

# MYTHCON 43

## PROGRAM BOOK







# ACROSS THE CONTINENTS:

Myths and legends from Europe and Asia  
meet and mingle

## GUESTS OF HONOR

Malinda Lo, Fantasy Author

Professor G. Ronald Murphy, SJ, Mythic Studies Scholar

## CONFERENCE THEME

Elements from non-Western/non-European fantasy traditions have a growing presence in modern fantasy literature, either intact or blended with Western themes and images. Mythcon 43 will explore the roots of this cross-pollination, and how it continues to unfold and enrich mythopoeic literature.

The meeting of cultures, particularly when each appears exotic to the other, generates many possible outcomes. In some instances, many cultures can mingle and influence each other in a way that sets off an explosion of creativity and cross-pollination. How has the meeting of East and West influenced fantasy writers? Interesting things happen at the borders, or the margins, or the corners. Can this be seen as another example of the interstitial nature of fantasy? Fantasy vs. reality—the ultimate cultural confrontation? Disaster or the seed of creativity, richness, beauty and complexity? Something in between?

## MYTHCON 43 COMMITTEE

Chair  
Programming  
Papers Coordinator  
Treasurer  
Publications  
Film Program  
Masquerade  
Dealers' Room  
Hospitality  
Bardic Circle  
Sec'y for Mythopoeic Conferences

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David Bratman  
Edith L. Crowe  
Lisa Deutsch Harrigan  
Eleanor M. Farrell  
Arden Smith  
Marion Van Loo  
Jeremy Edmonds  
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# MALINDA LO

## Author Guest of Honor

by Sherwood Smith



Malinda Lo

Malinda Lo was born in China and moved to the United States as a child. *Ash*, her first novel, a transformative retelling of the Cinderella story with the dark influence of Celtic faerie mythology and several new twists, was a finalist for the William C. Morris YA Debut Award, the Andre Norton Award for YA Science Fiction and Fantasy, the Lambda Literary Award for Children's/Young Adult, and was a Kirkus 2009 Best Book for Children and Teens.

Her second novel, *Huntress*, is a quest tale in which the fate of humanity rests on the shoulders of two teenaged girls, one a future mystic, the second a young huntress. It serves as a companion novel to *Ash*, though each stands on its own. It was selected as an ALA Best Book for Young Adults.

Formerly, Lo was an entertainment reporter, and was awarded the 2006 Sarah Pettit Memorial Award for Excellence in LGBT Journalism by the National Lesbian & Gay Journalists Association for her work at *AfterEllen*. She is a graduate of Wellesley College and has master's degrees from Harvard and Stanford Universities. She now lives in Northern California with her partner and their dog.

Her young adult science fiction duology, beginning with *Adaptation*, will be published in fall 2012.

Earlier this summer I conducted an email interview with Malinda Lo, which I share here for Mythcon attendees, in hopes of sparking plenty of bookish conversation this weekend.

***1. Name some works you think successfully draw on both western and eastern myth to the advantage of both, or are there any? Are these primarily published in English-speaking venues, or others?***

Gosh, I have to say I don't know. I haven't read many Asian-inspired fantasies except for my friend Cindy Pon's *Silver Phoenix* and *Fury of the Phoenix*, which I loved. They do draw from both imperial China and the West, but I feel sort of like I'm cheating if I say "Cindy's books!" But...Cindy's books!

I can't say that there aren't many others, because I'm simply not that widely read in this area. That's partly due to my own tastes. I haven't been drawn into many Asian-inspired fantasies (or science fiction, for that matter) written by non-Asian writers. I often find them too exotic for my taste and wind up not finishing the few I've tried. That said, I'm honestly not terribly interested in stories that are overtly about "Asian Culture" with capital letters, and that's what I sometimes feel these fantasies are like. I experience Asian culture in the lowercase form: as a daily thing.

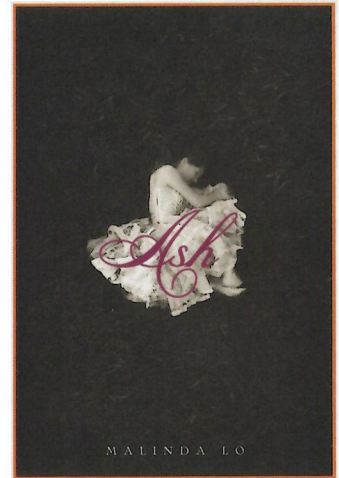
That's what I tried to do with *Huntress*. The Chinese and Japanese-inspired elements in *Huntress* are lower-case things. They're daily practices and beliefs that are not introduced with great fanfare. That's the way I believe most culture is lived, and I do have strong opinions about culture since I almost became an anthropologist! There's certainly a time and place for capital letter Culture, but I'd rather read a novel about people, not Culture.



**Q: Ash seemed set in a fantasy British/Celtic world, but you mentioned online that you pictured Ash herself as Asian. Can you talk about subsequent discussions with readers? Did that affect how you portrayed race and culture in later books?**

After I mentioned that in a blog post, I did come across reader comments online and in the real world in which they were confused by it because they didn't see Ash as looking Asian. I realized then that I have to be a lot more careful about explaining my own books, because some people will take that as the last word, when I didn't mean it to be. I purposely did not describe Ash in very much detail in the novel because I wanted her to be relatable to a wide variety of readers. Similarly, I did not describe Kaisa in much detail for the same reason. It's been fascinating to me to see how readers envision Kaisa in particular.

As for later books, since Ash I learned that I have to be pretty direct when describing race if I want a character's race to be clear to readers. Sometimes, it actually doesn't matter. But when it does matter, I make an effort now to explain it as clearly as I can. In a secondary-world fantasy novel that can be challenging since that world probably doesn't have the same racial makeup as Earth does. I know that some readers had no idea that *Huntress* was inspired by many Chinese and Japanese traditions. But in the end, *Huntress* is a novel—it's not meant to be a nonfiction guide to Chinese tradition—so if readers didn't get it, that's okay. I can't exactly say in the text: "Kaede's archery is based directly on *kyudo*." Those who already know a bit about Chinese and Japanese cultures do get it, and that makes me very happy.



**Q: What do you think about the current state of LGBTQ literature for teenagers?**

I think there has been definite improvement, especially over the last ten years. LGBT literature for teens no longer has to be focused on "problems" or "issues," and you can have LGBT YA novels in which coming out is not necessary. That's a huge step forward toward acknowledging that being LGBT is not a problem! I do wish there was more YA genre fiction with LGBT main characters, though, for purely selfish reasons. I love YA fantasy and scifi; I want to have LGBT characters in it!

**Q: You get asked a lot about LGBTQ issues. What do you never get asked about, that you wish people would ask?**

Romance. All my books are essentially romances, but instead of talking about the romantic elements in them, I'm always asked about gay issues as if the gay story line were separate from the romantic story line. But I have yet to write a book with "gay issues" like coming out. My books are about romance (and adventure!); the romances just happen to be same-sex. I absolutely believe that a straight reader can fall in love with the leading ladies in my books. (I know they do; they write to me and tell me!) I write them as love interests, not as Gay Issues.

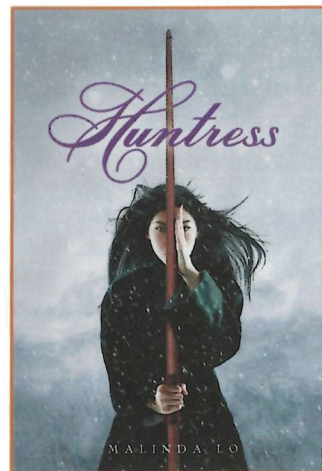
It would be great if I got the questions that writers of romantic YA get, like: What makes [character] sexy? What's the big deal with love triangles? How do you build chemistry between characters? I would love to talk about this stuff, people!

**Q: What was the inspiration for *Huntress*? Is there a specific place or period that you based the setting on?**

*Huntress* was inspired by something that Kaisa, the King's Huntress, said in *Ash*. She told Ash that the huntresses used to act sort of as ambassadors between the Fairy Queen's lands and the human Kingdom, and I became curious about how this role originated. So *Huntress* is basically an origin story.

Geographically, the land in *Huntress*, like in *Ash*, is inspired by Northern California. The hills and forests are what I see outside my door every day. The architecture in *Huntress* is based on traditional Chinese architecture—not from any specific period, but the king's palace is certainly inspired by the Forbidden City in Beijing, and the courtyard houses are also based on courtyard houses from imperial China. And in *Huntress*, all the food they eat is very specifically Chinese. I did my East Asian Studies master's degree on Chinese cookbooks, so I amused myself by giving various areas in the Kingdom different regional Chinese cuisines.

*Malinda Lo has lived in Boston, New York, Beijing, London, Los Angeles and San Francisco, was first published as a grade schooler, gleefully wrote epic fantasy as a teen (that she promises will never see the light of day), did graduate work that ranged from Chinese cookbooks to The X-Files, assisted at Ballantine Books, and works as an activist in the young adult literary community. In short, she is a perfect fit for the eclectic bunch of readers who come to Mythcons!*



## Selected Bibliography

### Books

*Ash*. Little, Brown Books for Young Readers, 2009.

*Huntress*. Little, Brown Books for Young Readers, 2011.

*Adaptation*. Little, Brown Books for Young Readers. [September 18, 2012]

### Short Stories

"The Fox," *Subterranean* (Summer 2011). Included in the 2012 paperback edition of *Huntress*.

"One True Love," *Foretold*, ed. Carrie Ryan, Delacorte. [August 28, 2012]

"Good Girl," *Diverse Energies*, ed. Tobias S. Bucknell and Joe Monti, Tu Books. [Fall 2012]

"Ghost town," *Defy the Dark*, ed. Sandra Mitchell, HarperTeen. [Summer 2013]

### Articles

"'Miseducation': A Cowgirl Coming-Out Story For Teens," *NPR* (Feb. 7, 2012).

"Giving Thanks: Tipping the Velvet," *The Horn Book Magazine* (November/December 2011).

"A Healthy Dose of Diversity," *School Library Journal* (May 1, 2011).

"Girls Girls Girls: A Trio of Epic Adventures," *NPR* (May 25, 2011).

"Coming Out, Coming Together: The rocky road to building a queer Asian community," *Curve Magazine* (March 2006).

"Building the X-Files: Television Production, Authorship, and Discourse," Mellon Foundation grant-funded research, 2001. [www.malindalo.com/nonfiction/research/x-files/](http://www.malindalo.com/nonfiction/research/x-files/)

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"Dana Scully Uncovered: X-Files Fan Fiction and the Posthuman Body," presented at the Society for Literature and Science conference, October 2001. [malindalo.com/scully/dsu.htm](http://malindalo.com/scully/dsu.htm)



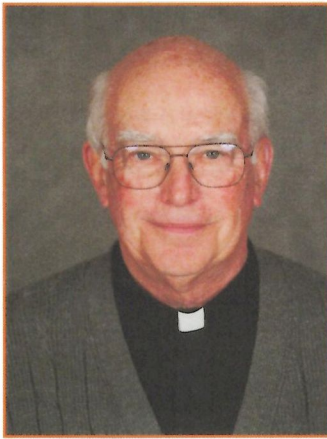
# G. RONALD MURPHY, SJ

## Scholar Guest of Honor

by Eric Rauscher

Father Ron Murphy is one of those academics who thoroughly enjoys his subject and transmits that enjoyment to his readers and those lucky enough to meet him personally.

