

# MYTHPRINT

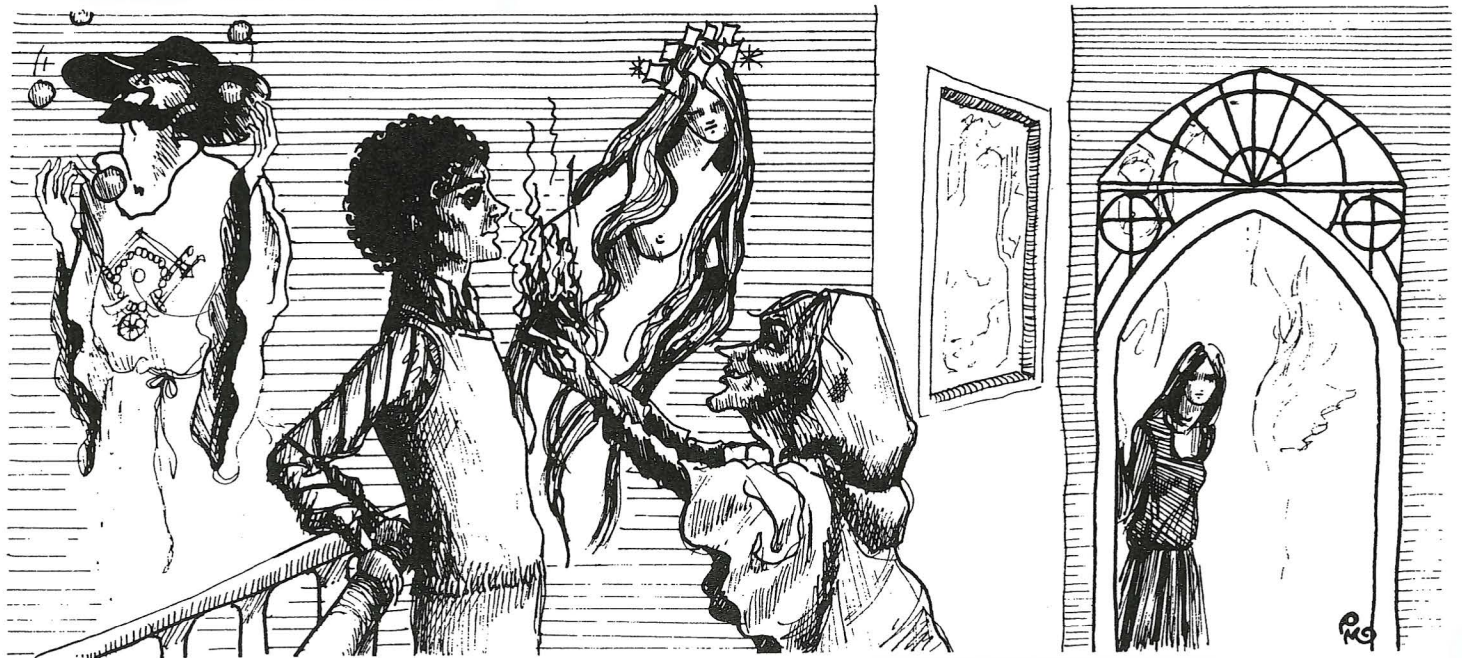
The Monthly Bulletin of The Mythopoeic Society

interested in the study, discussion, and enjoyment of myth, fantasy & imaginative literature, especially the works of J.R.R. Tolkien, C.S. Lewis & Charles Williams

vol 3

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no 6



## THE GREATER TRUMPS

by

CHARLES WILLIAMS

This book was recommended in the May 1970 issue of *Mythprint*, but it is being recommended again so soon because of a very special reason. At this year's MYTHCON *The Greater Trumps* will be presented in the form of a masque. The masque will include drama, dance, and music, and will be presented by the Society's Performing Arts Workshop. Much work has been done already, and the production promises to be one of the outstanding highlights of the convention. I think it would be helpful if those branches which have not discussed *The Greater Trumps* yet and hope to see several of its members attend MYTHCON, to discuss it this summer, and of course any one hoping to attend MYTHCON to read it before the event.

Paula Marmor's above illustration depicts the scene where Joanna has the burning cards in her hands, confronting Henry.

## Guest of Honor Mary McDermott Shideler

Mary McDermott Shideler has accepted to be our Guest of Honor at the 1971 MYTHCON. She is, in my opinion, America's foremost critical authority on the works of Charles Williams. Her two books on Williams are *The Theology of Romantic Love: A Study in the Writings of Charles Williams, and Charles Williams: A Critical Essay*. Both of these works are published by Wm. B. Eerdmans Co. Mary is moving from Iowa to Colorado this summer, but will be able to attend the convention. It is very appropriate that there will be the presentation of *The Greater Trumps* in the form of a masque at this MYTHCON. After speaking to her on the phone, I'm looking forward very much to meeting her and seeing her participate in the convention.

## *Incorporation Final*

On 11 May 1971 the Society received notification from the State that its Articles of Incorporation had been filed. This means that the Society is now incorporated as a nonprofit literary and educational organization. The Articles were filed about a month after they and the other necessary information were sent to the State. This is not a long wait for such a transaction. The long period of preparation is over and the task is accomplished!

However there is still a very important step not yet achieved. By the time you read this, the President and Treasurer of the Society will have completed the forms necessary to apply for Federal tax exemption. This next step is really the most important, because if the Society is granted tax exemption from the IRS, we will be granted two things 1) the nonprofit mail permit from the Post Office, and 2) persons will be able to make tax-deductible contributions to the Society. Filing for Federal exemption will not be any harder than with the State, since about two years ago, the State made their forms conform to the Federal. The information wanted is nearly the same as we gave to the State. We hope we can announce the accomplishment of this last step within one or two months.

## Welcome to 18th Branch

On the same day that the Society was incorporated, the 18th Branch was holding its formational meeting. We welcome The Bowling Green Branch into the Mythopoeic family. It is located in Bowling Green, Ohio, and since the area is somewhat marshy, the Branch has chosen the title "The Midgewater Marshes." If someone is interested in forming a branch, they should send for a copy of the Bylaws, which give the organizational information.

Personal Information  
has been redacted.

