinking,
"Where has Lemminkäinen wandered,
Whereabouts is Kauko roaming,
For I do not hear him coming
From his world-extended journey?"

Entertainment and Artistic Diversions

Our events include a masquerade, panels, papers, a bardic circle, a video program, and a few special events....

Radio Play

Written by John, Duke of Númenor, *Baldur's Saga* is a radio play in verse, intended to be read by conference participants for the delight of their fellow attendees. This is the tale of the son of a king of Rohan, a figure mentioned in passing in *The Lord of the Rings*. The play offers roles for seven players and lasts about an hour. The event will be hosted by Eugene, Lord Chancellor, and John, Duke of Númenor, who will provide an introduction.

Riddle Contest

A cut-throat competition in the style of College Bowl, this contest features panelists cudgeling their brains to give the answers to rhyming riddles (in order to avoid being eaten?). A "double jeopardy" round will consist of riddles based on *The Lord of the Rings*. The whole event will last between one and two hours, with prize(s) to be announced. The contest will be hosted by Eugene, Lord Chancellor.

Council-General of the Reunited Kingdoms of Gondor and Arnor

What happened to the heroes of Middle-earth after the elves left, the orcs were all slain, and the Shadow dissipated? Why, they became politicians, naturally. Come meet the modern claimants to the historical kingdoms of Gondor and Arnor. See the pomp and splendor unequaled since last time. Hear high-flown rhetoric, debate, and obfuscation. Bear witness to the whereabouts of our King and Sovereign (May He Soon Return!). All participants will receive a souvenir mithril-gram note, and are subject to being drafted into high office. The Council-General will be hosted by John, Duke of Númenor; Eugene, Earl of Enedwaith (identical to the Lord Chancellor, above); Paul, Elder of Esgaroth; and assorted sycophants and hangers-on. This event is expected to take 2 or 3 hours, depending upon the long-windedness of the hosts.

Tolkien Games Extravaganza

The Tolkien Games Extravaganza, a seminar on board games, is based on Tolkien's works. Eugene, Lord Chancellor, has been collecting games for 20 years, and the extraordinary collection of Tolkien games he

has amassed includes the good, the bad, the ugly, and the amazing. Participants will choose to take part in one or two games, which will be played after a quick run-through of the rules. This event will take 2 to 5 hours, depending on games chosen, and may be repeated during the Fantasy Games Extravaganza.

Fantasy Games Extravaganza

The Fantasy Games Extravaganza will be similar to the Tolkien Games Extravaganza, except that the games are based on non-Tolkien works of fantasy (such as *Pern*, *Thieves' World*, *Xanth*, *Dune*, *Dragonslayer*, *Star Wars*, *Buck Rogers*, *Foundation*, *Hamlet*). The games chosen will depend on the tastes of the participants, and may include another game based on the writings of Tolkien.

Panel on Fantasy Role-Playing

Come and share your thoughts with the pros! Do you think fantasy role-playing is passé? If you don't think it is, then come and share your ideas on how to keep it from becoming so. This panel will be hosted by Eugene Pappas; John Rateliff of TSR, Inc.; and a representative of ICE (Iron Crown Enterprises) MERP (Middle-earth Role-Playing).

Trivia Contest

The subject matter will be fantasy from any time period, and science fiction and horror writing from before 1930. Quick recall will be required for the game segments in which the buzzer system will be used. Each match will pit three teams, consisting of two players each, against one another. We will probably have two or three preliminary matches, followed by the championship match.

Sherlock Holmes Panel

"Holmes," says Watson while introducing "The Adventure of the Speckled Band," "refused to associate himself with any investigation which did not tend towards the unusual, even the fantastic." Yet, throughout the Holmes saga, the constraints of realism are never violated, or, as Holmes says in "The Adventure of the Sussex Vampire," "No ghosts need apply." The relationship between the real and the fantastic in the Sherlock Holmes stories is considered. It is demonstrated that the fantastic has an important, thought often subterranean, role to play in this fictional world. Narrative techniques employed by Doyle to create a sense of the fantastic are described.

Papers

Douglas Anderson — “Bilbo and Hobbits and Snergs (Oh My): The Influence of E.A. Wyke-Smith’s *Marvellous Land of Snergs* on *The Hobbit*, and the Story of Its Creator”

That the book *The Marvellous Land of Snergs* is an important source-book for hobbits is widely known, but few people have ever found and read a copy of this rare and elusive book, and nothing has ever been published about its author. This paper will survey Wyke-Smith’s eight published books, and outline the story of his fascinating life. Highlights include a slide presentation of Wyke-Smith’s unpublished wordless picture book about an imp, drawn for his son in 1920. The illustrations are startlingly similar in style to those in Tolkien’s *Mr. Bliss*.

Rillan MacDhai Anthony — “Sir Gawain vs. Faerie and the Old Religion”

This paper explores the non-Christian influences and symbolism that exist beside the better-known Christian ones within *Sir Gawain and the Green Knight*.

Laura Atkinson — “*Mythopoeia* as a Reflection of the Philosophies of Tolkien and Lewis”

Tolkien’s poem *Mythopoeia* has often been interpreted as demonstrating the differences between Tolkien and Lewis. This paper instead asserts that the poem exemplifies their similarities in such areas as the classical idea of worldly existence as a “shadowland”, man’s role as a subcreator, and the importance of allegory, myth, and truth.