It is not very often that I find myself racing through a book of scholarship only to arrive at the end desiring more. Others share my view. For example, in 1992 the Book of the Month Club selected *The Heliand*, *The Saxon Gospel* as an alternate choice. (Please also note his several papers on beer.)



G. Ronald Murphy, SJ

Born in Trenton, New Jersey (which, he has pointed out, is the only American city to have been occupied by Germans—the Hessians—in 1776), he entered the Society of Jesus in August 15, 1956 and was ordained on June 7, 1969. He received an AB in 1960 followed by an MA in German in 1962 and a PhL in 1963, all from St Louis University. He went on to a MDiv from Woodstock College in 1969 and finished with a PhD in Germanic Languages and Literatures from Harvard in 1974. At Harvard he was awarded a Graduate Prize Fellowship.

He is the mentor to the Astronomy Club at Georgetown University. In 1993 he was made a Knight of Malta by the Sovereign Military Order of Saint John of Jerusalem, Priory of Quebec, for research on the *Heliand*. He also is the Assistant Director of the Jesuit Boys' Home, a small foster home in Georgetown for boys from broken homes. In 2010 he started celebrating a traditional mass in Latin at Georgetown. He is now a professor of German at Georgetown University. Two of his books have won the Mythopoeic Scholarship Award for Myth and Fantasy Studies: *The Owl, the Raven, & the Dove* in 2002 and *Gemstone of Paradise* in 2007. The upcoming publication of

Father Murphy's new book *The Tree of Salvation* may well place him in contention for a third Aslan award.

To exemplify the playful nature of his studies, I will leave you with his description of one of his further study projects—

The one on English takes / requires a lot of time /  
tide to ever be finished / ended, and is on many sheets /  
leaves of paper but casts a spell / is enchanting.

Quoted with permission of the author from his forthcoming Oxford University Press publication:

### ***The Tree of Salvation: Yggdrasil and the Cross in the North***

Christ himself is present in the tree wearing a white tunic with his arms fully spread out in the crucified position, his feet straight down as if he were indeed on the cross, which he is. The vines twist and turn around him, holding his arms, his mid-section, and his feet securely in position, bound just as is the griffin next to him. The entire rock face is covered with the vines that end in knots and leaves, joining the knotted vines and tendrils that cover the edges of the entire boulder on all three sides. Christ is

entwined in Yggdrasil. He is like the tree Yggdrasil itself which will one day itself tremble in fear of the end, and like Woden who hanged himself in the branches of Yggdrasil to learn the runes of the ultimate future. Like all who are born he is subject to the passage of time, the norms, and to what they weave and carve on the staves, on the twigs cut from the tree of life, including the cutting of the thread of life. In less northern language: "He was crucified, died, and was buried."

## Selected Bibliography

### Books

*Gemstone of Paradise: The Holy Grail in Wolfram's Parzival*. Oxford University Press, 2006.

*The Owl, the Raven, & the Dove: The Religious Meaning of the Grimms' Magic Fairy Tales*. Oxford University Press, 2000, 2nd printing 2001.

*The Heliand, The Saxon Gospel. A Translation and Commentary*. New York: Oxford University Press, 1992; 3rd printing 1994. (Editor and Translator)

*The Saxon Savior: The Germanic Transformation of the Gospel in the Ninth Century Heliand*. New York: Oxford University Press, 1989; 2nd printing, 1994.

*Brecht and the Bible*. Chapel Hill: University of North Carolina Press, 1979.

### Articles

"Magic in the Heliand," *Monatshefte* 83:4 (Winter, 1991), 386-97.

"Symmetrical Structure in the Heliand." *The German Quarterly* ,65:2 (Spring, 1992), 153-158.

"Light in the Heliand" *Monatshefte* (Spring, 1997), 5-17.

"The Night Before He Suffered," *Spiritual Life* (Fall, 1997), 131-44.

"Yggdrasil, the Cross and the Christmas Tree," *America* (December, 1997).

"Mid alofatun, Secular Beer, Sacred Ale," *Interdigitations, A Festschrift for Irmengard Rauch* (New York/Bern: Peter Lang, 1999), 183-89.

"Binding Cloths," *Spiritual Life* 44:4 (Winter, 1998), 9-12.

"The Merry Message, Christmas in the Heliand," *Company* 16:2 (Winter, 1998), 9-12.

"From Pagan Warrior to Christian Knight," *Arthurian Literature and Christianity: Notes from the 20th Century*, ed. Peter Meister (New York: Garland, 1999).

"A Tale of Ale, or The Saint and the Brew." *Beer the Magazine*, 10 (December 1995).

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"Georgetown's Shield: Utraque Unum." *Splendor and Wonder: Jesuit Character, Georgetown Spirit, and Liberal Education*. Ed. William J. O'Brien (Washington, D.C.: Georgetown University Press, 1988): 23-38.

"A Ceremonial Ritual: The Mass." *The Spectrum of Ritual: A Biogenetic Structural Analysis*. Ed. Eugene d'Aquili, et al. (New York: Columbia University Press, 1979): 318-41.

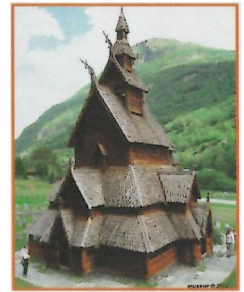
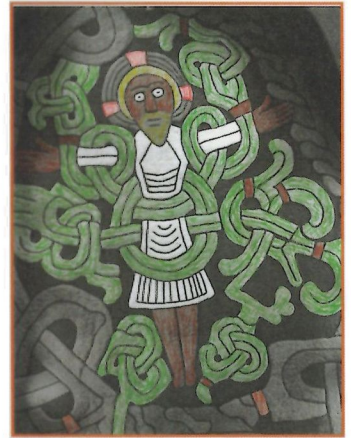
"Brecht's Pocket Bible." *The German Quarterly* 50 (1977): 474-84.

### Current Research Projects

Germanic Fun and Romance Pleasure

The Enjoyment of the Double Vocabulary of the English Tongue

The Complex Role of the Jews in the Heliand





# PROGRAM GUIDE

## Registration

On Friday, Mythcon registration will be in the lobby of Building I, the campus administration building, for the convenience of those registering for room and board at the front desk in the same building. On Saturday and Sunday, it will move to the lobby of the Krutch Theatre in the main programming building. See the schedule for hours, and the maps on page 18 for locations.

## Meals

The dining hall is conveniently located near the residence hall. Meals are buffet, open during the hours given in the schedule. Meals are only available for persons who have purchased meal or room-and-board packages before the conference.

## Banquet

Our banquet is a festive start to Sunday evening activities, which will include the announcement of the 2012 Mythopoeic Award winners, followed by the keynote presentation from our Author Guest of Honor, Malinda Lo.

The banquet menu, reflecting the conference theme, is a **Pan-Asian Buffet**. Entrées include Sesame Noodle Salad, Lemongrass Steak, Adobo Pork, Steamed Tilapia with Ginger and Scallions, Tofu Pineapple Stirfry, Braised Baby Bok Choy, Jasmine Rice, Chow Mein, and Seasonal Fruit Salad.

## Evening Entertainment

- **Concert: Broceliande** (Friday)  
Regular Bay Area Mythcon favorites, this trio performing Medieval and Renaissance music of the European courts and countryside will favor us with selections from their repertoire with an emphasis on Middle Eastern-flavored pieces in keeping with the Mythcon theme, and a few selections from their perennial favorite album of Tolkien poetry settings, *The Starlit Jewel*.
- **Concert: Wakaido Newark** (Saturday)  
A special presentation of ensemble taiko drumming from Japan, used traditionally to celebrate the harvest, to bring on the rain, to frighten away evil spirits, to intimidate the enemy in battle, and to communicate between villages.
- **Concert: David Van Loo and Lynn Maudlin** (Saturday)  
David and Lynn are veterans of “Lord of the Rings” and discovered that they enjoy playing folk-based music together. Here’s some of it for you to enjoy.
- **Play: The Queen’s Enemies** (Sunday)  
The Ersatz University Press Theatre Company, which makes its appearances only at selected Mythcons, introduces East to West with a reader’s theatre performance of *The Queen’s Enemies*, an orientalist play by the British fantasist Lord Dunsany (1878–1957), based on the story of an ancient queen that Dunsany heard while visiting Egypt.

## Daytime Programming

Daytime programming will include academic papers (see abstracts elsewhere in this booklet), panels discussing the conference theme and other mythopoeic topics, featuring the Guests of Honor and other notables, as well as book discussions, readings and autograph sessions. See the schedule for details.

## Costume Events

Dress evoking the characters from fantasy and myth is always welcome at Mythcon, especially for the **Masquerade costume presentation** on Sunday evening. Information and sign-up forms for the masquerade will be available at the conference registration desk. We also encourage attendees to wear costumes and/or academic regalia, and to display banners for their local discussion groups, in our Opening Procession on Saturday morning.

## Bardic Circle

On Friday and Saturday evenings, after the main programming, gather together your favorite short lyrics (prose is also welcome), tune up your instruments, and bring them to the round-robin session of poetry and songs which can go on till the wee hours. (Building 2, Room TBA)

## Film Program

On Friday, Saturday, and Sunday nights, Eastern and Western folklore will collide with pop culture as Mad Doctor Smith's Video Laboratory presents another eclectic program of features and shorts that probably never made it to your local multiplex. Film titles and schedule are listed on a separate sheet in the registration packet. (Building 2, Room TBA)

## Stewards' Reception and Hospitality

On Friday evening, a casual meet-and-greet for conference attendees is hosted by the Mythopoeic Society's governing body, the Council of Stewards. Food and drink will be served, and everyone is welcome. After the main evening program events on Saturday and Sunday, the Hospitality Suite will be open for conversation and light refreshments. (Building 2, Room 106)

## Mythopoeic Awards

The Mythopoeic Society's annual awards for fantasy literature (adult and children's categories) and scholarship (in Inklings Studies and Myth and Fantasy Studies) will be presented at the Sunday banquet. Nominees for this year's awards are listed on page 28.

## The Not-Ready-for-Mythcon Players

Having survived last year's zombie attacks during the Albuquerque Mythcon, the Players are once again ill-prepared to entertain conference attendees with their bag of sheets and mythopoeic pop reference expertise. This year's performance, scheduled for Sunday evening, will—as usual—be scripted during the conference by co-directors Eleanor Farrell and Emily Rauscher (fueled by appropriate amounts of 啤酒).