# Monthly Schedule

ALL MEETINGS AND EVENTS START AT 8 PM, UNLESS STATED OTHERWISE

## BRANCHES

The First Tuesday June 1st

### The Bowling Green Branch (The Midgewater Marshes)

TOPIC: The Lion, the Witch, and the Wardrobe by C.S. Lewis  
LOCATION: The home of Brian and Elaine Bond, [REDACTED]

### The Ann Arbor Branch

For topic and location, contact Don Smith, [REDACTED]

The First Saturday June 5th

### The Santa Barbara Branch (Battle Hill)

TOPIC: Till We Have Faces by C.S. Lewis  
LOCATION: The home of Lisbeth Caccese, [REDACTED]

The Second Saturday June 12th

### The Pomona Valley Branch (The Desolation of Smaug)

TOPIC: "The Elves"  
LOCATION: The home of Dave Danke, [REDACTED]

### The La Mirada-Whittier Branch (Archenland)

TOPIC: Till We Have Faces by C.S. Lewis  
LOCATION: The home of Jonathan Hodge, [REDACTED]

### The San Diego Branch

TOPIC: The Lion, the Witch, and the Wardrobe by C.S. Lewis  
LOCATION: The home of Donna McGary, [REDACTED]

### The Hollywood-Wilshire Branch Midgard

TOPIC: The branch will see the play "The Hobbit" starring Galen Peoples as Gollum on the weekend of June 5 (for exact time call Dale Ziegler, [REDACTED], and the branch will discuss the play on June 12th at the home of the Ellwoods, [REDACTED])

The Third Saturday June 19th

### The Santa Rosa Branch (The Old Forest)

TOPIC: Red Moon and Black Mountain by Joy Chant  
LOCATION: The home of Ray and Carol Ulrich, [REDACTED]

### The San Fernando Valley Branch (The Cracks of Doom)

TOPIC: The Thirteen Clocks by James Thurber; a dramatic reading.  
LOCATION: The home of Marj Hoyt, [REDACTED]

### The Long Beach Branch (The Havens of Long Beach)

TOPIC: The Place of the Lion by Charles Williams  
LOCATION: The home of Michelle Feldman, [REDACTED]

[REDACTED] Hard to find, call for directions.

### The San Bernardino - Riverside Counties Branch (Lantern Waste)

For topic and location, contact Dianne LeRoy, [REDACTED]

The Fourth Saturday June 26th

### The San Gabriel Valley Branch (Lothlorien)

TOPIC: Descent into Hell by Charles Williams  
LOCATION: The home of Doris Robin, [REDACTED]

### The Orange County Branch

TOPIC: That Hideous Strength by C.S. Lewis  
LOCATION: The home of Marsha Blucker, [REDACTED]

### The West Los Angeles Branch (Chapter of the Western Marches)

TOPIC: The Island of the Mighty by Evangeline Walton.  
LOCATION: The home of Mike Urban, [REDACTED]

The Last Thursday June 24th

### The Goshen Branch

For topic and location, contact Lauralea Suess, Goshen College, Goshen Indiana. 46526.

### The Lynden-Bellingham Branch

TOPIC: not announced  
LOCATION: The CCM House, Western Washington State College,  
For information, call Becky Haagsma Ph. [REDACTED]

### The Valley of the Sun Branch

Did not report meeting information

### The Santa Cruz Branch (Khazad-dûm)

This branch had their June meeting on May 31st, and discussed Till We Have Faces at the home of Barbara Weitbrecht.

## SPECIAL INTEREST GROUPS

The First Saturday June 5th

### The Inklings II Writers Workshop

TIME: To allow more time for reading and discussion of works, there will be a pot-luck dinner at 5pm, discussion around 6:30 pm.  
LOCATION: The home of Glen GoodKnight, [REDACTED]

The Second Sunday June 13th

### The Performing Arts Workshop

TIME 7 pm. LOCATION The home of Christine Smith, [REDACTED]

The Third Sunday June 20th

### Mythopoeic Linguistic Fellowship

LOCATION: Cal Tech, Blacker House, The Mines of Moria.  
For directions and information contact Jim Vibber, or Janet Wainwright. Ph. [REDACTED]. TIME: 2 pm.

The Fourth Sunday June 27th

### The Company of Logres

TOPIC: King Arthur and the Knights of the Round Table by Roger Lancelyn Green  
LOCATION: The home of Glen GoodKnight, [REDACTED]

## SPECIAL EVENTS

A Georgette Heyer Tea, from 2-5 pm on the 20th of June at the home of Doris Robin, [REDACTED] Call Christine Smith [REDACTED] or Doris [REDACTED] if you plan to attend.

# Branch Reports

## The Goshen Branch

Perelandra by C.S. Lewis  
Met May 1 - Reported by Lauralea Sues

The meeting was called to order at 7:45 P.M. The book discussed was C.S. Lewis' Perelandra. The discussion framed itself around the concept that, whereas Out of the Silent Planet made its criticism of man by direct explanation of Thulcandra's evils and Evil, Perelandra employs what (in Lewis' opinion) man should have been and is not in a comparison of contrasts.

Perelandra seemed to have given Ransom the idea of trans-sensuous life-after-death, indicating man's present position between non-sensuality and trans-sensual experience, the former being least desirable and the latter being an ultimate goal. Man on earth has spoiled his transcendent gift by obsession with it.

Evidently, much of man's sorrow develops from spoiled gifts; gifts spoiled by greed, avarice and gluttony. A man desires too much and many times, will be satisfied only with his own idea of what is good for him. Dipolarly, Perelandra is a paradise of moderation and appropriateness. Even its oceans are modestly salty and the thunder of its storms is as laughter.

Within the context of a Perelandran dream world, Ransom experiences a gradual rebirth. He is possessed by schoolboy giggles as he tries to learn walking. Gradually, his inherent greed, his fears, his sexuality pass from him. Is Lewis suggesting perhaps man may approach the limit of the goodness intended for man?

Ransom experiences restraint in his desire for repeating sensations, noticing that, on earth, pleasures were repeated because of slavery to desire, not because of it. There was indeed something in Perelandra which might overload the human brain: freedom. Freedom which may also develop from within the scope of Christian love.

Evil appears in Perelandra not as a force in opposition to Good, but as a deformer of Good, being even more dangerous with its weapons of generalizations, apathy and twists of false reason.

Good is also suggested as 'plain food' with only periodic burst of orgiastic pleasure. Christian love is much the same, though expected to provide continual stabbing satisfaction. Lewis warns against such anticipation.

Discussion was concluded with the following thesis: Ransom finally had to meet the un-man face to face in order to win over it. Similarly, men must confront evil itself if they are to prevail, which means they must examine themselves. Frequently, the symptoms of evil, such as war, poverty, corruption, are treated while the disease runs rampant and the pain increases rather than diminishing. We were left with one small complication: How does one begin treatment of oneself? The question is left open to rhetoric.

## The Lynden-Bellingham Branch

Met April 17th - reported by Becky Haagsma

The Hobbit by J.R.R. Tolkien

The meeting opened with a proposal to change the meeting time from Saturdays to Thursdays. Several people had sermons to prepare for Sunday mornings and needed those late Saturday nights.