Amy Jones Berry — “Language as Liberation: Linguists, Auromancers, and Mythic Mothers in Suzette Haden Elgin’s *Native Tongue*”

In Haden-Elgin’s future feminist dystopia, language is power. This paper examines major themes of creation, re-creation, and salvation by the power of the mother tongue/Mother’s Tongue from a feminist and Whorfian perspective and includes an exploration of new coinages in English, invented terms in Laadan, and the symbolism of character names.

Dainis Bisenieks — “Deus ex Deo, Deus ex Machina: Eddison’s Themes Echoed by Heinlein”

The Zeus and Aphrodite for whom and through whom the world exists in the Zimiavia books, and whose avatars there savor its life, have their reduced, secular counterparts in Lazarus Long and his female clone twins in *Time Enough for Love*.

————— “What Really Happened in Middle-earth?”

As historical novels, *The Hobbit* and *The Lord of the Rings* differ from their sources in the Red Book: be selection, inference, expansion, and invention. Discussed in particular are episodes for which no reports by witnesses or participants can have existed. The same holds for tales of earlier ages.

Bernadette Bosky — “Two Metaphysical Thrillers: Charles Williams’ *Descent into Hell* and Stephen King’s *The Stand*”

Stephen King’s popular story of good and evil in a post-disaster USA shares surprising similarities with Charles Williams’ undeservedly obscure novel of good and evil in modern England, including some implied metaphysics, comments on the nature of choice, and elements of characters (especially Harold Lauder in *The Stand* and Wentworth in *Descent*). These similarities highlight differences in tone, structure, and approach.

David Bratman — “A Biography of the Inklings”

The Inklings, the literary circle of which Lewis, Tolkien, and Williams were prominent members, kept no minute-book, but it is possible to trace the history of how the friendships that formed it coalesced, flourished, and dissipated. This paper summarizes the results of systematic research into that history, focusing on the members’ social activities in different periods, and discussing some unresolved problems in Inklings biographical research.

Steven Chapman — “William Blake and the Romantic Idea of a New Mythology”

Of all the Romantic writers who talked about the need for a “new mythology”, Blake retains a position of unique importance, for he was the only one to have created one. This paper will examine the genesis of Blake’s personal mythology within the larger context of

Two excerpts from Beowulf, trans Howell Chickering, Jr. th underlined is eth; otherwise, thorn. Italics are uncertain readings, brackets more so.

1. The Beginning

Hwæt we Gar-Dena	in gear-dagum,
theod-cyninga,	thrym gefrunon,
hu <u>th</u> a æthelingas	ellen fremedon!

Listen! We have heard	of the glory of the Spear-Danes
in the old days,	the kings of tribes—
how noble princes	showed great courage!

2. The fight with the Fire-drake

Æfter <u>th</u> am wordum	wyrm yrre cwom,
atol inwit-gæst,	o th re si th e,
fyr-wylmum fah,	fionda niosian
lathra manna.	Lig y thum for,
born bord <u>wi</u> th rond;	byrne ne meahte
geongum gar-wigan	geoce gefremman;
ac se maga geonga	under his mæg e s scyld
elne geeode,	tha his agen [wæs]

gledum forgrunden.
m[*ærtha*] gemunde,
hilde-bille,
nithe genyded;
geswac æt sæcce
gomol ond græg-mæl.

After those words
again, angry,
in malignant coils,
sought hated men.
the shield burned to the boss.
the untried warrior
but the young man
to his kinsman’s shield,
when his own [was]
destroyed
Then the war-king
with huge strength
that it coug~~ht~~ in the head;
Beowulf’s sword
old and gleaming.

Tha gen guth-cyning
mægen-strengo sloh
thæt hyt on heafolan stod
Nægling forbærst,
sweord Biowulfes,

the dragon charged
a shimmering form
surged out in flames,
The fire came in waves,
Mail-shirt offered
no protection,
bravely went in
showed quick courage

by the fiery breath.
recalled [his past glories,]
swung his blade so hard
Nægling snapped,
shattered in battle,

Romanticism's response to the Enlightenment.

Joe R. Christopher — "Roy Campbell and the Inklings"

This paper provides a survey of the possible 1919 meeting between Tolkien and Campbell, of Campbell's claimed acquaintance with Lewis in 1927, of the 1944 meetings of Campbell with the Inklings, and of the 1946 revisiting of the Inklings by Campbell, along with discussions of three poems. Only part will be read at Mythcon.

Joe R. Christopher — "C.S. Lewis's Linguistic Myth"

This paper provides explications of Lewis's passage about Mercury in "The Planets", of Lewis's description of the descent to Earth of Mercury in *That Hideous Strength*, and of Lewis's poem "The Birth of Language". Only the latter part will be read at Mythcon.

Kath Filmer-Davies — "Welsh: The Language of Myth"

Many fantasies in print today are drawing from the mythologies of the Welsh, first written in that ancient tongue, one of the oldest living European languages. This paper looks at the legacy readers in English inherit from the Welsh tongue and its stories, and offers some insights into their enduring power.