## Dealers' Room

Mythcon's marketplace for fantasy-oriented books and other wares is located upstairs in Room 204 of the program building. The friendly merchants include:

**Cargo Cult Books:** new Books, DVDs, and CDs of the science fictional or fantastical nature.

**Janet Brennan Croft:** scarves and jewelry.

**Kid Beowulf / Linda McCabe:** authors and independent publishers: *Kid Beowulf* by Alexis E. Fajardo (Fri/Sat) and *Quest of the Warrior Maid* by Linda McCabe (Sun).

**The Other Change of Hobbit:** Specializing in SF/F since May 1977 (opening the same week as *Star Wars!*). Online orders accepted but most business done in the South Berkeley brick and mortar location.

**Susan Palwick:** Pretty Useful String Things (handweaving).

**Rown's Books:** specializes in used and out of print books by and about J.R.R. Tolkien, and also has extensive stock in collectible science fiction, fantasy, mythology, and folklore.

**Don Simpson:** one-of-a-kind handmade items of natural and traditional materials.

**Tachyon Publications:** independent publisher of quality science fiction and fantasy books, including books by Peter S. Beagle, Charles de Lint, Lisa Goldstein, Tim Powers, and Patricia A. McKillip.

*and, last but not least,*

**The Mythopoeic Society:** membership and subscriptions, current and back issues of all Society publications, plus Society-related mathoms

## Society Auction

The traditional Mythopoeic Society Auction of books, art, and other treasures will be held on Sunday afternoon starting at 2:30 pm. Art, books, and mathoms for auction will be on display in Rooms 203 and 204 until 2 pm Sunday.

## Campus Information

**Telephones** are located in each room/suite. Local calls within a 12-mile radius are free, and toll calls may be made with any telephone credit card. If anyone needs to reach you by phone at Mythcon, messages can be taken at the central office and posted on the message board in the lobby of the administration building. The number is (510) 642-6290.

**Mailing address:** [Name], Mythcon 43, Clark Kerr Campus, 2601 Warring Street, Berkeley, CA 94720-2288. Notices of arrived mail will be posted on the same message board as telephone messages.

**Checkout:** Please return your keys to the front desk in the administration building by 12 noon on Monday, August 6. There will be a \$35 per key charge for keys not returned.



# PROGRAM SCHEDULE

The main programming building is **Building 14**. Krutch Theatre is the main hall. Rooms 102 and 104 are along the main floor corridor. Rooms 203 and 204 are on the upper floor. (See maps on page 18.)

**Other programming locations:** The Business Center is in the basement of Building 12, and may be reached behind the back door of Bldg. 14. The Great Hall, Garden Room, and Executive Dining Room are in the dining hall, Building 10. Hospitality, Film Program, and Bardic Circle are in Building 2; inquire locally for directions.

Program items have been allotted time slots, but need not take up the full time. Panels and papers will be followed by questions and discussions.

Meals are buffet, and the hours given are serving times (yes, you can still get breakfast at 8:25). Meals are only available for persons who purchased packages before the Conference: attendees without meal tickets will need to eat off campus or bring their own food.

*Beginning times in italics are approximate.*

## Friday, August 3

**Registration** is open 12 noon–6 pm (lobby of the administration building, Building 1). Afterwards, look for Lisa Deutsch Harrigan around Krutch Theatre or Hospitality.

**Dealers' Room** (Room 204) is open to the general Mythcon public 2–5 pm. Art, books, and mathoms for auction will be displayed in the dealers' room and the back of the adjacent Room 203.

- 3:00–4:00      **Paper:** Arden Smith, "*Mr. Took and Mr. Brandybuck, and this is Sam Gamgee. My name is Yamanoshita*" (Room 102)  
**Paper:** Valerie Estelle Frankel, *Unbound: Comparing Eastern and Western Cinderella Novelizations* (Room 104)
- 4:00–5:30      **Discussion:** *The Poetry of Charles Williams* (Room 203)  
The poetry of the Inking Charles Williams, especially his Arthurian cycle, *Taliessin through Logres* and *The Region of the Summer Stars*, is worth a lifetime of study. Here's a session to read some of it aloud and to begin to explore its depths. Everyone from readers who know it all to those who've never encountered it before are welcome.  
*Eric Rauscher (facilitator)*
- 4:00–5:00      **Reading:** Richard A. Lupoff (Room 104)  
Author of *Sword of the Demon*, *Marblehead: A Novel of H.P. Lovecraft*, and others.
- 4:30–5:30      **Paper:** Alyssa House-Thomas, *The Wondrous Orientalism of Lord Dunsany* (Room 102)
- 5:30–7:00      **Dinner** (Dining Hall)
- 7:30–8:30      **Concert:** **Broceliande** (Krutch Theatre)  
Bay Area Mythcon favorites perform Medieval and Renaissance music and selections from *The Starlit Jewel*.
- 8:30 pm on      **Stewards' Reception** (Hospitality, Building 2, Room 106)  
A casual meet-and-greet hosted by the Mythopoeic Society's governing body, the Council of Stewards. Food and drink will be served, and everyone is welcome.  
**Mad Doctor Smith's Video Laboratory (film program)** (Building 2)  
**Bardic Circle** (Building 2)  
Room locations for the film programs and Bardic Circle to be announced.



## Saturday, August 4

**Registration** is open in the morning in the lobby outside of Krutch Theatre. At other times, look for Lisa Deutsch Harrigan.

**Dealers' Room** (Room 204) is open 10 am–5 pm.

- 7:00–8:30      **Breakfast** (Dining Hall)
- 9:00 am        **Procession** (gather outside Dining Hall)
- 9:15–9:30     **Opening Ceremonies** (Krutch Theatre)
- 9:30–10:30    **Guest of Honor speech:** G. Ronald Murphy, *Yggdrasil and the Stave Church* (Krutch Theatre)
- 10:30–12:00   **Panel:** *East Meets West I: The Zheng He Panel* (Krutch Theatre)  
Asian explorers, like Admiral Zheng, have gone to some unusual and unexpected places. Hear what Eastern fantasy authors have brought to the West, which Western fairy tale characters and creatures have little-known Eastern origins and analogues, and how the East has arrived across the ocean and settled itself into Western fantasy. *Eleanor M. Farrell* (moderator), *Valerie Estelle Frankel*, *Malinda Lo*, *Richard A. Lupoff*
- 10:30–11:30   **Paper:** Kelly Cowling, *Things as They Are Meant to Be Seen: The Inklings and Aesthetic Theory* (Room 102)
- 11:00–12:00   **Reading:** Diana L. Paxson (Room 203)  
Author of the *Chronicles of Westria*, the *Avalon* series, the MFA-nominated *The White Raven*, and many others.
- 11:30–12:00   **Paper:** Penelope Holdaway, *The Phoenix and the Leaf* (Room 102)
- 12:00–1:30    **Lunch** (Dining Hall)
- 1:00–2:00     **Panel:** *Mythcon Meets You* (Room 203)  
Are you new to Mythcon? Confused by something that's neither a science fiction convention nor yet a dry academic conference? Want to know what to do, how to meet people, and why we're all here? Hear our Mythcon legends explain how to get the most out of your weekend.  
*Eric Rauscher* (moderator), *Lisa Deutsch Harrigan*, *Lynn Maudlin*, *Sherwood Smith*
- 1:00–1:30     **Paper:** Matthew Minner, *The Sword and the Brush: Introduction to Chinese Wuxia* (Room 102)
- 1:30–2:00     **Paper:** Megan Grove, *The Earth and the Self are Dragons: Chinese Ritual, Tolkienian Subcreation, and the Mythopoeic Pursuit of Understanding* (Room 102)
- 1:30–2:30     **Paper:** Andrew Hallam, *Thresholds to the Marvelous? Allegory and Irony in Jim Butcher's The Dresden Files* (Room 104)
- 2:00–3:30     **Panel:** *Myth Meets Religion* (Krutch Theatre)  
Is mythology religion? Is religion mythology? What kind of spiritual resonance and reverberation do you get when you clang them together? Hear perspectives both Christian and non-Christian on what makes the mythopoeia in mythopoeic literature really click.  
*Sarah Beach* (moderator), *Tim Callahan*, *G. Ronald Murphy*, *Diana L. Paxson*, *Donald T. Williams*
- 2:00–3:00     **Paper:** Natalia Tuliakova, *Asian Legends in European Context: D. Mamin-Sibiryak's Legends* (Room 102)

- 2:30–3:30 **Paper:** Danielle Crawford, *Renegotiating the Politics of Myth: Asian American Identity in Amy Tan’s The Hundred Secret Senses* (Room 104)
- 3:00–3:30 **Paper:** Alex Taylor, *O Most Noble Greenness: Language, Tradition, and the Making of Myth in Yuki Urushibara’s Mushishi* (Room 203)
- 3:30–5:00 **Panel:** *Myth Meets Fiction* (Krutch Theatre)  
 Suppose you’re a modern writer who wants to put a myth or a fairy tale in your story. What do you do? You can flesh out the plot and characters to novel length. You can mix it up with other topics. You can hide it underneath the story and surprise the reader when it erupts. You can tell the rest of the story, the part that the myth left out. Hear about all these varied approaches.  
*Sherwood Smith (moderator), Alexis E. Fajardo, Lisa Goldstein, Malinda Lo, Susan Palwick*
- 3:30–4:30 **Paper:** Brian Godawa, *Leviathan vs. the Storm God: Biblical Authors’ Appropriation and Subversion of Ancient Near Eastern Mythopoeia* (Room 102)
- 4:00–4:30 **Paper:** Madhumita Dutta, *Archetypal Myth and a Modern Epic: A Reading of Sri Aurobindo’s Epic Savitri: a Legend and a Symbol* (Room 203)
- 4:30–5:00 **Paper:** Sean Ryan Robinson, “*Out of the Wardrobe*” (Room 102)
- 4:30–5:30 **Paper:** Scott Holbrook-Foust, *Rays of Light in the Northern Night* (Room 104)
- 5:00–6:00 **Paper:** Eleanor M. Farrell and Lynn Maudlin, *Auspicious Guardian, Dreadful Wyrms: Eastern and Western Views of the Dragon* (Room 102)
- 5:30–7:00 **Dinner** (Dining Hall)
- 7:30–8:30 **Concert:** **Wadaiko Newark** (Krutch Theatre)  
 Ensemble taiko drumming and storytelling performance by a local troupe.
- 8:30–9:15 **Concert:** **David Van Loo and Lynn Maudlin** (Krutch Theatre)  
 “Lord of the Ringos” veterans and Mythcon regulars perform folk-based music.
- 9:00 pm **Hospitality, Film Program, and Bardic Circle** open (Building 2)



## Sunday, August 5

**Registration** is open in the morning in the lobby outside of Krutch Theatre. At other times, look for Lisa Deutsch Harrigan.