We began with a discussion of the contrast between the Narnia books and The Hobbit. In Narnia the children jump in and out of the fantasy world. In The Hobbit the world is ordinary and real all the way through. How do writers of imaginative fiction make their world believable? The technique is to introduce someone new to the world: to ask the question that we ask. Hobbits are plain, ordinary people, the innocent eye with which we see the world. Most people identify with the Hobbit rather than with the more super heroic types in the story. Bilbo, as his adventure progresses, grows up into a hero. Gandalf first appears ordinary, but later shows his power and his splendor. He is also someone to identify with; he is a Christ figure as shown in his death and resurrection in Lord of the Rings. Behind his comic exterior there is something strange and strong.

There are two kinds of allegory. One is obvious; an example is Pilgrim's Progress. The second can be recognized only faintly. Perhaps the allegory is not intentional at first, it develops slowly. The Hobbit is not as serious--it does not affect one as intensely as the later books do; The Hobbit is first of all an adventure, the other books have something much greater at stake. The problem of power is in the later books, the treasure of the dwarves seems to be much less important. The moral high point of the story is the finding of the Arkenstone. Bilbo conceals it from the dwarves, and later uses it as bargaining power to keep his friends together.

What is the character of the dwarves? They are courageous, honest, and selfish. They manage to stir up trouble wherever they go. Dwarves are purely natural, earthy, very animal. They are excellent draftsmen and very clever, but one can't expect too much of them morally speaking. C.S. Lewis writes that there are characterizations for all these creatures, swarves, elves, hobbits, dragons, etc., and all these meanings must be maintained.

What sort of creature is a dragon? He is evil, but that is the way he is built. He is programmed to do wicked deeds. Dragons hoard treasure by nature. There is only one dragon in the country; a dragon

becomes one officially after he has consumed another dragon, and thereby eliminated competition. Dragon is the name for Satan--the Archenemy of mankind from the Genesis story on. Smaug is a comic creature, but is also thoroughly evil, and is properly killed in the end. The dragon of the Far East is different in character, he is benevolent, a symbol of good luck.

Why are there no elves in Narnia? They are good, an unfallen race theologically. They are good, but not necessarily here to help us. They are in-group, not involved creatures. In Narnia these good characteristics are wrapped up in Aslan, so that there is no need for them in Narnia.

The account of the finding of the ring was next discussed. The ring enabled Bilbo to use his own resources, but he sometimes found it to be as much of a handicap as it was a help. In connection with the finding of the ring we discussed the significance of riddles. The riddle game shows the power of knowledge; and even treacherous creatures such as the Gollum respect the age-old sanctity of riddles. The good can understand evil, but evil cannot understand good. The evil man doesn't really know much about temptation because he is always giving in.

There is a deep sense of history in these books. The past is very important, there is much wealth in a knowledge of the past, and objects that have been involved in heroic deeds take on a special magic.

The reason for the quest of the treasure was the last thing to be discussed. The treasure itself was trivial, the important thing was Bilbo's adventure. He had to be shaken up out of his rut; evil needed to be faced and overcome.

## The Orange County Branch

The Place of the Lion by Charles Williams  
Met April 24th - reported by Anne Osborn

The place of the lion is in the Lamb. Power misused is a major theme in Williams' novels, and the powers here are amoral and almost out of control. Damaris' primeval pterodactyl counterpoints Anthony's eagle as elements that they rule and could be ruled by, with less wisdom. God works through man, Anthony saw, to dominate the animals and maintain harmony among species. The luscious imagery (who but Williams could perceive that the archetypal nature of Butterfly is Number?), tightly woven plot, compelling characters and evanescent Sennsucht impulse make this book irresistible to the mythopoeia fancier.

Williams parallels Tolkien with his eagle and pterodactyl contrast. He parallels Lewis perfectly between Damaris and Jane Studdock of That Hideous Strength. Both women had an inner horror of confronting the truth of their selfish lives, as well as a blatant fear of confronting the terrible powers before them. Strong sexual symbolism surges through the conversions of both women.

The Great Pit which Anthony confronts seems to be the extremely archaic (in Platonic sense) Place of the Celestials. Here Williams drives deepest into philosophical and metaphysical thickets, never repeats himself, and loses some readers. The burning of the house, too, is difficult to fathom, even given that it was, through Berrigan, the spontaneous conjunction between the realms of matter and anti-matter. The tongues of flame that some perceived around the house were akin to the invisible flame that only mystics can see, the Confirmation of the Apostles, and the Burning Bush. The Great May Dance of the Lion, the Lamb, Quentin and Damaris is the easiest Biblical allegory and the richest visual imagery. (It was intimated that if Anthony was the Eagle and Richardson the Unicorn, Quentin must have been the Essential Rabbit.)

Richardson and Damaris' father (the Abelard figure) stopped living for the same reason: to move on to the Angelic Realm. Does this stoppage equal the suicide forbidden to Christians, or is it one more advancement in the continuum of man's eternal life? The flesh binds us from God; is there a positive escape we can make to Him, in an excess of hope instead of the excess of despair that usually characterizes suicide? After all, the Phoenix burns voluntarily to renew itself.

## The Hollywood-Wilshire Branch

C.S. Lewis: Perelandra  
reported by Dale Ziegler Met April 10th

C.S. Lewis has given his myths settings of such great beauty that we can hardly be disturbed by anything there we don't want to accept. Perelandra is definitive Lewis. It shows off his beliefs, his enlightenments, his gift for vivid communication. It also displays his attitude, shared with the other Inklings, towards science. Lewis and his friends were born into the world at that very point of history when man's technological development started that strangely accelerating spurt which was well on its way before most of us came on the scene. Consequently, it is hard for us to view the world from just the same vantage point. A deep breath, nevertheless, should convince any doubters that the results of the progress of industrialization are at least a mixed blessing. It should also be apparent that as one type of person is drawn to a literary life, another is drawn to a particular scientific discipline, and the Inklings evidently didn't like many of the scientific types they encountered. Certainly, many of the advances known to our century have not worked to the eventual advantage of life on earth.

Utilitarianism and profiteering greed are part of what so offended Lewis, Tolkien and Williams, and what made their country so much more ugly. We should not forget, however, that there was a basic philosophical opposition to the untrammelled curiosity of the scientific method, and its

presumption that man had the ability, much less the right, to set himself up as a judge of what was ultimately true, real, or even possible, based upon criteria he himself set up. We have seen from our three authors that there are areas or kinds of knowledge that are intrinsically dangerous for man to investigate; endeavors which can only be successful as the result of a moral failure; questions whose answers can only be learned to the peril of one's soul. We find the glorification of submission to an absolute truth, which is not subject to question, a religious truth known by intuition, which is higher than all other knowledge, and truer than all other truths. While this is incompatible with so much of twentieth century thought and belief and practice, it must be admitted that a great part of the appeal of this school of mythopoetic writing is the sense of joyous security of trustfully abandoning one's self to the service of an Absolute benevolent and beautiful.