Matthew A. Fisher — "Frodo and the Anchorite: The *Ancrene Wisse* and *The Lord of the Rings*"

One of the major professional interests of J.R.R. Tolkien was the text of the 13th-century *Ancrene Wisse*, a guide written for several women who desired to live as anchorites. A major work in anchoritic spirituality, the *Ancrene Wisse* focuses on the image of the anchorite as one who embraces death and the dying process on order to rise with Christ. Comparison of the anchoritic life portrayed in the *Ancrene Wisse* with *The Lord of the Rings* suggests that Frodo should be more appropriately viewed as an anchoritic figure, rather than as a Christ figure. Possible linkages between the *Ancrene Wisse* and other characters in *The Lord of the Rings* will also be explored.

Margaret G. Forsythe — "Star Wars: Ancient Beliefs in Modern Dress"

The *Star Wars* movie trilogy is true to the Science Fiction tradition of dealing with fundamental themes. Among others, it is concerned with the conflict between good and evil, moral duty, and the misuse of power. All are examined in the light of Christian theology, as Fantasy and in the way they influence our individual lives.

Elizabeth Galloway — "Secret Language"

The creation and concealing of secret or privileged languages, the mythic encodings themselves, and the effect of the language on the speakers reflect issues of power and gender. This paper is a speculative "listening" to the anthropological work of Reichel-Dolmatoff, the futurist sf novels of S.H. Elgin, and Paleolithic vessel and figuring markings.

Christopher Gilson — "Elven-latin"

Tolkien explains that Quenya, the language Frodo speaks with the Elves, was an "Elven-latin" used for ceremony and high matters of lore and song. This paper explores the development of this metaphor, and how the history and characteristics of Latin relate to Elvish, as it is used in Tolkien's fiction.

Anita G. Gorman — "On Fairy-Stories and *Leaf by Niggle*: Word Pairs and Paradoxes"

In his essay *On Fairy-Stories* and the short story *Leaf by Niggle* (collectively published under the title *Tree and Leaf*), Tolkien employs word pairs to evoke the paradoxes and tensions inherent in artistic creation, Christianity, and ordinary life, and to dramatize their ultimate resolution.

Bennett Lovett-Graff — "De-Mythifying the Language of Myth: The Case of Fritz Lieber"

In his award-winning, 1959 yarn, "Lean Times in Lankhmar", Fritz Lieber artfully ridicules America's late 1950s religious

yearnings. This paper examines in detail how Lieber darkens through an articulate and complex syntax, both ironic and humorous, those yearnings.

Wayne Hammond, Jr. — "Cherubim, Seraphim, and Virtual Unicorns: Order and Being in Madeleine L'Engle's *Time Quartet*"
A Wrinkle in Time, *A Wind in the Door*, *A Swiftly Tilting Planet*, and *Many Waters* are linked not only by recurring characters and the shared device of time/space travel, but also by consideration of basic questions of existence and of one's place in the cosmos. This paper will discuss how Madeleine L'Engle approaches such matters in her "Time" books through orders of angels, levels of being, and degrees of reality.

Darci N. Hill — "Mythic Elements in George Herbert's *The*

INFERNO, by Dante, translated by Allen Mandelbaum

Excerpt 1. Canto XXXIV, lines 46-52: part of the description of Satan

Sotto ciascuna uscivan due grand'ali,
quanto si convenia a tanto uccello:
vele di mar non vid' io mai cotali.
Non avean penne, ma di vispistrello
era lor modo; e quelle svolazzava
sì che tre venti si movean da ello:
quindi Cocito tutto s'aggelava.

Beneath each face of his, two wings spread out,
as broad as suited so immense a bird:
I've never seen a ship with sails so wide.
They had no feathers, but were fashioned like
a bat's; and he was agitating them,
so that three winds made their way out from
him—
and all Cocytus froze before those winds.

Excerpt 2. Canto XXXIV, lines 133-139: the return from the Inferno

Lo duca e io per quel cammino ascoso
intrammo a ritornar nel chiaro mondo;
e sanza cura aver d'alcun riposo,
salimmo sù, el primo e io secondo
tanto ch' i' vidi de le cose belle
che porta 'l ciel, per un pertugio tondo.
E quindi uscimmo a riveder le stelle.

My guide and I came on that hidden road
to make our way back into the bright world;
and with no care for any rest, we climbed—
he first, I following—until I saw,
through a round opening, some of those things
of beauty Heaven bears. It was from there
that we emerged, to see—once more—the stars.

Temple: 'The Church Militant' Resurrected"

George Herbert's poem, "The Church Militant", has been virtually ignored or summarily dismissed by the scholarly community at large. Resurrecting this poem for serious study reveals that in Herbert's work mythic elements abound. Replete with a monster named Sin, a multitude of Old Testament heroes, and a contest between good and evil, the poem is clearly informed by a grand and glorious heroic tradition.

Gwenyth E. Hood — "The Success and Failure of the Rankin-Bass film *The Return of the King*"

Risky artistic choices went into the Rankin-Bass film *The Return of the King*. Yet despite some obvious gaffes, it achieves some interesting effects and succeeds surprisingly well in some regards, particularly in the use of music and the temptation scenes involving the Ring.