**Dealers' Room** (Room 204) is open 10 am–5 pm. Materials for auction will be gathered up at 2 pm.

- 3:33 am           **Sale of College Land** (Building 5½)
- 7:00–8:30       **Breakfast** (Dining Hall)
- 9:00–10:30      **Panel:** *East Meets West II: The Ulfilas Panel* (Krutch Theatre)  
Bishop Ulfilas brought Christianity to the Germanic peoples and translated the Bible into Gothic. Hear how Christianity and other religious and mythological thought from the East has permeated Western culture. Hear also what happened when Western writers of the 18th through 20th centuries put on their pith helmets and colonized the East in that Western way of theirs.  
*Janet Brennan Croft (moderator), Marie Brennan, Alyssa House-Thomas, G. Ronald Murphy*
- 9:00–10:00      **Paper:** Jim Stockton, *Telmarines, and Calormens, and Jinns! Oh, My!: Reflections on a Politically Incorrect Narnia in a Post-colonial Era* (Room 102)
- 9:30–10:00      **Paper:** Coral Lumley, *Tolkien and the Transgressive Body: Subversions of Heteronormativity in the Races of Middle-earth* (Room 104)
- 10:00–11:00     **Paper:** Don Williams, *Coming Home: The Influence of Chesterton's The Everlasting Man on C.S. Lewis* (Room 203)  
**Paper:** Sam McBride, *Imperfection, Folly, and Unaligned Evil in Middle-earth* (Room 104)
- 11:00–12:00     **Paper:** David Oberhelman, *From Iberian to Ibran and Catholic to Quintarian: Lois McMaster Bujold's Alternate History of the Spanish Reconquest in the Chalion Series* (Room 102)  
**Reading:** Susan Palwick (Business Center)  
Author of *Flying in Place, Shelter*, and the MFA-nominated *The Necessary Beggar*.
- 12:00–1:30      **Lunch** (Dining Hall)
- 1:00–2:30       **Panel:** *East Meets West III: The Marco Polo Panel* (Krutch Theatre)  
Modern Marco Polos are Western authors who've brought back surprising treasures from the East and hidden them in their fiction. Hear how authors from the Inklings through George R.R. Martin to Catherynne M. Valente have incorporated Eastern elements in their invented universes, challenging readers to rethink notions of how the continents meet.  
*David Oberhelman (moderator), Leslie A. Donovan, Eleanor M. Farrell, Susan Palwick*
- 1:00–2:00       **Paper:** Hussein Zamani, *A Mythological Reflection on Modern Literature* (Room 104)
- 1:30–2:30       **Paper:** Laura Smith, *Who Moved My Hoard: The Reluctant Traveler Meets the Dragon* (Room 102)
- 2:00–2:30       **Paper:** Kendra Kravig, *One Name to Rule Them All: The Magic of Names and Its Connection to Religion in The Lord of the Rings* (Business Center)
- 2:30–5:00       **Mythopoeic Society Auction** (Room 203)  
Books, art, and other treasures and mathoms on display in the dealers' room and the back of room 203 will now be auctioned off to benefit the Mythopoeic Society. Bring your wallets, checkbooks, and bidding karma.

- 2:30–3:00 **Paper:** Natalie Romero, *Music in the Void: Creation by Song in The Silmarillion and The Magician's Nephew* (Business Center)
- 3:00–4:00 **Reading:** Marie Brennan (Room 102)  
Author of *A Star Shall Fall*, *With Fate Conspire*, and the forthcoming *A Natural History of Dragons*.
- 3:00–3:30 **Paper:** Kelly Orazi, *Through the Wardrobe and Under-Hill: World and Setting in Children's Fantasy Literature* (Room 104)
- 3:30–5:00 **Discussion:** *The Mythopoeic Fantasy Award Nominees* (Business Center)  
Five novels of 2011 are up for this year's Mythopoeic Fantasy Award for Adult Literature, to be presented at Sunday's banquet. And three novels and two series are awaiting the same award for Children's Literature. (See the lists on page 28.) Here's a session to talk about these books and say which ones you consider most worthy of the award. Members of the award committees and anyone else interested in current fantasy are all welcome.  
*Berni Phillips Bratman and Bonnie Rauscher (facilitators)*
- 3:30–4:00 **Paper:** Marjorie Ellenwood, *The Problem of Calormen in Narnia: Racism and Islamophobia in C.S. Lewis and Recognizing Ancient Egyptian Influences* (Room 104)
- 4:00–5:00 **Paper:** Rebecca Renee Hess, *Katniss Everdeen, Girl on Fire: The Ambiguous Gender Role of the Female Hero* (Room 102)
- Paper:** Jason Fisher, *J.R.R. Tolkien: The Foolhardy Philologist* (Room 104)
- 5:30–6:45 **Banquet** (Dining Hall)  
Buffet menu on page 9 of Program Book.
- 6:45–7:00 **Mythopoeic Awards presentation** (Krutch Theatre)  
Time approximate. Attendees without banquet tickets are welcome to join the diners after the conclusion of the meal to see the awards presentation and the following...
- 7:00–8:00 **Guest of Honor speech:** Malinda Lo (Krutch Theatre)
- 8:00 pm **Dramatic Presentations** (Krutch Theatre)  
**Readers Theatre:** *The Queen's Enemies* (Krutch Theatre)  
Orientalist Dunsany play performed by The Ersatz University Press Theatre Company.  
**Masquerade Costume Presentation** (Krutch Theatre)  
The user-friendly stage presentation of costumes. (Sign up at conference registration beforehand.) There are no skill divisions to worry about and our set-up is very low-tech. But nothing can be lower-tech than...  
**The Not-Ready-for-Mythcon Players** (Krutch Theatre)  
A new production which will brilliantly weave current pop culture memes into the conference theme.
- after the show **Hospitality and Film Program** open (Building 2)





## Monday, August 6

7:00–8:30

**Breakfast** (Dining Hall)

8:30–9:00

**Paper:** Janet Croft, *Tolkien's Faërian Drama: Origins and Valedictions* (Garden Room)

9:00–10:00

**Reading:** Malinda Lo (Garden Room)

Our Guest of Honor, author of *Huntress*, the MFA-nominated *Ash*, and the forthcoming science fiction novel *Adaptation*.

10:00–10:30

**Paper:** Tony Zbaraschuk, *Frodo, Lord of the Ring* (Executive Dining Room)

**Paper:** Sarah E. Thomson, *This also is he: Charles Williams' Introductory Voice* (Executive Dining Room)

10:00–11:00

**Members' Meeting** (Garden Room)

All Mythcon attendees are welcome to this discussion of future Mythcon plans and other Society policies with the members of the Council of Stewards, the Society's governing body.

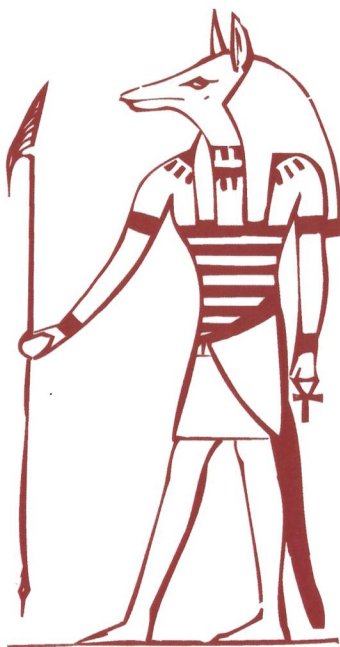
11:00–11:30

**Closing Ceremonies** (Garden Room)

Time approximate: will begin at the closing of the members' meeting. Includes the singing of the traditional Mythcon songs.

12:00 noon

**Deadline for room checkout** (Building 1)



# CLARK KERR CAMPUS MAPS



## Mythcon Room Use

**Bldg 2:** housing and late evening events

**Room 106:** Hospitality

**Bldg 11:** housing

**Bldg 12:** business center

**Bldg 10:** dining & Monday programming

**Bldg 14:** programming (Fri-Sun) and registration (Sat-Sun)

## Bldg 14 (Krutch Theatre)

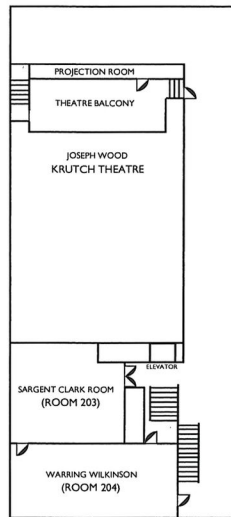
**Programming:** Rooms 102, 104, 203, Krutch Theatre

**Dealers' Room:** 204

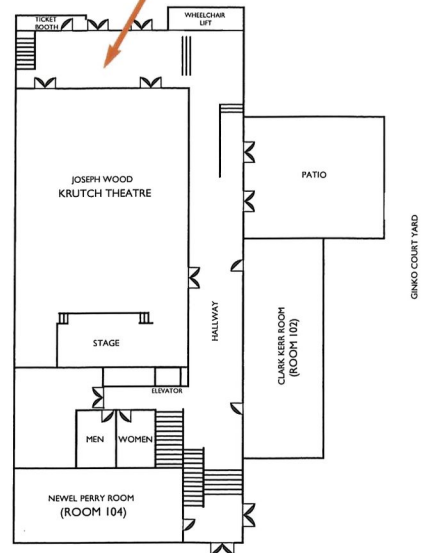
**Registration:** Lobby

## Here there be Registration

(Sat & Sun)



Second floor



First floor



# PAPER ABSTRACTS

## **Kelly Cowling**

*Things as They Are Meant to Be Seen:  
The Inklings and Aesthetic Theory*

In his *An Experiment in Criticism*, C.S. Lewis maintained that the value of art has to do with the effect the work has on its audience but, in order to do a work justice, we must train ourselves to experience art in the proper way. The works of the Inklings provide us with both the theory and practice necessary for this training. If we study their works carefully, we can learn, not only to see the beauty in art, but to see beyond the mundane to recognize the beauty in our own day-to-day lives.

## **Danielle Crawford**

*Renegotiating the Politics of Myth: Asian American Identity in Amy Tan's The Hundred Secret Senses*

This essay will analyze Amy Tan's novel *The Hundred Secret Senses*, placing particular emphasis on Tan's construction of myth and fantasy—most evident in relation to her character Kwan. As Kwan describes her past life in China, she situates it as both a site of cultural memory and as a bridge between herself, a first generation Chinese immigrant, and her Chinese American half-sister, Olivia. Kwan's ghost stories culturally and physically restructure their relationship throughout the novel. While acknowledging the inherent complications of ghost stories and myth in situating Asian American identity, I will explore their role and complexity within the text—as both interrupting and fragmenting dominant discourses of assimilation, at the same time posing the risk of depicting the Asian American as the mystical, exotic “other”.