Thus, we find Weston, a bad scientist, to be a true mythic creature, a personage whose particularities are largely compounded of abstractions, held up in an attitude, to be seen from a point of view. Lewis makes the point that evil can make use of anything, even science, even intelligence, for its own purposes, which at root do not seem to be very intelligent. And he illustrates this point silently, in advance, when we see the mindless Unman ambling abstractedly along, pointlessly ripping open frog-like creatures in dreadful parody of classroom dissection.

The myth of Perelandra is based upon yet another myth, and is so removed a stage further from primary reality. In conversations about Earth history, even further unrealities are postulated to contrast with and reinforce given realities.

The idea that Good can know and understand Evil, but that Evil can not know or understand Good, is one that Lewis shares with Tolkien; the world of Charles Williams is not set up so. The Green Lady's innocence would seem to make her vulnerable to the temptation of the Unman, and Lewis makes this a point of suspense, but she is able to recover her perspective when the Unman blunders, and he is unable to tell when he is going to blunder. Ransom's precipitous destruction of the Unman prevents the Lady from ever actually having to make a definite commitment.

Almost thirty years later, Middle Earth is more satisfactory to many as a secondary world than Venus or Mars. We can more easily accept Narnia a parallel rather than a secondary world. But even in the mid-1940's Lewis didn't really think the planets were quite as he pictured them for us. He is showing us a new view of truth; the details are different. The incidental details of Christianity are not what is important. It is irrelevant whether Christ was a Jew, or a blue-eyed blond, or black; he could just as well have been a lion, or an interplanetary overseer called Maleldil. The details as we know them need not, in fact, be true, as the details of Perelandra are also not true. Even if we know better, or cannot accept everything we are told in a mythic story, there is a body of truth which is truer than true, it is of the utmost importance to know it, however we may, and if we stumble over one set of details, it is entirely in order for a mythopoetic author to supply us with a smoother set, that we safely reach our appointed end.

## The Santa Rosa Branch

### War in Heaven by Charles Williams

Met April 17, reported by Carol Ulrich

After a very productive business meeting, during which we finally decided upon the name, The Old Forest, we settled right into character discussion.

Lionel Rackstraw, everyone agreed, was certainly a mental case living in his own fantasy world and nothing really affected him or surprised him. His outlook on life was positively negative. It seemed to be his lack of attachment or understanding, even interest, in Adrian which allowed Gregory Persimmons to get his hands on the boy. Even Barbara Rackstraw's contact with the forces of Hell left him relatively untouched and uncurious about the cause of her attack.

Adrian was the innocent who never became the victim but remained a child enchanted by trains and pretty pictures.

Gregory Persimmons seems to have been capable of being a fanatic about any religion but happened to enjoy causing pain wherever he could. He was involved because he wanted every pleasure he could have.

Susan brought up the West Los Angeles Branch's idea that Gregory Persimmons was based on Alistair Crowley and this was where we seemed to have our first real disagreement.

The idea in dispute seems to be whether or not Persimmons was a true magician or "lucky" amateur. It was pointed out that not everyone could use the ointment and survive the ordeal; on the other hand, some people felt it was the knowledge and promise of the Graal and the soul of Adrian which bought Gregory's return. There was little doubt that he was contemptible but not, at least to some members, nearly so much as Sir Giles Tumulty.

Sir Giles Tumulty was apparently agreed upon as the most obnoxious, contemptible human in the book. He set the stage by pointing out the Graal and telling Persimmons where to find the ointment. All he wanted was to watch, raffink first class. His meeting with Prester John was most unsatisfactory since he was allowed off the hook, at least for the time being.

Kenneth Mornington was the martyr of the book, but his martyrdom created again two distinct schools of thought. Some felt his death horrible and were surprised by it. Others classified him with the more standard martyr who dies with the promise of Heaven. Prester John prophesied his death and promises him Paradise but only Barbara Rackstraw recognizes the prophesy and acts suitably ecstatic about it.

Aubrey Duncan (the Duke) seems a nice touch, he certainly points up the differences between the Roman Catholic and Protestant viewpoints. His part in the book is relatively minor, except for the religious views, all of his actions could have been carried out by any number of people in the book.

Inspector Colquhoun plays another minor part and seems basically comic relief. His absolute refusal to believe that the fog was anything but natural and his search for the chemist's shop was the funniest scene in the book. Some members felt the chase scene was just as funny, but I disagree.

The Archdeacon caused some debate within our group; was he wise or just so bound in his faith to be unaffected by much else? His faith in God allowed him to attach little importance to the Graal itself, which was admirable in some eyes, but not to anyone in the book. Even when he meets Prester John he cannot attach any real value to the body of the Graal while Prester John certainly does. The Archdeacon leaves everything up to God, to save or destroy as God sees fit. Even when the Graal was under immediate fire at the Duke's house the Archdeacon prays to God to do as He will rather than to concentrate directly upon keeping the Graal together. Here we ran into some controversy again, about half the group felt this amounted to the same thing as concentrating on the Graal itself. We never really decided about the Archdeacon except to say that Williams certainly seems to think him a wise creature.

Manasseh sees the triumph of destruction in the Graal as he does in everything. He seems to exist only to destroy. He derives no real pleasure or pain from anything else and cares only for the victory of total universal destruction, everything must go. Indeed he puts this fourth very clearly when he says "He is the last mystery, ..." and all destruction is his own destroying to himself."

Prester John serves as guardian of the Graal and antagonist to the Graal's enemies. He is obviously a formidable foe. From the moment he comes upon the scene there is no question that the forces of good will endure and the forces of evil will be destroyed.

Why Williams chose Prester John for this role seems to revolve around his mystique and the idea that he comes out of the East. These particular Baddies appear to be Eastern oriented and Prester John is the only Christian figure of note to originate in the East (discounting the Holy Land). Not too much is known about him and Williams obviously prefers it that way.

The Greek was the most powerful of all the villains. He surely was dedicated to doing the will of his Master and didn't seem to mind much how it was done. He was even willing to help Gregory and Manasseh both when they were working at cross-purposes.

James Pattison (The Corpse) was a fascinating character whose mental anguish is to be found on the pages of Mrs. Hippy's mother's Bible. One wonders if he could have changed his fate by changing his viewpoint. If only he could have considered himself saved instead of damned, perhaps he could have been saved ultimately.

The title War in Heaven seems a misnomer since there was never any real battle. Prester John was able to rescue Barbara Rackstraw from the edge of the pit without any noticeable effort and he puts fear into the hearts of the Baddies with a word and a glance. This hardly seems to classify as a war, more like a minor skirmish.