Carl F. Hostetter — "Sindarin and Welsh"

It is well known (but often only vaguely understood) that Tolkien modeled his Sindarin language after Welsh. This paper explores the details of this modeling, highlighting the similarities and differences of these two languages, with emphasis on phonology and morphology.

John W. Houghton — "Augustine and the *Ainulindalë*"

On Fairy-Stories implies that as myth demands interpretation into ordinary speech, so also it restores worn-down language. Two creation stories illustrate the point: the *Ainulindalë* resembles St. Augustine's interpretation in *The Literal Sense of Genesis*, but whereas Augustine reconciles Genesis with his contemporary science, Tolkien restores myth in a scientific age.

Charles Huttar — "The Tolkien Canon and the Problem of Authority"

The 20-volume corpus of Middle-earth myth and legend contains

variant versions, complementary, even contradictory. Tolkien's imagining of these texts' varied origins, their non-omniscient "authors" and shaping cultural circumstances, invites readers to practice "higher criticism" in assessing their authority and inquiring into possible universal realities behind them.

Greg Jordan — "Madeleine L'Engle: A Survey of the Criticism"

This paper explores the history of literary criticism of Madeleine L'Engle's work. It examines the themes and trends discerned in the critical examination of her work, and possibilities for future endeavors.

Don W. King — "Making the Poor Best of Dull Things: A Rehabilitation of C.S. Lewis as Poet"

This paper argues that it is now time for a book-length study focusing upon rehabilitating not so much Lewis' poetry as Lewis as a poet. The goal is rather modest: to establish clearly Lewis' early and obsessive desire to be known as a significant poet by drawing upon his journal writings, diaries, and letters (several of which are previously unpublished). The conclusion suggests ways a better understanding of Lewis' aspirations as a poet provide the basis for new critical insights into his prose.

Judith J. Kollmann — "The Magicians and the Magic in Charles Williams' Arthurian Poetic Cycles"

This paper briefly surveys an historical issue at the heart of magic since the Renaissance: namely, how can magic have a legitimate place within a Christian cosmology? No practicing magician, including Marsilio Ficino or A.E. Waite, was able to resolve this question. Charles Williams does so in *Taliessin Through Logres* and *The Region of the Summer Stars*.

Isabel C. Legarda — "'Myths as We Experience Them': Narratives of Odyssey in C.S. Lewis' *Till We Have Faces* and Toni Morrison's *Song of Solomon*"

This paper compares different approaches to myth through Lewis' and Morrison's use of the quest motif. Despite vastly different cultural roots, they inspire related insights by manipulating common mythicoreligious themes. Moreover, each protagonist can be analyzed as a poetic figure, "artist" and "audience". How does this relate to myth and transform each work into something more than a moral allegory?

David Lenander — "Horace Walpole's Two Prefaces to *The Castle of Otranto*"

Walpole's timid apology for romantic fantasy, and his original Gothic novel in particular, may be seen as a surprisingly ambitious critical manifesto that yields nothing in underlying assurance or literary hegemony to the neoclassical strictures for the new prose narrative laid out a few years earlier by Henry Fielding in *Tom Jones*.

Jared Lobdell — "An Irritation of Oysters: C.S. Lewis and the Myth in Mythopoeia"

Professor Lewis is himself partly responsible for classifying certain writers as *mythopoeic*. This paper examines his choices and his discussion of Mythopoeia to see what they tell us about the nature of the myths being made, their connection with language, and whether Lewis, Williams, and Tolkien are themselves mythopoeic writers by Lewis's definition.

Kathryn A. Markell — "Images of Separation in Le Guin's Earthsea World"

Ursula K. Le Guin's four Earthsea novels all deal with aspects of identity development. However, *Tehanu* approaches this theme from a different perspective that includes questioning the "male-centered" Earthsea world presented in the first three novels. This paper will use recent feminist psychological theory to analyze the themes of separation and connection in male and female identity development for the characters in the Earthsea world.

Doris T. Myers — "Poetry Meets Son of Empiricism in the Wood Between the Worlds"

Genesis 1: 1, 2

Revised Standard Version:

1. In the beginning God created the heavens and the earth.
2. The earth was without form and void, and darkness was upon the face of the deep; and the Spirit of God was moving over the face of the waters.

Vulgate:

1. In principio creavit Deus caelum et terram
2. terra autem erat inanis et vacua et tenebrae super faciem abyssi et spiritus Dei ferebatur super aquas

בְּרֵאשִׁית בָּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ 1

וְהָאָרֶץ חֲלָה וְרֵקָה וְחֹשֶׁךְ עַל פְּנֵי תְהוֹמוֹת הַמַּיִם 2

וְרוּחַ אֱלֹהִים מְרַחֵף עַל-פְּנֵי הַמַּיִם:

בְּרֵאשִׁית בָּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ 1

וְהָאָרֶץ הִיְתָה תֵהוֹ וּבְהוֹ חֹשֶׁךְ עַל פְּנֵי 2

תְהוֹמוֹת הַמַּיִם וְרוּחַ אֱלֹהִים מְרַחֵף עַל-פְּנֵי הַמַּיִם:

Why a *wood* between the worlds? This paper suggests two generally unrecognized literary sources and shows that the evocative quality of the wood is related to Barfield's language theory in *Poetic Diction* rather than empiricist theories.