## **Janet Croft**

*Tolkien's Faërian Drama: Origins and Valedictions*

In “On Fairy-Stories,” Tolkien introduces the concept of Faërian drama: plays which the elves present to men, with a “realism and immediacy beyond the compass of any human mechanism,” where the

viewer feels he is “bodily inside its Secondary World” but instead is “in a dream that some other mind is weaving.” Tolkien may have been influenced in his development of the concept by *Sir Gawain and the Green Knight* and the dream-like events that Gawain experiences. I will examine some examples of Faërian drama in Tolkien's fiction and poetry, concentrating especially on his final story, *Smith of Wootton Major*.

## **Madhumita Dutta**

*Archetypal Myth and a Modern Epic: A Reading of Sri Aurobindo's Epic Savitri: a Legend and a Symbol*

*Savitri* draws from the spiritual antiquity of India. In the 20th century, Sri Aurobindo seized upon an ancient Vedic myth rooted in what the poet himself calls the earliest aspiration of humanity—the quest for immortality. Most myths of antiquity are a projection of this eternal desire to transcend mortal laws. The myth forms the major theme of *Savitri*—human immortality. Divine Love (*Savitri*) rescues Man from the grip of Death, and the law of Truth is established on earth. *Savitri* comes to us as the great Myth of Deliverance with its promise of a Divine Life upon on earth. A transcreation of an early myth, *Savitri* itself becomes a timeless mythopoeic work in its own right.

## **Marjorie Ellenwood**

*The Problem of Calormen in Narnia: Racism and Islamophobia in C.S. Lewis and Recognizing Ancient Egyptian Influences*

C.S. Lewis, renowned author and Christian apologist, has recently been re-popularized by the film adaptations of his children's books, *The Chronicles of Narnia. The Horse and His Boy* and *The Last Battle* may prove problematic for filmmakers in its characterization of Calormen, a Narnian country which bears obvious vestiges of the Middle East and even some of Islam. In this paper, I will show how the Calormenes, while somewhat stereotypically Middle Eastern, are neither entirely heroic nor

completely vilified by Lewis; instead, they are complex characters patterned more closely on biblical Egyptians than Muslims. Lewis ultimately combines several cultures and ideas to form Calormen, and with a closer look at these two books, I can absolve Lewis of Islamophobia within their pages.

**Eleanor M. Farrell and Lynn Maudlin**

*Auspicious Guardian, Dreadful Wyrms:*

*Eastern and Western Views of the Dragon*

The dragon has been a consistent and prominent entry in mythical bestiaries, symbolizing power and magic. In Western legends these creatures are most often depicted as malevolent, while Asian concepts credit the dragon with benevolent powers associated with wisdom and longevity. These two traditions may have evolved separately, but have influenced each other to some extent, particularly with the cross-cultural contact of recent centuries. Dragon motifs remain popular worldwide, as featured in the fantasy novels of J.R.R. Tolkien and Ursula K. Le Guin, in online games, in movies and television, and in a myriad of visual art forms. Our paper presents an overview of the various Eastern and Western concepts of the dragon.

**Jason Fisher**

*J.R.R. Tolkien: The Foolhardy Philologist*

J.R.R. Tolkien was an ambitious man! What else can explain the creation of such a meticulous and expansive palette—with maps, landscapes, lunar cycles, and hundreds of characters ranging across thousands of years? Ambition, and perhaps foolhardiness. Indeed, Tom Shippey once called Tolkien “the foolhardy philologist.” John Gardner, reviewing *The Silmarillion*, wondered: “Strange man! Strange mind! Why would anyone do it, we keep asking as we read.” Why indeed? Do Tolkien’s works succeed in spite of, or because of, his peculiar foolhardiness? I propose we examine the epithet of “the foolhardy philologist” more closely. Unpacking its implications, we will find that this is an apt epithet—but far from being a criticism, it is perhaps the highest compliment we can bestow.

**Valerie Estelle Frankel**

*Unbound: Comparing Eastern and Western Cinderella Novelizations*

Cinderella is one of the oldest ties between west and east, originating in sixth century China. However, its original message of passivity has faded as modern tellers fashion the powerful, liberated Cinderella they’d like their daughters to become. Among these, Malinda Lo’s *Ash* is only the latest of many unconventional retellings. The new Cinderella is a feminist lobbying for the vote, she wields a glass sword against her stepsisters, or joins an ancient society of warriors. Echoing these, the *Chinese Cinderella* books by Adeline Yen Mah, *Bound* by Donna Jo Napoli, and *Cinder* by Marissa Meyer all explore the Chinese heroine escaping a restrictive culture. Whether Asian or European elements appear, authors discard the obedient Cinderella and offer a rebel against feminine conventions.

**Brian Godawa**

*Leviathan vs. the Storm God:*

*Biblical Authors’ Appropriation and Subversion of Ancient Near Eastern Mythopoeia*

In ancient Canaan, the reigning deity was Baal, the storm god who controlled the weather, meted out judgment with thunder and lightning, and fought the sea dragon Leviathan (symbolizing chaos) in order to establish his authority and cosmic order. When Israel entered the Promised Land of Canaan, Yahweh not only engaged in a physical removal of the inhabitants of the land, he also dispossessed their narrative with literary subversion. Many Bible passages use the Baal epithets for Yahweh, who metes out judgment with thunder and lightning and fights the sea dragon Leviathan. The Scriptural intent is to imaginatively express the establishment of Yahweh’s own covenantal order and a polemical displacement of other gods from the cultural landscape. This kind of subversion of cultural imagination could be termed “story-telling polemics.”



## **Megan Grove**

*The Earth and the Self are Dragons: Chinese Ritual, Tolkienian Subcreation, and the Mythopoeic Pursuit of Understanding*

There can be stories without ritual and rituals without story, yet Myth seems to encompass and generate both, as can be seen in the various incarnations of the Dragon, common in myths across Europe and Asia. Though these dragons have different meanings and functions, the differences actually lead us toward a common goal: understanding. To demonstrate this, I examine first the Chinese dragon in terms of myth-ritual, or as a way to understand God and the Earth, and then look at the European dragon in terms of J.R.R. Tolkien's stories, specifically *The Hobbit* and *The Tale of the Children of Húrin*, and of Tolkien's theory of subcreation. Thus, the dragons of China and Middle-earth together become a cross-cultural mythopoeic revelation.

## **Andrew Hallam**

*Thresholds to the Marvelous? Allegory and Irony in Jim Butcher's The Dresden Files*

Because characters in Jim Butcher's *The Dresden Files* question Harry Dresden's claim that magic is real, the series serves as an allegory about the narrative possibilities in Tzvetan Todorov's theory of the fantastic. The series investigates the empirical conditions that reveal or discredit a marvelous world's existence. Is Dresden really a wizard? What is real? What is fiction? Reading Dresden's stories as a wizard and private detective investigating crimes, we cannot detect these answers' questions. The story of the reader as detective is the interrogation of Dresden's credibility as a storyteller, given that he portrays himself as a morally flawed hero struggling with inner darkness that he frames ironically with the moral struggles of Tolkien's characters in *The Lord of the Rings*.

## **Rebecca Renee Hess**

*Katniss Everdeen, Girl on Fire: The Ambiguous Gender Role of the Female Hero*

The female hero archetype is not uncommon in modern literature, especially in fantasy, and her heroism "involves both doing and knowing." She is woman, the ultimate "Other", on a quest toward internal growth and social change. In Suzanne Collins' *Hunger Games* series, readers encounter a female hero whose impulses are not overtly gender-specific, but part of shared human experience. Katniss Everdeen is presented by Collins as a symbol of tradition and oppression but breaks out of the assigned role to become the "Girl on Fire." Collins revisits the female hero myth, imagining a dystopic society in need of an ambiguous hero.

## **Scott Holbrook-Foust**

*Rays of Light in the Northern Night*

*The Tale of the Children of Húrin* is the oldest, longest, and saddest of all of Tolkien's Great Tales of the Elder Days. This paper examines two works that primarily influenced it: the Norse *Völsungasaga*, particularly the slaying of the dragon Fáfnir by the hero Sigurd, and the collection of Finnish folktales and ballads assembled by Elias Lönnrot called the *Kalevala*. The folkloric origins behind both works are examined, and then how separate elements from each worked their way into Tolkien's story. Rather than the dark, joyless calamity that readers of *The Tale of the Children of Húrin* so often judge it to be, in combining Sigurd's story with Kullervo's Tolkien creates a contrast in Túrin's tale that is suffused with a spark of ultimate hope.

## **Penelope Holdaway**

*The Phoenix and the Leaf*

Tolkien said that he awoke with the tale *Leaf by Niggle* already formed in his head. This paper examines the story using the frame of a Medieval Dream Vision. It compares his use of three traditional Paradise motifs, Light, Water, and Trees with their use in the Anglo-Saxon dream poem *The Phoenix*. Through the use of these motifs the tale

may be seen to explore themes of salvation through the aesthetic and redemption through sub-creation.

### **Alyssa House-Thomas**

#### *The Wondrous Orientalism of Lord Dunsany*

This paper examines the traditional and not-so-traditional forms of Orientalism manifest in two collections of short stories by Lord Dunsany, *The Book of Wonder* and *The Last Book of Wonder (Tales of Wonder)*. The stories in these collections feature Oriental themes and tropes in a variety of roles and functions, from the expected—creation of adventure drama, humor, and an aesthetics of exoticism—to the thoroughly unexpected—an invitation to sociocultural critique, of the West as much as the East. Pieces such as “A Tale of London,” “The Watch-Tower,” and “How Ali Came to the Black Country” offer readers the chance to reflect on such issues as how social narratives about the cultural Other are constructed and deployed, and how the perspective of the cultural Other may inform us about our own way of life.

### **Kendra Kravig**

#### *One Name to Rule Them All: The Magic of Names and Its Connection to Religion in The Lord of the Rings*

Middle-earth magic can be classified as name, word, music, and language. The closest connection to Tolkien is in name magic. I examine language and comment on the oral and linguistic magic in it. I use Tolkien’s view of magic in the Secondary World to closely examine Gandalf the Grey (and White), Smeagol/Gollum, Elbereth, and Frodo Baggins. I argue that the linguistic magic of Tolkien conveys the same types of supernatural activity seen in the Bible; for example Gandalf’s name change depicts a similar transformation as that of the early Christian apostle Paul (originally Saul). Tolkien’s characters can be classified, exemplified, and perhaps explained by the influence of Tolkien’s religion; yet as an author and philologist Tolkien demonstrated the universal truth that the right words spoken can be more powerful than sword or Dark Lord.