The Graal itself was compared as an opposite of the Ring in Lord of the Rings. While the forces of good are trying to destroy the Ring, the forces of evil wish to possess and use it. The Graal, on the other hand, is the object for destruction by the evil powers in War in Heaven to be utilized and safeguarded by the good guys.

An article in the April issue of the Ladies Home Journal came under fire as the author claims the Graal has been found and is safe in England. Since what purports to be the Holy Graal can also be found in the Main Cathedral in Valencia, Spain, we wondered about the validity of both claims. Of course when you get right down to it the Graal has more physical identities than can be listed here, everything from a Platter bearing a bloody head to the Philosopher's Stone, so who can say!?

## The Ann Arbor Branch

### THE HOBBIT by J.R.R. Tolkien

Met May 3rd - reported Sylvia Smith

First we discussed Bilbo's character. We decided that he was using Hobbit characteristics to do very un-Hobbitlike things. Gandalf knew the keen sight, silent movements, small size, sense of direction and familiarity with dark, underground places of Hobbits, coupled with the adventurous side of Bilbo's character well suited him to be a burglar.

We also decided that Bilbo's character, in contrast to Edmunds's in Lewis's The Lion, the Witch, and the Wardrobe, did not change, but rather that the adventure forced him to realize the potential of the "Tookish" side of his nature. We say that the development of Bilbo's character corresponded to the development of the story. He began as primarily a Baggins, became a Took as was necessary to meet the various challenges, then slipped easily into Baggins again upon returning to the Shire. (Here we lapsed into a controversy concerning the climax of the book: was it the slaying of the dragon or the battle with the goblins? Even more, was it valid to try to identify one; i.e., did Tolkien intend The Hobbit to be a work of art in Aristotelian terms, with a beginning, climax, and end? We could only conclude that the book is a compromise between Art and History.) We also traced the increase of Bilbo's responsibility from the episode of the Trolls, where he was of no use, to the battle with the spiders, where he was making plans and giving orders. We saw the three essential ingredients of Bilbo's success: "wit, luck, and the ring."

In the remaining time we discussed the nature of this 'luck'. The characters belief in prophecy plus the fulfillment of the prophesy suggested that the old songs were not

LABOR DAY WEEKEND  
September 3-6, 1971

A literary oriented convention is to be held at the FRANCISCO TORRES CONFERENCE CENTER in Santa Barbara, California. It will begin on Friday evening and conclude on Monday afternoon. This will be the second yearly convention organized and sponsored by

THE MYTHOPOEIC SOCIETY

a literary and educational Society interested in the study, discussion, and enjoyment of myth, fantasy, imaginative literature, and especially the works of J. R. R. TOLKIEN, C.S. LEWIS, and CHARLES WILLIAMS. The Society engages in activities which seek to engender in both individuals and groups, a greater understanding and integration of all aspects of the human experience, as well as greater individual and social insight and creativity. The Society has over 20 branches nationally, each meeting monthly for discussion. It also sponsors several publications which deal with various aspects of mythopoeic literature. Further information about the Society can be had by writing to: THE MYTHOPOEIC SOCIETY,

MYTHCON II

Guest of Honor: Mary McDermott Shideler

America's foremost leading authority on the works of Charles Williams will be the Guest of Honor: Mary McDermott Shideler. She has written two books on Williams, besides being the author of several other works. We are honored to have both such a distinguished and genuinely warm person as our Guest of Honor.

Art Show

There will be an Art Show and Exhibit again this year. Some works will be for display only, while others will be for sale on a bid system. Much of the art exhibited will be illustrative of themes and scenes from mythopoeic literature. Those interested in entering works of art related to fantasy, in any media, should write for information.

Films

In addition to several shorts, three major films will be shown: "Father Brown, Detective," starring Alec Guinness, (based on the short stories of G.K. Chesterton); "The First Men in the Moon" (based on H.G. Well's book, to be followed by a panel comparing it to Lewis' *Out of the Silent Planet*); and "5 Million Years to Earth" (a most strange film, to be also followed by a panel to discuss its likes and unlikes to themes in the novels of Charles Williams).

Panels & Papers

Besides panels on the films, there will be others on various questions and themes. Several papers will be presented, with a discussion period following each one. Those who wish to present a paper, either in person or in absentia, should write soon for details. Papers may be on the three authors, but are by no means limited to them.

Masquerade + Music & Dance

The Masquerade, always a colorful event, will be enhanced with a presentation of medieval courtly dancing during the intermission. Following the Masquerade there will be a special musical program of songs from Middle-earth. Prizes will be given for the best costumes. Come as one of your favorite mythopoeic or fantasy character.

Masque

The Society's Performing Arts Workshop will present a very unusual production of Charles Williams' *The Greater Trumps* in the form of a masque. The masque will involve drama, dance, and music. This production will involve the combined creative efforts of many people; a convention highlight.

Pageantry

There will be pageantry throughout the convention. The opening session will begin with a procession of the branches with banners and costumes. There will be tournaments both humorous and serious: the Pun Tourney and the Lore Master Tourney. The convention will end in a grand massing of the branches in the recessional. Festivity will compliment the convention's serious literary purposes.

Membership

Convention membership is \$3 for Society members (active or associate); \$5 for non-members. There are two plans available for those staying at the Torres, both including room and meals: Plan I (sharing a room - \$33); Plan II (private room - \$40.50). All questions on membership and plans, write to address below; other questions on the con to the Society address above.

Mythcon II



merely wishful thinking but the product of some overriding Fate. Since the central character of the book, as well as its title, concern Hobbits, we puzzled, as did the rest of the characters in the book as to why there was no mention of a Hobbit in any of the prophecies. This omission led us to speculate about Tolkien's metaphysics. He may be suggesting that prophecy does not tell 'how', but 'what!'. It will be complete, but not inclusive.

Gandalf, too, is certain that felicitous accident. We decided that we could believe Gandalf because Tolkien presents him very straight-forwardly. He may be mysterious but he is not deceptive. He has great knowledge and power but he never pretends to knowledge and power he does not possess. Gandalf has the broad view of experience, but he is not clairvoyant.

We ended our meeting by singing "Smaug, the Magic Dragon" a creation of the Tolkien Fellowship at Michigan State University. (Phew! I did it! The whole report without a single pun! I would'n't want to get into any bad hobbits.)