Lisa Padol — "Whose English? Language in the Modern Arthurian Novel"

This paper will examine language used in contemporary Arthurian novels, analyzing how the language contributes to the success or failure of the novels. Modern authors must decide if their novels are historical, fantastical, satirical, some combination of these, or something else completely, and choose their words accordingly.

William A. S. Sarjeant — "The Geology of Middle-earth"

Though not much was written by Tolkien concerning the geology of Middle-earth, more can be deduced from his paintings. Through geological reconstruction, Middle-earth is shown to possess a logical geological history. This is further illustrated and explained through the use of slides with Tolkien's Middle-earth on one screen and comparable existing geological formations on the other.

Lawrence Schoen — "Artificial Languages and Popular Cultures: The Case of Klingon"

When an author goes the extra distance to do more than merely overlay English concepts with new sounds, but instead invents a new grammar, constructs a new morphology, and supplies a world view that alters the semantic relations markedly, then we have an artificial language, one created for purely fictional purposes. In the case of Klingon, an added twist is thrown in: popular culture. For almost three decades, *Star Trek* has permeated our lives in ways both gross and ephemeral. In the bottom line of Hollywood it's a mythos to be reckoned with. What then when popular culture meets artificial language?

Amanda Serrano — "White's Defense of Guenevere: Portrait of a 'Real Person'"

King Arthur's Queen has traditionally been portrayed as the archetypal faceless wife. This paper explores White's reinvention of the figure of Guenevere as a psychologically plausible and sympathetic character.

Arden R. Smith — "*Duzen* and *Ihrzen* in the German Translation of *The Lord of the Rings*"

This paper discusses the problems involved in rendering the pronouns of address in *The Lord of the Rings* into German, which makes distinctions in its second-person pronouns between singular and plural and between familiar and deferential forms, and examines the treatment of these pronouns in Margaret Carroux's translation.

Lisa Star — "How fare the elves? How fare the gods?"

This paper looks at the way Tolkien categorized the elves, dwarves, and other peoples of Middle-earth according to their use of language and special characteristics and compares it with the Old Norse poem that may have inspired this approach.

——— "Introduction to Indo-European"

This introductory explanation of traditional linguistic techniques should allow nonspecialists to follow arguments about language and make their own judgments.

Anders Stenström — "Some Observations on the Melody of Galadriel's Lament"

There are three independent witnesses of the authentic tradition of this melody, one recorded in 1952, and two found in *The Road Goes Ever On* (published in 1967). These versions will be compared against the background of the immediate Gregorian model, a melody for lessons from Lamentations.

Mary Stolzenbach — "Braid Yorkshire: The Language of Myth? A Consideration of *The Secret Garden*"

Mabinogion: Pwyll Pendeuic Dyvet

Pwyll Pendeuic Dyuet a oed yn arglwyd ar seith cantref Dyuet. A threigylgweith yd oed yn Arberth, prif lys idaw, a dyuot yn y uryt ac yn y uedwl uynet y hela. Sef kyueir o'y gyuoeth a uynnei y hela, Glynn Cuch. Ac ef a gychwynnys y nos honno o Arberth, ac a doeth hyt ym Penn Llwyn Diarwya; ac yno y bu y nos honno.

Mabinogion: Pwyll Prince of Dyfed (Gwyn Jones translation)

Pwyll prince of Dyfed was lord over the seven cantrefs of Dyfed; and once upon a time he was at Arberth, a chief court of his, and it came into his head and heart to go a-hunting. The part of his domain which it pleased him to hunt was Glyn Cuch. And he set out that night from Arberth, and came as far as Pen Llwyn Diarwya, and there he was that night.

At first glance, nothing could seem more prosaic than "braid Yorkshire", the language of a particularly hard-headed group of country-dwelling people in the North of Britain. When we look closer, we see a great many mythopoeic motifs in this story whose perennial popularity has now lasted over 80 years and which was once again filmed, to critical acclaim, just last year. And yes, even the language of Yorkshire dialect plays an important part in the effect of the work.

Antony Swithin (William A. S. Sarjeant) — "Shaping an Imaginary World: The Genesis of the Rockall Stories"

As a child, the speaker developed maps, gazetteers, plants, animals, languages, alphabets, heraldry, economics, politics, and stamps of Rockall, an imaginary island in the mid-Atlantic. This paper describes the early attempts and the later refinements of his images—including the creation of scripts, languages, and syllabary—published in a series of novels entitled *The Perilous Quest for Lyonesse*.

Norman Talbot — "Black Speech and Bad Language: Gandalf Against the Voice of Sauron"

Gandalf provides complex expositions of the background to *The Lord of the Rings*, but they are delayed and fallible, telling Frodo (and Sam) none of the many things that would immobilize their limited capacity for self-sacrifice. The whimsical nature of his rhetoric challenges four kinds of Bad Language. The worst Bad Language is the artificial tongue that Gandalf and the High Elves hate and fear and even orcs have not adopted: the Black Speech.