### **Coral Lumbley**

#### *Tolkien and the Transgressive Body: Subversions of Hetero-normativity in the Races of Middle-earth*

This paper is concerned with J.R.R. Tolkien’s fiction’s deep engagement with sex and gender in his creation of a societal ideal of hetero-normative practices in the Ainur and his deconstruction of this ideal in his depictions of the physical body as it operates in Middle-earth. Tolkien’s development of fantastic creatures that exist outside of the dichotomous gender constructions of the real world and of his fictional world constitute an implicitly subversive attitude toward these practices. Ultimately, I propose that Tolkien’s fiction epitomizes the fantasy genre as it deconstructs conventional notions of gender politics and sexual mores and therefore creates a more sexually liberated world than critics have often acknowledged.

### **Sam McBride**

#### *Imperfection, Folly, and Unaligned Evil in Middle-earth*

*The Lord of the Rings*, along with all of Tolkien’s legendarium, is clearly a story of good vs. evil. Yet Tolkien complicates evil in two ways. First, he expands the good vs. evil polarity into a triangulation of good, evil, and “folly.” Folly is neither good nor evil, though it possesses structural similarities to evil; the story of Aulë’s creation of the dwarves helps to distinguish folly from evil. Second, Tolkien shows that evil is not monolithic; it invariably divides evil creatures against one another. An examination of “unaligned” evil creatures in Middle-earth highlights some of the divisions among powers of evil.

### **Matthew Minner**

#### *The Sword and the Brush: Introduction to Chinese Wuxia*

This paper will explore the rich and diverse cultural roots of the *wuxia* genre, as portrayed in a wide range of media including literature, film, opera, television, and even video games. The paper will also discuss the influences of classical and medieval Chinese literature, the traditions of Zen



Buddhism, Taoism, and Confucianism, as well as the inherent cultural emphasis of the Chinese understanding of the human body, as seen in Chinese medicine. This paper will provide an introduction to this fascinating, beautiful, and richly storied mythopoeic phenomenon, as well as a springboard for further discussion and academic research.

### **David Oberhelman**

*From Iberian to Ibran and Catholic to Quintarian: Lois McMaster Bujold's Alternate History of the Spanish Reconquest in the Chalion Series*

Lois McMaster Bujold's first two Chalion novels, *The Curse of Chalion* and *The Paladin of Souls*, present an alternate history of the centuries-long struggle on the Iberian Peninsula between the northern Christian kingdoms and the Moorish Islamic territories of Al-Andalus; the Reconquest of Spain which culminated in the defeat of Granada in 1492 by the Catholic Monarchs Ferdinand and Isabella. Bujold uses the conflict between the open-minded Quintarian faith of Chalion and the repressive Quadrene faith of the Roknari to reflect upon the issues of religious and social tolerance inherent in the historical Spanish Reconquest and the subsequent rise of the Inquisition.

### **Kelly Orazi**

*Through the Wardrobe and Under-Hill: World and Setting in Children's Fantasy Literature*

There are two common approaches to presenting fantastical worlds in children's fantasy literature. The first, in which the protagonists are based in our world (and may enter the magical world through an object or figure) is a trademark of writers like Lewis Carroll and C.S. Lewis. In the second the protagonists are already based in the magical world; this is characteristic of authors such as Tolkien and Lloyd Alexander. What do these two approaches offer to children's stories? How do the different ways of entering a world affect the journey of the protagonist and reader alike? Looking primarily at *The Lion, the Witch, and the Wardrobe* and *The Hobbit*, this paper will explore these questions and more.

### **Sean Ryan Robinson**

*"Out of the Wardrobe"*

This paper utilizes C.S. Lewis' letter to Sheldon Vanauken on homosexuality as a lens through which both *Nephew* and *Wardrobe* are analysed, offering a greater depths to the characters of Edmund and Jadis. While neither is overtly sexual, the characterizations made by Lewis in his early works clearly echo his descriptions of the homosexual. While Jadis the Queen embraces her otherness in both the books and becomes the villain, Edmund rejects, ultimately denouncing his innate otherness.

### **Natalie Romero**

*Music in the Void: Creation by Song in The Silmarillion and The Magician's Nephew*

Several similarities exist between the works of J.R.R. Tolkien and his close friend C.S. Lewis. One noticeable parallel is the use of music in the initial creation of their fictional worlds: Middle-earth and Narnia. Through the idea that music is a creative tool in a biological sense—that is, research shows that music helps plants grow—my paper examines how song is utilized by both Ilúvatar and Aslan in their respective mythical realms, conjuring something from nothing. I argue that Tolkien and Lewis were influenced by Pythagorean thought, which proposes that since both creation and music are mathematical, whoever made our world probably sung it into existence.

### **Arden Smith**

*"Mr. Took and Mr. Brandybuck, and this is Sam Gamgee. My name is Yamanoshita."*

In dealing with the surnames of the inhabitants of the Shire and Bree, translators have normally followed the same basic strategy: names with meanings that are readily analyzable are generally translated according to sense, whereas names with more opaque meanings are left in their original form or else slightly modified to conform to the sound patterns of the language of translation. This general practice can be seen in virtually every

translation of *The Lord of the Rings*, and Teiji Seta likewise follows it in his Japanese version, *Yubiwa monogatari*, first published by Hyōronsha in 1972. In this paper, I examine the details of this particular aspect of the Japanese translation, investigating not only how the translated names relate to their English sources, but also how they compare to genuine Japanese names.

### **Laura Smith**

*Who Moved My Hoard: The Reluctant Traveler Meets the Dragon*

Both *The Hobbit* and *The Voyage of the Dawn Treader* are episodic quest stories for children, and each quest features a reluctant participant who encounters a dragon one-on-one. Neither Bilbo nor Eustace is a warrior-hero, and neither is really equipped for the encounter. Yet both survive. How is each of them changed? What role does the episode play in the story? Are the dragons they encounter “real dragons, essential both to the machinery and the ideas” of the story, “with a bestial life and thought of [their] own,” when compared with their apparent mythic predecessors Fáfnir and Beowulf’s bane?

### **Jim Stockton**

*Telmarines, and Calormens, and Jinns! Oh, My!: Reflections on a Politically Incorrect Narnia in a Post-colonial Era*

Narnia is a temperamental and violent world, wherein the battle between good and evil is essential to the didactical overtones that run throughout the novels. Narnia and Archenland fight for virtue and justice; often accepted as a given is that the remaining kingdoms are in tyranny and barbarity. These kingdoms fit the exotic/oriental perceptions of medieval Europeans. A post-colonial review of the Nariad will likely yield a “politically incorrect” assessment of Aslan’s chosen people and talking beasts. A select review of such interpretations will demonstrate that the politically incorrect nature of Narnia is a necessary condition for the didactical overtones that give the *Chronicles* its moral and religious identity. Also, I will note

political corrections in the cinematic productions that demonstrate that there is a going “PC” concern in contemporary adaptations.

### **Alex Taylor**

*O Most Noble Greenness: Language, Tradition, and the Making of Myth in Yuki Urushibara’s Mushishi*

This essay will examine Yuki Urushibara’s *Mushishi*, a Japanese graphic novel series which weaves for its readers compelling glimpses into a strange, rustic, and primeval world in which very relevant and poignant questions regarding the human condition are externalized into fantastical forms and explored in the context of a decidedly non-Western, pre-industrial, and pre-scientific worldview and way of life. Highlights include the series’ use of Buddhist, Shinto, and Taoist spirituality and mythology, and its subtle reinvention of their timeless themes within a new and often startling world, as well as Urushibara’s careful and clever use of language to create an internal nomenclature for her “secondary world” and its creatures.

### **Sarah E. Thomson**

*This also is he: Charles Williams’ Introductory Voice*

An introduction to the introductions and prefaces Charles Williams provided to books he wrote, edited or compiled. Readers of Williams will recognize his characteristic locutions, preoccupations, and irony.

### **Natalia Tuliakova**

*Asian Legends in European Context: D. Mamin-Sibiriyak’s Legends*

Russian literature, due to the country’s multi-ethnicity, sometimes paradoxically combines various cultural traditions. Dmitry Mamin-Sibiriyak’s book *Legends* is a vivid example of sophisticated counteraction between Asian stories and European mentality which represents harmonious relations between the dominant non-dominant cultures within a multicultural and multiethnic society. Behind traditional East Siberian plots based on Oriental myths and archetypes the author finds some famous European pretexts, both literary and





historical. Still, the analysis of the philosophical background to the cycle—Arthur Schopenhauer's *The World as Will and Representation*—proves that what seems to be purely Occidental or Oriental is shared by the opposite culture, although it may not be revealed on the surface level.

### **Don Williams**

*Coming Home: The Influence of Chesterton's The Everlasting Man on C.S. Lewis*

*The Everlasting Man* is a book that Lewis not only cited as an important influence on his own thinking but recommended consistently throughout his life in letters responding to people asking for recommendations of other apologetic books like his own. There are many common emphases between Chesterton's book and Lewis's work, but perhaps the most significant is the motif of the person who has to go around the world to recognize and appreciate his own home. That theme is the backbone of *The Pilgrim's Regress* and appears in many other places in Lewis's *corpus* as well.

### **Hussein Zamani**

*A Mythological Reflection on Modern Literature*

I examine Atwood's *The Robber Bride* and *Alias Grace*, and Carter's *Nights at the Circus*. They feature characters with elements or myth fragments of mermaids and sirens. Such images have changed, from literal mythical figures, to metaphorical images, to figures or myth fragments. The persistence of these half-humans suggests a rationale independent of historical/cultural factors. I identify the fragments that are used to construct the "bad" woman, and the function they serve in the narrative and in the broader context of Victorian and contemporary societies. The origin of the mermaid and siren myths stems from the ambivalent relationship that the male infant forms with the mother as he develops. Finally, I discuss how Atwood and Carter build on this foundation to deconstruct the binary oppositions that disadvantage women and to expand the category of female.

### **Tony Zbaraschuk** *Frodo, Lord of the Ring*

A close reading of *The Lord of the Rings* reveals a complex repeated pattern in which Frodo and Sam use the One Ring, at first to gather information and escape the grasp of enemies seeking them, then later to ease their path and control others, and finally leaving them open to control by the Ring. The cycle begins with acquisition of information and careful thought towards ostensibly good ends, then decays through thoughtless use of the Ring, ending with inability to resist its power, with catastrophic results. Several analogies to various cultures' means of relating to the sacred and acquiring information are also revealed.



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# ABOUT THE MYTHOPOEIC SOCIETY

The Mythopoeic Society is a non-profit international literary and educational organization for the study, discussion, and enjoyment of fantasy and mythic literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. The word “mythopoeic” means “mythmaking” or “productive of myth.” 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, between the 1930s and 1950.