## The La Mirada - Whittier Branch

THE WHITE DEER by James Thurber

Met April 17th, reported by Laura Ruskin

It was "one of those afternoons in April when smoke goes down instead of up." (All quotes from the book unless otherwise noted.) We met beside a reedy lake in Legg Lake Park to enjoy a dramatic reading of Thurber. As we tried to begin, "A great wind came up from the earth...the wind blew (half the assemblage) flat on the (sword) /or 'swarth,'/ so that the Cal Techies, the Grand Wizard, the Lady Protectress, the Holly Woods Wizard Jon of Lakey and two visiting Hobbits huddled together for warmth.

"On and on went the shadows fell." Mightily did the wind blow and mightily did Jon Lakey narrate, Jon Hodge bellow Clode, Davyth of Hulan recite the Royal Recorder, and many others speak.

"There was thunder suddenly from behind the (San Gabriel) Mountains, the sun went out, a flash of lightning made the (Mythlings) tremble and in the darkness all around there glimmered a million (beer cans.)" "They aim these things at me," rumbled Clode, "everything is aimed at me!" "The thunder ceased, the clouds parted and the sun came out again," but the shivering gathering had had enough. At the generous invitation of the Hulan, we did adjourn to Merthyn's Cave.

We went there by the Bye and the Six-oh-Five, asking as we tried to make any sort of haste at all, "Why must good King Clode be plagued by blind buffoons and dusty clowns and all the (woman drivers) in the world?" Yea, "Surrounded by these dodderers and dolts, I blow my horn in waste land." (He didn't really.)

"Lightning flashed and thunder rolled and the rain came down in torrents," and in Duarte, but we went on reading, "caught somewhere between the day before yesterday and the day after tomorrow." And lo! What had been, was not, and what had been forth, was back. For the Moaning Grove of Artanis was revealed by the Lady Protectress as that of Sinatra (wise is the Lady Galadriell), and likewise the Tarcomed, the Nacilbuper, and Nagrom Yaf. And we did read of the dew which was pearly early, and the turn to the right and the little white light, and the music which went ever down and down and round and round, and of "Grailo, Even Better Than the True Grail," and said mayhap unto ourselves, "surely this is 'The greatest wonder of the age, meaningless but marvelous.'"

Great was the reading, small the discussion (in fact, nil), late the hour as we took our leave and "began the long ride home across the pale and perilous plain..."

## The San Bernardino - Riverside Counties Branch

It had been a rainy day, but the heavens ceased long enough for a goodly group of us to congregate at Mike Mielnik's pad. Our moderator was unable to be there until late in the meeting so we discussed the subject as best we could, sometimes jumping from topic to topic and back again.

One question that was asked was, "Why the title War in Heaven?" No one seemed to have an answer. We went on to define the characters: Prestor John, also described as Gandalfian, was a legendary Medieval Christian priest and king who was supposed to spread Christianity to all of the areas which the apostles could not reach. Manasseh derives his name from Manasseh, the worst king of Israel, who sawed Isaiah in half. Sir Giles Tumulty's last name implies a violent agitation of mind or feelings.

The archdeacon seemed to be more of a Taoist in his approach to life.

The ointment used by Stephen Persimmons was suggested to be aconited, an ointment from bulb plants which chews the nerve endings and causes hallucinations.

Then we got into a discussion on evil. Williams' view of evil in this book is destruction and negation. We compared this with George Mac-

donald's view in which evil is a negation of God, although everyone is given an eternity in which to be saved.

Last of all, it was pointed out that in the last scene the universality of the Mass was shown, by having people from many ages and places participating.

## The West Los Angeles Branch

Deryni Rising by Katherine Kurtz  
Met April 25th.

Our New secretary, Sharon Wells, was elected by unanimous acclaim. Other than that business was passed over quickly and we went straight into Deryni Rising.

The discussion went around in circles so much that I can't put it into any kind of order, so I'll divide the points in half. First, criticisms of the book, then the praises.

Deryni Rising was felt (by many, not all, surprisingly) to be too short and not very deep. The writing at times was pretty rocky. The story had no Welsh feeling at all; it read more like a water-color picture of 16th Century Italy or England. The women characters were badly developed and two-dimensional. Charissa appeared to be super shallow; she was built up in the beginning, but when she appeared in person, the tension line faltered. She showed a lot of potential for being developed into a good character, but was killed off before any of it was realized.

Structurally, the story read like a Star Trek plot: it begins with a seemingly sinister and unconquerable force, moves along rather unevenly without much of a buildup, then ends suddenly with a comic-book duel that completely squelches the tension line. The real falling down point of the book was the duel.

(So much for the fun part. Now I'd better throw in the praises or I might get lynched.)

The religion was handled well-- an unusual element in a fantasy in the first place-- and particularly the religious fanatics. The fact that the action took place in 24 hours is also unusual, and was interesting here.

Jehana only seemed two-dimensional because she presented just this view to people. But in the end, some well-meaning person felt, despite the melodrama, Jehana revealed that she was motivated by several strong beliefs and emotions.

The Deryni and their magic were a source of interest to the reader. It was ironic that they had once ruled the eleven kingdoms, and by doing them a good turn by giving them back self rule and helping them in other ways, they contributed toward their later destruction by men.

The magic in Deryni Rising was well done. It was treated as a science and spells had to be recharged with energy. At first the magic appeared to be paltry compared to what it could be, but this seemed to be because it had been forgotten or suppressed during the years the Deryni were forced to hide or forget their heritage, and the few that practiced magic never dared exercise their powers fully.

The minor (male) characters were well developed. Brion was so real in the beginning that his death was felt by the reader as well as by the characters. Several scenes were pointed out for their excellence: the opening scenes, the search of the crypt, the Brother James conversation, Morgan's hand healing of Derry, the magic ritual.

An intriguing character was this mysterious stranger who isn't Camber but is there helping 'supernaturally,' Kelson and Morgan were very real, and interesting, main characters.

## The Santa Rosa Branch

THE LION, THE WITCH AND THE WARDROBE By C.S. Lewis  
Met March 13-reported by Kristin Johnson

The March meeting was busy, exciting, and thoroughly enjoyed. However, we did manage to discuss Lewis' The Lion, the Witch and the Wardrobe for half an hour. Beset by the problem of branch name and emblem, we all found ourselves gathered around a map of Middle-earth spread on the floor, busily rejecting each others' suggestions. Eventually a semblance of order was called for and we began our discussion.

Like the book itself, the discussion was brief but interesting. The book's most salient point is its Christian allegory; God, Christ, Satan, and the Disciples all have their counterparts, as do the Passion, the Crucifixion, and the Resurrection. But there are other, and more subtle, aspects of the story of Christ apparent in this book: the rhymes about the Witch's downfall are like the Old Testament prophecies about the Messiah; Mrs. Beaver sees the children for the first time and her words are similar to the Nunc Dimittis; Aslan breathing on the stone figures is like Christ healing the sick.