——— "Explicit Gramarye: England and History in Kipling's Puck Stories and T.H. White's *The Once and Future King*"

Kipling's Puck stories are a magical baptism, total immersion of two Edwardian children in the multi-racial essence of Sussex and England. A wide conspectus of chronotopic history is offered by protagonist-narrators from various periods, magically summoned but (unlike Puck himself) scarcely conscious of the homocosm of their listeners. The first book of *The Once and Future King* is also a chronotopic *bildungsroman*, but both the narration as a whole and the comic time-travelling psychopomp Merlyn necessarily make a travesty of "history". After all, the hero of the

bildungsroman is going to be King Arthur. Factuality is nowhere an issue, because truth is so urgently sought at the psychological level.

——— “Linguistic Distance: Morris’ Radical Rhetoric Outflanks the Victorians”

William Morris saw himself as definitively the opponent of his age, and specifically of the capitalist British Empire. It was in this spirit that he, in the last ten years of his life, produced ten extraordinary prose fictions. The two fantasies of time-travel, to the late medieval Peasant’s Revolt and the far future utopia called “Nowhere”, furnish him with a distancing and classless language and a narrational form both ancient and modern. By this combination he invents modern heroic fantasy, independent of the expectation of urban Victorian readers.

Dwayne Thorpe — “‘Private Vice’: Tolkien and the Language of Fantasy”

It has long been known that Tolkien’s fiction sprang from his “private vice” of creating languages. This paper investigates the effects of language on Tolkien’s work as he moved from myth to novel: effects which have implications for author, reader, and the theory of language.

William M. Wadsworth — “Origins of Modern Fantasy in the Late Renaissance Struggle between Myth, Magic, and Science: A Comparison of Durer and Burton”

The modern literature of fantasy has emerged as a direct result of the discrediting suppression of Neoplatonism, Hermeticism, and medieval magic by modern science. This presentation examines the complex relations between art, myth, magic, and science just prior to the 17th century repudiation of magic in order to show the philosophical hollowiness of both modern science and its corollary escapist fantasy. Imaginative worlds lacking foundation in experience, science, and tradition now attempt to fill a vacuum created by the separation of myth, magic, and science.

Wendell Wagner, Jr. — “Some Statistical Tests and Textual Remarks on *The Dark Tower*”

This paper will report on an examination of the manuscript of *The Dark Tower* and will explain the results of statistical studies of it and Lewis’s undisputed works.

Janeeb Webb — “Sex, Politics and Religion: *Tigana* and *A Song for Arbonne*”

This paper examines the most recent works of leading Canadian fantasist, Guy Gavriel Kay, and suggests that, while *Tigana* is a true High Fantasy, *A Song for Arbonne* is a new hybrid—a meta-fantasy bred from the root stock of nineteenth century historical romance, and crossed with late twentieth century cynicism.

Linda J. Weldon and Alva Hughes — “‘The ‘R’ Stands for ‘Tiberius’: Fan Memory for *Star Trek* Folklore”

Fictional universes have sometimes taken on a life of their own, beyond what was described by their creators. Familiarity with the universe exists in differing degrees throughout a culture. Our research on *Star Trek* suggests that the levels of expertise can be measured by assessing people’s knowledge of the specialized vocabulary and language unique to the universe.

Patrick Wynne — “Quenya and Finnish”

It is common knowledge that Tolkien partially based Quenya, the language of the High Elves, on Finnish. This paper discusses in layman’s terms those elements of Finnish phonology, grammar, and vocabulary that Tolkien incorporated into Quenya, as well as noting the chief ways in which Finnish and Quenya differ.

The Beginning of John’s Gospel: “In the beginning was the Word.”

1. Economy Size Version

ΚΑΤΑ ΙΩΑΝΝΗΝ

1. Εν αρχη ην ο λογος, και ο λογος ην προς τον θεον, και θεος ην ο λογος. 2. ουτος ην εν αρχη προς τον θεον. 3. παντα δι αυτου εγενετο, και χωρις αυτου εγενετο ουδε εν. ο γεγονεν 4. εν αυτω ζωη ην, και η ζωη ην το φως των ανθρωπων 5. και το φως εν τη σκοτια φαινει, και η σκοτια αυτο ου κατελαβεν.

EVANGELIUM SECUNDUM IOHANNEM

1. In principio erat Verbum et Verbum erat apud Deum et Deus erat Verbum
2. hoc erat in principio apud Deum
3. omnia per ipsum facta sunt et sine ipso factum est nihil quod factum est
4. in ipso vita erat et vita erat lux hominum et lux in tenebris lucet
et tenebrae eam non comprehenderunt.

The Gospel According to John

1. In the beginning was the word, and the word was with God and the word was God. 2. It was he that was with God in the beginning. 3. Everything came into existence through him, and apart from him nothing came to be. 4. It was by him that life came into existence, and that life was the light of mankind. 5. The light is still shining in the darkness, for the darkness has never put it out.

INDIVIDUAL SERVING SIZE:

1. Εν αρχη ην ο λογος, και ο λογος ην προς τον θεον, και θεος ην ο λογος.