Members of the Mythopoeic Society include scholars, writers, and readers of mythic and fantasy literature, from throughout the United States and around the world. The Society sponsors the annual Mythopoeic Conference (Mythcon), discussion and special interest groups, the Mythopoeic Awards, and three periodical publications: *Mythprint*, a monthly bulletin containing news, book reviews, columns, letters and information on Society activities, *Mythlore*, a quarterly journal with articles on fantasy and mythic literature, and *The Mythic Circle*, an annual magazine of fiction and poetry. Mythopoeic Society membership: \$12/year includes electronic *Mythprint*; different rates apply for *Mythprint* delivered by mail depending on location; please see [www.mythsoc.org/join/](http://www.mythsoc.org/join/) for specific rates.

Membership entitles you to members’ rates on publications, conferences, and other benefits. For more information, visit the Society’s table at the conference or contact us via:

Edith L. Crowe, Corresponding Secretary  
P.O. Box 6707, Altadena, CA 91003  
E-mail: [correspondence@mythsoc.org](mailto:correspondence@mythsoc.org)  
Mythopoeic Society web site: [www.mythsoc.org](http://www.mythsoc.org)

## Mythopoeic Society Council of Stewards

2012 Council Chair: David Oberhelman  
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Membership & Discussion Groups Secretary

Randy Hoyt  
Webmaster

**Keep an eye out for our post-Mythcon email with links for staying connected and sharing photos and con reports!**



# THE MYTHOPOEIC AWARDS

The Mythopoeic Awards are chosen each year by committees composed of volunteer Mythopoeic Society members, and presented at Mythcon. The award is a statuette of a seated lion, evoking Aslan from C.S. Lewis's *Chronicles of Narnia*. The Fantasy Awards honor current fantasy works "in the spirit of the Inklings," in two categories, adult and children's literature. The Scholarship Awards honor works published during the preceding three years that make a significant contribution to scholarship about the Inklings and the genres of myth and fantasy studies. The years listed are those the award was presented. No awards were made in unlisted years.



## 2012 MYTHOPOEIC AWARD NOMINEES

### Mythopoeic Fantasy Award for Adult Literature

*The Uncertain Places* by Lisa Goldstein  
*The Night Circus* by Erin Morgenstern  
*The Heavenly Fox* by Richard Parks  
*Deathless* by Catherynne M. Valente  
*Among Others* by Jo Walton

### Mythopoeic Fantasy Award for Children's Literature

*Théâtre Illuminata* series by Lisa Mantchev  
*Beka Cooper* series by Tamora Pierce  
*The Freedom Maze* by Delia Sherman  
*The Scorpio Races* by Maggie Stiefvater  
*The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making* by Catherynne M. Valente

### Mythopoeic Scholarship Award in Inklings Studies

*Tolkien and the Study of His Sources: Critical Essays* ed. by Jason Fisher  
*The Art of The Hobbit* by J.R.R. Tolkien by Wayne G. Hammond and Christina Scull  
*Tolkien and Wales: Language, Literature and Identity* by Carl Phelpstead  
*C.S. Lewis on the Final Frontier: Science and the Supernatural in the Space Trilogy* by Sanford Schwartz  
*The Power of Tolkien's Prose: Middle-earth's Magical Style* by Steve Walker

### Mythopoeic Scholarship Award in General Myth and Fantasy Studies

*Fairy Tales: A New History* by Ruth B. Bottigheimer  
*The Christian Goddess: Archetype and Theology in the Fantasies of George MacDonald* by Bonnie Gaarden  
*Cheek by Jowl* by Ursula K. Le Guin  
*The Fantastic Horizon: Essays and Reviews* by Darrell Schweitzer  
*The Enchanted Screen: The Unknown History of Fairy-Tale Films* by Jack Zipes



# MYTHOPOEIC AWARDS HISTORY

## Mythopoeic Fantasy Award

- 1971 *The Crystal Cave* by Mary Stewart  
1972 *Red Moon and Black Mountain* by Joy Chant  
1973 *The Song of Rhiannon* by Evangeline Walton  
1974 *The Hollow Hills* by Mary Stewart  
1975 *A Midsummer Tempest* by Poul Anderson  
1981 *Unfinished Tales* by J.R.R. Tolkien  
1982 *Little, Big* by John Crowley  
1983 *The Firelings* by Carol Kendall  
1984 *When Voiha Wakes* by Joy Chant  
1985 *Cards of Grief* by Jane Yolen  
1986 *Bridge of Birds* by Barry Hughart  
1987 *The Folk of the Air* by Peter S. Beagle  
1988 *Seventh Son* by Orson Scott Card  
1989 *Unicorn Mountain* by Michael Bishop  
1990 *The Stress of Her Regard* by Tim Powers  
1991 *Thomas the Rhymer* by Ellen Kushner

## Mythopoeic Fantasy Award for Adult Literature

- 1992 *A Woman of the Iron People* by Eleanor Arnason  
1993 *Briar Rose* by Jane Yolen  
1994 *The Porcelain Dove* by Delia Sherman  
1995 *Something Rich and Strange* by Patricia A. McKillip  
1996 *Waking the Moon* by Elizabeth Hand  
1997 *The Wood Wife* by Terri Windling  
1998 *The Djinn in the Nightingale's Eye* by A.S. Byatt  
1999 *Stardust* by Neil Gaiman and Charles Vess  
2000 *Tamsin* by Peter S. Beagle  
2001 *The Innamorati* by Midori Snyder  
2002 *The Curse of Chalion* by Lois McMaster Bujold  
2003 *Ombria in Shadow* by Patricia A. McKillip  
2004 *Sunshine* by Robin McKinley  
2005 *Jonathan Strange & Mr. Norrell* by Susanna Clarke  
2006 *Anansi Boys* by Neil Gaiman  
2007 *Solstice Wood* by Patricia A. McKillip  
2008 *Orphan's Tales* by Catherynne M. Valente  
2009 *Flesh and Spirit* and *Breath and Bone* by Carol Berg  
2010 *Lifelode* by Jo Walton  
2011 *Redemption in Indigo* by Karen Lord Fowler

## Mythopoeic Fantasy Award for Children's Literature

- 1992 *Haroun and the Sea of Stories* by Salman Rushdie  
1993 *Knight's Wyrd* by Debra Doyle and James D. Macdonald

- 1994 *The Kingdom of Kevin Malone* by Suzy McKee Charnas  
1995 *Owl in Love* by Patrice Kindl  
1996 *The Crown of Dalemark* by Diana Wynne Jones  
1998 *The Young Merlin* trilogy by Jane Yolen  
1999 *Dark Lord of Derkholm* by Diana Wynne Jones  
2000 *The Folk Keeper* by Franny Billingsley  
2001 *Aria of the Sea* by Dia Calhoun  
2002 *The Ropemaker* by Peter Dickinson  
2003 *Summerland* by Michael Chabon  
2004 *The Hollow Kingdom* by Clare B. Dunkle  
2005 *A Hat Full of Sky* by Terry Pratchett  
2006 *The Bartimaeus Trilogy* by Jonathan Stroud  
2007 *Corbenic* by Catherine Fisher  
2008 *The Harry Potter* series by J.K. Rowling  
2009 *Graceling* by Kristin Cashore  
2010 *Where the Mountain Meets the Moon* by Grace Lin  
2011 *The Queen's Thief* series by Megan Whalen Turner

## Mythopoeic Scholarship Award in Inklings Studies

- 1971 C.S. Kilby; Mary McDermott Shideler  
1972 Walter Hooper  
1973 *Master of Middle-earth* by Paul H. Kocher  
1974 C.S. Lewis, *Mere Christian* by Kathryn Lindskoog  
1975 C.S. Lewis: *A Biography* by Roger Lancelyn Green and Walter Hooper  
1976 *Tolkien Criticism* by Richard C. West; C.S. Lewis, *An Annotated Checklist* by Joe R. Christopher and Joan K. Ostling; Charles W.S. Williams, *A Checklist* by Lois Glenn  
1982 *The Inklings* by Humphrey Carpenter  
1983 *Companion to Narnia* by Paul F. Ford  
1984 *The Road to Middle-earth* by T.A. Shippey  
1985 *Reason and Imagination in C.S. Lewis* by Peter J. Schakel  
1986 *Charles Williams, Poet of Theology* by Glen Cavaliero  
1987 *J.R.R. Tolkien: Myth, Morality and Religion* by Richard Purtill  
1988 C.S. Lewis by Joe R. Christopher  
1989 *The Return of the Shadow* by J.R.R. Tolkien, edited by Christopher Tolkien  
1990 *The Annotated Hobbit* by J.R.R. Tolkien, edited by Douglas A. Anderson  
1991 *Jack: C.S. Lewis and His Times* by George Sayer  
1992 *Word and Story in C.S. Lewis* edited by Peter J. Schakel and Charles A. Huttar  
1993 *Planets in Peril* by David C. Downing  
1994 *J.R.R. Tolkien, A Descriptive Bibliography* by Wayne G. Hammond with the assistance of Douglas A. Anderson  
1995 C.S. Lewis in Context by Doris T. Myers

- 1996 *J.R.R. Tolkien, Artist & Illustrator* by Wayne G. Hammond and Christina Scull
- 1997 *The Rhetoric of Vision* edited by Charles A. Huttar and Peter J. Schakel
- 1998 *A Question of Time: J.R.R. Tolkien's Road to Faërie* by Verlyn Flieger
- 1999 *C.S. Lewis: A Companion & Guide* by Walter Hooper
- 2000 *Roverandom* by J.R.R. Tolkien, edited by Wayne G. Hammond and Christina Scull
- 2001 *J.R.R. Tolkien: Author of the Century* by Tom Shippey
- 2002 *Tolkien's Legendarium: Essays on the History of Middle-earth*, edited by Verlyn Flieger and Carl F. Hostetter
- 2003 *Beowulf and the Critics* by J.R.R. Tolkien, edited by Michael D.C. Drout
- 2004 *Tolkien and the Great War: The Threshold of Middle-earth* by John Garth
- 2005 *War and the Works of J.R.R. Tolkien* by Janet Brennan Croft
- 2006 *The Lord of the Rings: A Reader's Companion* by Wayne G. Hammond and Christina Scull
- 2007 *The J.R.R. Tolkien Companion and Guide* by Wayne G. Hammond and Christina Scull
- 2008 *The Company They Keep* by Diana Pavlac Glyer
- 2009 *The History of the Hobbit* by John Rateliff
- 2010 *Tolkien, Race, and Cultural History: From Fairies to Hobbits* by Dimitra Fimi
- 2011 *Planet Narnia* by Michael Ward

## Mythopoeic Scholarship Award in Myth and Fantasy Studies

- 1992 *The Victorian Fantasists* ed. by Kath Filmer
- 1993 *Strategies of Fantasy* by Brian Attebery
- 1994 *Twentieth-Century Fantasists* ed. by Kath Filmer
- 1995 *Old Tales and New Truths* by James Roy King
- 1996 *From the Beast to the Blonde* by Marina Warner
- 1997 *When Toys Come Alive* by Lois Rostow Kuznets
- 1998 *The Encyclopedia of Fantasy* ed. by John Clute and John Grant
- 1999 *A Century of Welsh Myth in Children's Literature* by Donna R. White
- 2000 *Strange and Secret Peoples: Fairies and Victorian Consciousness* by Carole G. Silver
- 2001 *King Arthur in America* by Alan Lupack and Barbara Tapa Lupack
- 2002 *The Owl, the Raven & the Dove: The Religious Meaning of the Grimms' Magic Fairy Tales* by G. Ronald Murphy
- 2003 *Fairy tale in the Ancient World* by Graham Anderson
- 2004 *The Myth of the American Superhero* by John Shelton Lawrence and Robert Jewett
- 2005 *Robin Hood: A Mythic Biography* by Stephen Thomas Knight
- 2006 *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England* by Jennifer Schacker
- 2007 *Gemstone of Paradise: The Holy Grail in Wolfram's Parzival* by G. Ronald Murphy, S.J.
- 2008 *The Shadow-Walkers: Jacob Grimm's Mythology of the Monstrous* edited by T.A. Shippey
- 2009 *Four British Fantasists* by Charles Butler
- 2010 *One Earth, One People: The Mythopoeic Fantasy Series of Ursula K. Le Guin, Lloyd Alexander, Madeleine L'Engle and Orson Scott Card* by Marek Oziewicz
- 2011 *The Victorian Press and the Fairy Tale* by Caroline Sumpter



# MYTHOPOEIC CONFERENCES

I, September 4–7, 1970. Harvey Mudd College, Claremont, California. Combined with Tolkien Conference III. Guest of Honor: C.S. Kilby (Inklings scholar and curator). Chairman: Glen GoodKnight.