There are also similarities between The Lion, the Witch and the Wardrobe and The Lord of the Rings. For example, Sauron and the White Witch wield magic powers to enslave their worlds; Edmund and Gollum are mortals perverted by them. Edmund destroys the Witch's instrument of power, her wand, as Gollum destroys Sauron's ring. However, the similarities are few and not complete parallels.

We talked about Edmund's character for some time. As we were all perfect children, we didn't understand his behavior. His personality was just right to be played upon by the Witch, and his betrayal was a combination of his own disposition and Jadis' wiles.

Lewis didn't impress some of us with his skill as a writer, and some felt that he underwrote several important scenes, such as the breaking of the Table and the Witch's death.

We noticed that Lewis, like Tolkien, uses elements of different mythologies in his works, although Lewis confine himself mainly to Christianity. A wolf named Fenris Ulf is the head of the Witch's Secret Police, and in Norse mythology the wolf Fenris was one of the three monstrous offspring of Loki and his giant bride. There is a children's book, *The White Stag*, whose stag, like Lewis', has a magical significance. In both books the Stag leads to a particular place, the Huns to their home and the children back to their own world. There's also a white stag in *The Hobbit*, and this realization set us off about talking animals in Narnia and Middle-earth; in the latter, speech is limited to wargs, eagles, thrushes, ravens, and the giant spiders.

One intriguing question remained: did animals turned to stone by the Witch regain their form even if Aslan didn't breathe on them? Fearful that yet another metaphysical argument would erupt, we decided to adjourn.

#### KITE FLY

Cries of "More string!" and "Tie it here!" didn't refer to Macrame on Sunday, April 25 in gusty Lacey Park. The Mythlings were holding their annual Kite Fly. The record established in previous years remained intact, despite unfounded reports that somebody actually got one up. Such slanders can only have been invented by clods so unimaginative as to assume that the purpose of having a Kite Fly is to (Ugh!) fly kites. Those intimate with the truth will not be taken in by such rumors. A carefree time was had by all.

## Special Interest Groups

THE MYTHOPOEIC LINGUISTIC FELLOWSHIP (all 6 of us) (where were you?) spent the greater amount of our moot on matters editorial, primarily the naming of columns (beth-luis-nion, Hlab-Eribol-ef-Cordi, mayhap Linnin Parandan Iaur) and the raising of coin of the realm (contributions welcome). We considered--and rejected--the preparation of a script of *Aragorn Superstar* for presentation at Mythcon and voted to devote our next meeting to the problem of Elvish plurals.

#### INKLINGS II

The writers' group, by a 2/3 majority, chose for its ficzine the name *Mythril*. Most *Mythril* staff members were chosen. Material for *Mythril* may be submitted by mail as well as in person, but will probably be read before the group in order to be considered for publication. The copy deadline will be August 7, the last Inklings meeting date before Mythcon. Revisions of work submitted on or before that date will be accepted until August 14.

Our regulars: Gracia-Ray Ellwood, Dave Hulan, Galen Peoples, Christine Smith, Laura Ruskin, and Paula Marmor read, as did new contributors Ginger Hedges, David Sewell, Bruce McMenomy and Bonnie Bergstrom. It was voted that who bringeth no pot luck next month shall cleaneth the kitcheneth.

## MYTHRIL

The Inklings II Writer's Workshop is going to publish its own fanzine, which will be primarily made up of material that has been read in the meetings. The title, after much trivial discussion, has been chosen: *Mythril*. It will feature short stories, longer stories, poetry, and who knows what else! The first issue will be 16 pages, printed offset somewhat like *Mythlore*, and expects to be out for MYTHCON. Single issues are 75¢ and subscriptions will be four issues for \$2.25. You can order yours now by writing to *Mythril*, c/o Laura Ruskin, [redacted]

## Parma Eldalamberon

Not to be overlooked, The Mythopoeic Linguistic Fellowship is also planning to publish a periodical: *Parma Eldalamberon* (The Book of the Elven Tongues). It, like the groups, is interested in "all things linguistic and philological." The first issue will be 10 pages printed offset, and will contain a much worked out system on how to write English words in the Elvish script (a standardized system which should make reading your friend's Elvish actually possible!). It also should have much information on the Elvish language plus a major article on Old Solar. Single copies are 50¢ and you can order yours from Paula Marmor, [redacted]

#### THE PERFORMING ARTS WORKSHOP

Talent is not always a visible thing, especially among people who are modest about themselves. Many people with creative talents and artistic abilities have come forth and have contributed to the PFA. As a result the group has been able to draw upon many areas of talent in its plans for MYTHCON. The Masque will involve drama, music, and dance. The Masque is well into production, with casting for the dramatic segments nearly done; the dance segments already choreographed; and the musical parts begun to be composed.

The PFA invites anyone interested, especially if they play an instrument, or are interested in dance, to come to the meetings, and see how their creative contribution might also be used.

# Mythcon II

The special MYTHCON II poster page in this issue has been designed especially to publicise the event. Extra copies will be available to people who will post them in conspicuous places like colleges and libraries. Extra copies have been printed up. You can help by requesting extra copies and posting them. Thanks to Bonnie and Tim for the art work. Write for the extra copies right away, especially if you are at a college that has not yet ended its term.

## PROCESSIONS

The opening session will be a very colorful event, full of pageantry. Each branch is asked to have its banner present. If your branch hasn't made a banner yet, please try to have one made and present. Each branch will troop past the BOD and the Guest of Honor, in order of date of branch formation. All members of the branch present will parade behind their banner to the strains of processional music.

Those in the procession are suggested to have special costumes. These costumes would not be of any particular character from mythopoeic literature necessarily, but rather of comfortable courtly or medieval dress. This dress would also be appropriate for viewing the Masque and for the closing recessional. Such attire is not required, but will help to make the festivity of the occasion that much more pleasurable.

Some branches plan to co-ordinate their attire along some agreed upon theme.

## The ASLAN

This year The Mythopoeic Society will begin awards for the Best Fantasy Work of the Year. The Award is called "The Aslan." It is a statue of a majestic lion. This year we will give the award for the best fantasy work of 1970. Here are the requirements: it must have been first printed in America the year previous to the award. Any Society member may nominate a work. The five books that get the most nominations this way will be the contenders. The five contenders will then be submitted to a five person panel (not the BOD) who will read all five works and vote for the winner of the award. The award will be announced at MYTHCON. The five person panel will be chosen on the basis of people who do a lot of reading, and will give careful consideration to the nominations. The panel can only work with the nominations that are received from you the members, so write in your nominations right now. The deadline for receipt of nominations is July 15th!

The plans for the Lore Tourney have been changed somewhat. Instead of having a champion from each branch, the tourney will be open to anyone wishing to enter. There will be a preliminary runoff test to reduce to final entrants to a reasonable number.