1. In principio erat Verbum et Verbum erat apud Deum et Deus erat Verbum

1. In the beginning was the word, and the word was with God and the word was God.

FREE SAMPLE SIZE

Εν αρχη ην ο λογος

In principio erat Verbum

In the beginning was the word

Explore the Languages of Middle-earth



© Patrick Wynne 1990

in *Vinyar Tengwar*

Vinyar Tengwar is the bimonthly journal of the Elvish Linguistic Fellowship, an international organization devoted to the study of the invented languages of J.R.R. Tolkien. Each issue of *VT* features informative, scholarly discussions and analyses of Tolkien's languages, as well as news and reviews of Tolkienian linguistics. *VT* also continues to feature the first publication and analysis of new, primary linguistic information from the Tolkien archives.

An annual subscription to *VT* (six issues) is \$12 in the US, \$15 for Canada airmail and overseas surface mail, and \$18 overseas airmail; sample and back-issues are available for \$2, \$2.50, and \$3 each respectively (deduct 25% if ordering 8 or more back-issues). All payments must be in US dollars. Make checks payable to "Carl F. Hostetter".

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MYTHLORE

A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams
and the Genres of Myth and Fantasy Studies

MYTHLORE is a quarterly journal actively interested in J.R.R. Tolkien, C.S. Lewis, Charles Williams, and the genres of Myth and Fantasy which they have drawn from and enriched. It features articles, reviews, and an annotated Inklings Bibliography, letters of comment, art, editorials, columns — including one on current modern fantasy, and general interest information. By combining the best features of a scholarly journal and a popular literary magazine, it is appreciated by a wide range of international readers.

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Since its beginning in 1969, Mythlore has been recognized as the leading publication in its areas of interest. Its 68 typeset double columned pages are 8.5 x 11". Questions concerning submissions should be sent to the Editor: Glen H. GoodKnight, 245F South Atlantic Blvd., Monterey Park, CA 91754 USA

It is published by THE MYTHOPOEIC SOCIETY, an international educational and literary nonprofit organizations with the same interests, which publishes other periodicals, holds an annual Mythopoeic Conference in various regional locations, and gives information on affiliated local discussion groups in many localities. To send membership or subscriptions, or to request a Society brochure and/or an Order Form with information on back issues, write to:

THE MYTHOPOEIC SOCIETY

P.O. Box 6707, Altadena, CA. 91003 USA



THE MYTHOPOEIC SOCIETY

The Mythopoeic Society is an international literary and educational organization devoted to the study, discussion, and enjoyment of the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. It believes these writers can be more completely understood and appreciated by studying the realm of myth; the genres of fantasy; and the literary, philosophical, and spiritual traditions which underlie their works, and from which they have drawn and enriched.

Definition

The word "mythopoeic" (pronounced myth-o-pé-ic) means "mythmaking" or "productive of myths." It is a word that fits well the fictional and mythic works of the three authors, who were prominent members of a unique informal literary circle known as the Inklings, which met in Oxford, England, during the late 1930s through the 1950s. While the writers' works are individually distinct, there are common values, parallel themes, and cross-influences to be found.

Origin and Development

The Mythopoeic Society was founded in 1967 by Glen H. GoodKnight. From its first meeting in Southern California, it has grown to be an international organization. In 1970 it held its first annual Mythopoeic Conference. In 1971 it incorporated as an educational and literary nonprofit, tax-exempt organization. In 1972 THE TOLKIEN SOCIETY OF AMERICA merged with it to create a larger and stronger framework. Today its members can be found in all parts of the United States, as well as many other nations around the world.

Membership

Membership in The Mythopoeic Society is open to individuals, and includes participational and voting rights. It is \$5 per person per year. Two or more individuals residing at the same address may apply for joint membership, giving each full membership rights. But they will receive one copy of the publications they have paid for under their joint membership.

Those living outside the USA may pay for their membership, publications, back issues, and other items by using an International Money Order, personal check, or money order in another nation's currency. If foreign currency is used, 15% should be added to the current prevailing exchange rate at the time of ordering to cover conversion costs.

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Membership costs, subscription rates, and prices for back issues of the publications and other items are listed on the Society Order Form, which is available on request.

The Mythopoeic Conference

Each year the Mythopoeic Society holds its Mythopoeic Conference, which usually lasts three to four days, providing

a variety of activities. Papers, panels, discussions, a musical program, a masquerade, an art show, an auction of books and memorabilia, films, drama, and colorful pageantry are some of the usually scheduled events. Each year the Conference hosts one or more Guests of Honor, who address the Conference. Details of the Conference are printed in advance in *Mythlore* and *Mythprint*.

The Mythopoeic Fantasy And Scholarship Awards

Beginning with 1992, each year at the Mythopoeic Conference Banquet the Mythopoeic Society presents four awards: The Mythopoeic Fantasy Award for Literature for Adults, The Mythopoeic Fantasy Award for Literature for Children, The Mythopoeic Scholarship Award for Inklings Studies, and The Mythopoeic Scholarship Award for Myth and Fantasy Studies. The Fantasy Awards are given to works of fantasy published during the preceding year, whose outstanding merit best exemplifies "the spirit of the Inklings" for that year. The Scholarship Awards go to works published in the preceding three years that make a significant contribution to scholarship in their respective fields. The Awards are selected by vote of volunteer committees comprised of members of the Society. Members are encouraged to be involved in these selection committees. David Bratman is the Awards Coordinator, and can be written to through the Society post office box.