II, September 3–6, 1971. Francisco Torres Conference Center, Santa Barbara, California. Guest of Honor: Mary McDermott Shideler (Williams scholar). Chairman: Glen GoodKnight.

III, June 30–July 4, 1972. Edgewater Hyatt House, Long Beach, California. Held in conjunction with Westercon XXV. Guest of Honor: Poul Anderson (fantasy writer). 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. “The MabinogiCon”: Celtic and Welsh Influence in Mythopoeic Literature. Guests of Honor: Evangeline Walton (fantasy author) and Kathryn Lindskoog (Lewis scholar). Chairman: Glen GoodKnight.

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 McMenomy.

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 McMenomy; Conference Coordinator: Mary Morman.

VIII, August 26–29, 1977. University of California, San Diego, La Jolla, California. The “Lesser” Works of J.R.R. Tolkien. Guest of Honor: Richard L. Purtill (Inklings scholar and fantasy author). Chairman: Bruce McMenomy; Local Coordinators: Andy Howard and Sandi Howard.

IX, August 11–13, 1978. Ambassador Inn, West Sacramento, California. DeryniCon. 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: Annette Harper (fantasy artist) and Jim Allan (Tolkien linguist). 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 Joe 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. Special guests: Nancy-Lou Patterson (keynote speaker), Marion Zimmer Bradley, Tim Kirk, Katherine Kurtz, Kathryn Lindskoog, Ataniel Noel, Paul Edwin Zimmer, Bernie Zuber. Director: Lisa Cowan.

XIV, August 12–15, 1983. Scripps College, Claremont, California. Mythic Structures in Tolkien, Lewis, and Williams. Guests of Honor: C.S. Kilby (Inklings scholar and curator) and Stephen R. Donaldson (fantasy author). 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 F. 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 A. 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 de Lint (fantasy author) and Judith Kollmann (Williams scholar). Co-chairs: Sarah Beach and Peter Lowentroun.

XVIII, July 24–27, 1987. Marquette University, Milwaukee, Wisconsin. Looking Back From Wweathertop: A Fifty Years’ Retrospective on *The Hobbit*. Guests of Honor: Christopher Tolkien (Tolkien scholar and executor) and John Bellairs (fantasy author). Chair: Gregory G.H. Rihn.

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

XX, July 28–31, 1989. University of British Columbia, Vancouver. *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. California State University, Long Beach. *Aspects of Love in Fantasy*. Guests of Honor: Diana L. Paxson (fantasy author and musician) and Patrick Wynne (fantasy artist and Tolkien linguist). Chairman: Jo Alida Wilcox; Conference Co-ordinator: Bill Welden.

XXII, July 26–29, 1991. Clarion Hotel, San Diego, California. *The Hero Cycle: Archetypes in Fantasy Literature*. Guests of Honor: C.J. Cherryh (fantasy author) and Stephen W. Potts (myth and fantasy scholar). Chair: Linda Sundstrom.

XXIII, August 17–24, 1992. Keble College, Oxford, England. *The J.R.R. Tolkien Centenary Conference*. Co-sponsored with The Tolkien Society. 16 special guests, including Christopher, John, and Priscilla Tolkien. Chairman: Christina Scull.

XXIV, July 30–August 2, 1993. University of Minnesota, Minneapolis. *Down the Hobbit-hole & Through the Wardrobe: Fantasy in Children's Literature*. Guests of Honor: Carol Kendall (fantasy author) and Jane Yolen (fantasy scholar and author). Chair: David Lenander.

XXV, August 5–8, 1994. American University, Washington, D.C. *The Language of Myth*. Guests of Honor: Madeleine L'Engle (fantasy author), Judith Mitchell (fantasy artist), and Verlyn Flieger (Tolkien scholar). Chair: Wendell Wagner.

XXVI, August 4–7, 1995. Clark Kerr Campus, Berkeley, California. *Fairies in the Garden, Monsters at the Mall: Fantasy in the World Around Us*. Guests of Honor: Tim Powers (fantasy author) and Michael R. Collings (Lewis and fantasy scholar). Chair: Eleanor M. Farrell.

XXVII, July 26–29, 1996. University of Colorado, Boulder, Colorado. *Magic in the Mountains, Wonder in the Woods: The Inklings and Nature*. Guests of Honor: Doris T. Myers (Inklings scholar) and Ted Nasmith (Tolkien artist). Chair: Bruce Leonard.

XXVIII, August 8–11, 1997. Pepperdine University, Malibu, California. *J.R.R. Tolkien: The Achievement of His Literary Life*. Guests of Honor: Wayne G. Hammond and Christina Scull (Tolkien scholars) and Orson Scott Card (fantasy author). Chair: Glen GoodKnight.

XXIX, July 15–20, 1998. Wheaton College, Wheaton, Illinois. *C.S. Lewis: A Centenary Celebration*. Special

Guests: Paul F. Ford (Lewis scholar) and Verlyn Flieger (Inklings scholar). Chair: Diana Glyer.

XXX, July 30–August 2, 1999. Archbishop Cousins Center, Milwaukee, Wisconsin. Combined with Bree Moot 4. *Bree & Beyond: Exploring the Fantasy Worlds of J.R.R. Tolkien and His Fellow Travelers*. Guests of Honor: Sylvia Hunnewell (fantasy artist), S. Gary Hunnewell (Tolkien scholar) and Douglas A. Anderson (Tolkien and fantasy scholar). Chair: Richard C. West.

XXXI, August 18–21, 2000. Kilauea Military Camp, Volcano, Hawai'i. *Myth and Legend of the Pacific*. Guest of Honor: Steven Goldsberry (author and mythic studies scholar). Co-Chairs: Steve Brown and Ken Burtness.

XXXII, August 3–6, 2001. Clark Kerr Conference Center, Berkeley, California. *Many Dimensions: Modern Supernatural Fiction*. Guests of Honor: Peter S. Beagle (fantasy author) and David Llewellyn Dodds (Williams scholar). Chair: Eric Rauscher.

XXXIII, July 26–29, 2002. Boulder, Colorado. *A Midsummer Night's Dream: Shakespeare and Fantasy*. Guests of Honor: Connie Willis (fantasy and SF author) and Alexei Kondratiev (Inklings and folklore scholar). Chair: Patricia Vivien Yarrow.

XXXIV, July 25–28, 2003. Scarritt-Bennett Center, Nashville, Tennessee. *From Athena to Galadriel: The Image of the Wise Woman in Mythopoeic Fiction*. Guests of Honor: Sherwood Smith (fantasy author) and Dabney A. Hart (Lewis scholar). Chair: Mary Stolzenbach.

XXXV, July 30–August 2, 2004. University of Michigan, Ann Arbor, Michigan. *Bridges to Other Worlds: Thirty-five years of Mythopoeic Scholarship*. Guests of Honor: Neil Gaiman (fantasy author) and Charles A. Huttar (Inklings scholar). Co-chairs: Judith Kollmann and Marion Van Loo.

XXXVI, August 11–15, 2005. Aston University, Birmingham, England. *50 Years of The Lord of the Rings*. Combined with Tolkien 2005, sponsored by The Tolkien Society.

XXXVII, August 4–7, 2006. Norman, Oklahoma. *The Map & The Territory: Maps and Landscapes in Fantasy*. Guests of Honor: Lois McMaster Bujold (fantasy and SF author) and Amy H. Sturgis (Inklings scholar). Chair: Janet Brennan Croft.

XXXVIII, August 3–6, 2007. Clark Kerr Conference Center, Berkeley, California. *Becoming Adept: The Journey to Mastery*. Guests of Honor: Ellen Kushner and Delia Sherman (fantasy authors). Chair: David Bratman.





XXXIX, August 15–18, 2008. Central Connecticut State University, New Britain, Connecticut. *The Valkyrie and the Goddess: The Warrior Woman in Fantasy*. Guests of Honor: Marjorie Burns (Tolkien scholar) and Sharan Newman (fantasy author). Chair: Anthony Burdge.

XL, July 17–20, 2009. UCLA–DeNeve Plaza, Los Angeles, California. *Sailing the Seas of Imagination*. Guests of Honor: James A. Owen (fantasy artist and author) and Diana Pavlac Glyer (Inklings scholar). Chair: Sarah Beach.

XLI, July 9–12, 2010. Crowne Plaza Suites–Dallas, Dallas, Texas. *War in Heaven*. Guests of Honor: Tim Powers (fantasy author) and Janet Brennan Croft (Tolkien scholar and *Mythlore* editor). Chairs: Jason Fisher / Randy Hoyt.

XLII, July 15–18, 2011. MCM Eleganté Hotel, Albuquerque, New Mexico. *Monsters, Marvels, and Minstrels: The Rise of Modern Medievalism*. Guests of Honor: Catherynne M. Valente (fantasy author) and Michael D.C. Drout (Tolkien scholar). Chair: Leslie Donovan.

XLIII, August 3–6, 2012. Clark Kerr Campus, Berkeley, California. *Across the Continents: Myths and legends from Europe and Asia meet and mingle*. Guests of Honor: Malinda Lo (fantasy author) and G. Ronald Murphy, SJ (mythic studies scholar). Chair: Eric Rauscher.



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## TOLKIEN AND WELSH TOLKIEN A CHYMRAEG

by Mark T. Hooker



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