The Lore Tourney Quiz will be based on the works mentioned in the Regular Reading List (printed in last month's *Mythprint*). It will be different from Tolkien quizzes given at Society picnics, in that the question will be less of a trivial nature, and more of a comprehensive nature. For example, we won't ask what Lobelia's maiden name was. Therefore, to enter all you need is a good mind, a good memory, and a familiarity with most of the works on the RRL.

Not very many people have sent in their convention memberships or room reservations yet to Marj Hoyt. You are urged to do so as soon as possible, to get the matter out of the way for your self, and to save Marj from going crazy at the deadline. The deadline is August 25th for room and meal reservations, but don't wait till the last minute. Also try to save up some spending money (you'll be sorry later if you don't) for the con. There will be the art show, auction, and a variety of books and magazines for sale there.

## New Dues System

The new dues system is outlined in the Bylaws - that the Treasurer of the Society shall receive and deposit the funds of the Society. Branch Treasurers, if you haven't heard, have a new name now - that of Branch Registrar. Branch Registrars have the duty of monitoring the eligibility of people to vote in the branch, to keep a current roster of members and recent guests, and notify the Keeper of the Mailing List of any changes of address for the branch. O yes, one more thing, the Registrar shall keep a record of who voted on Society issues if they come up at a meeting.

Your branch Registrar only collects dues as a convenience to you. The Society would prefer if you paid your dues directly to Lois Newman, Society Treasurer. The dues collected at meetings are sent to Lois anyway. Dues are \$6.00 for a 12 month period, and may be paid in any amount, in increments of 50¢. Lois records all who pay, whether received from the Registrars or directly from the members, and she sends every two months a list of those she has record of paying to the branch Registrars, to help them determine those eligible to vote on branch business.

If you are only able to pay 50¢ a month, it probably is more convenient for you to pay to the Registrar, but if you can pay in increments larger than 50¢, then mail your dues directly to Lois, in care of the Society address, and save one extra step.

# Book News

Books are always coming out that are related to the interests of the Society's members. We would like to have a section in Mythprint that would relay the information about the appearance of new works. If you know of any new books, or for that matter magazine articles, that would interest other readers of Mythprint, be sure to write in with the information.

A Guide to Middle-earth: A Concordance and Dictionary to the published works of J. R. R. Tolkien, by Robert Foster. Color jacket by Tim Kirk. Cloth: \$5.95; paper \$3.75. The Mirage Press, 5111 Liberty Heights Ave. Baltimore, Maryland. 21207. This is now out. Several members have copies. Very comprehensive.

God in the Dock: Essays on Theology and Ethics, by C.S. Lewis, edited by Walter Hooper. Contains 48 essays by Lewis, dug out of English periodicals, some never in print before. Cloth: \$6.95 Wm. B. Eerdmans Co. Grand Rapids, Michigan.

A must for Lewis completists. Walter Hooper has done a great service in bringing these essays to our accessibility. The fifth essay, "Myth Became Fact," is particularly interesting on what is myth.

The Ordinary and the Fabulous; An Introduction to Myths, Legends, and Fairy Tales for Teachers and Storytellers, by Elizabeth Cook. Paper: \$1.95, Cambridge University Press.

A very excellent survey of the genre. She mentions Tolkien and Lewis frequently.

## MYTHCELLANEOUS:

Radagast was a chief deity of 9-10th Century Russia. King Shahrman of Persia (1001 Nights, Burton, 1885, Vol. III, pp. 213-230+) imprisoned his son Prince Kamar al-Zaman in a tower for refusing to take a wife and for questioning his authority: "As for thee, thou art great in age and small of wit; - Indeed thou dost and art not fit to govern a flock of sheep!" Thanks to Laura Ruskin

The list of names and addresses of all the branch officers that was announced to be printed in this issue, will have to be delayed to next month, since not all the addresses have been received, and we didn't want to print an incomplete list.

Would you like to advertise in the MYTHCON Program Book? Would your branch? Individuals and groups may place "booster" ads in the Program Book. Here's a chance to say hello in print. Your add should be "camera ready." Rates are \$10 for a full page; \$6 for a half page; \$3.50 for a quarter page; and \$1 for four lines or less. Deadline for material in the Program Book is July 15th.

## MYTHPRINT

Back issues of Mythprint, at least those that are available, can be purchased now. This is to meet requests we have had. One sheet issues of Mythprint are 15¢ each, and two or three sheet issues are 25¢ each.

Visitors and guests to branches will receive two sample copies of Mythprint, if the Registrars will send their correct name and address to Lois. After the two sample copies, it will be necessary for the person to become a member to receive further issues.

## THE MYTHOPOEIC SOCIETY

Address Correction Requested



# MYTHLORE

The seventh issue of Mythlore is finished and should be in the mail by the time you read this. The delay in finishing the issue can be attributed to the necessary time devoted to the Bylaws, and Incorporation. The issue has many good articles and items of art work, including covers by Bonnie Bergstrom and Paula Marmor, and a special fold-out map of Narnia by Tim Kirk.

Mythlore is not part of Society dues, but is available separately on a subscription basis. Mythlore could include more material in each issue if more members of the Society would subscribe. Mythlore needs your support. It is geared right to the interests of the Society. Single issues are \$1, but a subscription of four issues is \$3.00. Issues 1, 2, & 3 are out of print. Back issues 4, 5, & 6 are \$1 each. # 8 should be out by MYTHCON.



# MYTHPRINT



is the Monthly Bulletin of

## THE MYTHOPOEIC SOCIETY

The Society is incorporated as a literary and educational nonprofit organization, devoted to the study, discussion, and enjoyment of myth, fantasy, imaginative literature, and especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. The Society is based on the idea that these authors provide both an excellent introduction to, and fundamental understanding of this entire genre of literature. The Society engages in activities which seek to engender interest and study by individuals and groups which lead to a greater understanding and integration of all aspects of the human experience, as well as greater individual and social insight and creativity.

**MYTHPRINT** is mailed to active and associate members of the Society. Active members are branch members, and have full participational rights. Dues are \$6 for a 12 month period, payable in increments of 50¢ to either branch Registrars or to the Society Treasurer. Associate members receive 12 issues of Mythprint for \$2, payable to the Treasurer, Lois Newman, Box [redacted]

Editor: Glen GoodKnight; Meeting Information Compiler: Bonnie Bergstrom; Mailing List Keeper: Lois Newman; Other invaluable help furnished by Fred Brenion, Mike Urban, Harrison Rose, and Gracia-Fay Ellwood. The deadline for receipt of information for inclusion in Mythprint is the 10th day of the preceeding month. E.g. November 10th is the deadline for the December issue.

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