Discussion Groups

Some Society members participate in meetings of independent, affiliated Discussion Groups. The Society seeks to help these groups by being a clearinghouse of information, and by printing meeting times, dates, and topics in *Mythprint*. Information and assistance in forming a Discussion Group in your area are available on request.

Society Publications

MYTHLORE information is on another page.

MYTHPRINT is the Society's monthly newsletter featuring meeting information, news of the Society and its interests, reviews, editorials and discussion reports. 20 pages, 7" x 8½". Prices for Society members: \$7 for 12 issues, 3rd Class delivery in the USA and Canada; \$10 for overseas surface mail; \$10 First Class delivery in USA and Canada; \$14 for overseas Air Mail. Send subscriptions to: Orders Dept., 1008 N. Monterey St., Alhambra, CA 91801 USA.

MYTHIC CIRCLE is a fantasy fiction periodical, published three times a year, which also includes art, letters, and poems. 50 pages, 8½" x 11". Prices: 3 issues for \$13 for Society members \$18 for non-members, or \$6.50 for the current issue. Write to: P.O. Box 6707, Altadena, CA 91003 USA.

THE MYTHOPOEIC SOCIETY
P.O. Box 6707, Altadena, CA 91003, USA

Wandering Washington

Layout of the City

Sometimes Washington-area locals refer to the whole metropolitan area loosely as “Washington” and distinguish the city itself, the Maryland suburbs, and the Virginia suburbs by referring to them as “the District” (or “D.C.”), “suburban Maryland,” and “Northern Virginia,” respectively. We’ll be using those terms in this guide to touring Washington.

The basic organizing principle of the streets of D.C. is that they form a rectangular grid. (Well, what do you expect of a city designed by a Frenchman? It looks like a Cartesian coordinate system.) The city is divided into four quadrants, with the Capitol building as the center. Any address in D.C. should have the letters NW, SW, SE, or NE, after the street name to indicate which quadrant it is in. American University is in the Northwest quadrant, as most of the places you wish to tour will probably be. The north-south streets in the city are numbered; the east-west streets are lettered. Thus, the north-south streets going east of the Capitol are named First Street, Second Street, Third Street, and so on—but going west of the Capitol you’ll find another First Street, Second Street, Third Street, etc. Similarly, the east-west streets are called A Street, B Street, C Street, and so on, going north from the Capital, but there is another set of streets with those names going south from the Capitol. That’s why the quadrant is an essential part of a D.C. address. The east-west street running through the Capitol is called East Capitol Street east of the Capitol—and West Capitol Street west of the Capitol. (Actually, there isn’t a West Capitol Street. More on this in a second.) Since there are considerably more east-west streets than there are letters in the English alphabet, after the street names go through the 22 letters (the scheme simply skips the letters J, X, Y, and Z—isn’t that charming?), the streets were christened with two-syllable names in alphabetical order...and then three-syllable names in alphabetical order. To further complicate matters, sometimes there’s more than one street beginning with the same letter of the alphabet.

But disturbing this paradigm of Gallic rationality are the avenues, which are all diagonal. Most of them, it’s helpful to know, are named after states of the Union. Another factor that messes up the street-naming system is the fact that actually there isn’t a West Capitol Street. Instead, extending west of the Capitol for more than a mile is the Mall (also known as The Mall), a mostly grass-covered long quadrangle that is bordered by many of the most famous tourist sites—like the Smithsonian Institution, the Washington Monument, and the Lincoln Memorial. The Mall

extends from two blocks north of where West Capitol Street should be to two blocks south of where it should be. The streets bordering the Mall on the north and on the south, which you might expect to be called B Street NW and B Street SW, are actually called Constitution Avenue and Independence Avenue, respectively. There are also a few streets halfway between blocks; they have been given random, unsystematic names—for mysterious reasons possibly best known to cigar-smoking government bureaucrats in pin-striped suits.

Getting Around by Car

If you don’t already know Washington well, we don’t recommend you do your local sightseeing by automobile. There will be sufficient free parking spaces at American University. The parking lot is located on Nebraska Avenue, NW, adjacent to American U. So if you do drive to Washington, feel free to leave your car at the university and do your sightseeing by Metrorail and Metrobus.

Even if you do most of your traveling by Metro, you might need to take a taxi now and then. The D.C. cabs use a zone system rather than meters within D.C. itself. If you’re going to be doing some late-night gallivanting around, you’ll have to take a taxi, as Metrorail stops running around midnight. Another reason you might want to take a taxi is that there are interesting areas (Georgetown and Adams-Morgan, in particular) not immediately accessible to the Metro. They’re only a mile walk from a Metro station, but you might not want to do that at night.

Getting Around by Metro

We recommend that you use Metrorail for most of your getting around. It consists of five lines, called the Red, Blue, Yellow, Green, and Orange lines. The fare for a one-way trip runs from about a dollar to about three dollars, depending on which stations you’re traveling between and what time it is. You buy a farecard from a machine and insert it into a faregate as you enter the Metro and into another faregate as you leave the Metro. The correct amount will be automatically deducted from your card.

Using the American University Shuttle

A special perk available only to conference attendees who are staying in the dormitory (McDowell Hall) is the free American University shuttle-bus system. Buses run between the university and the Tenleytown metro station every 15 minutes. So if you plan to sight-see via Metro, this is your convenient access to the subway system.

