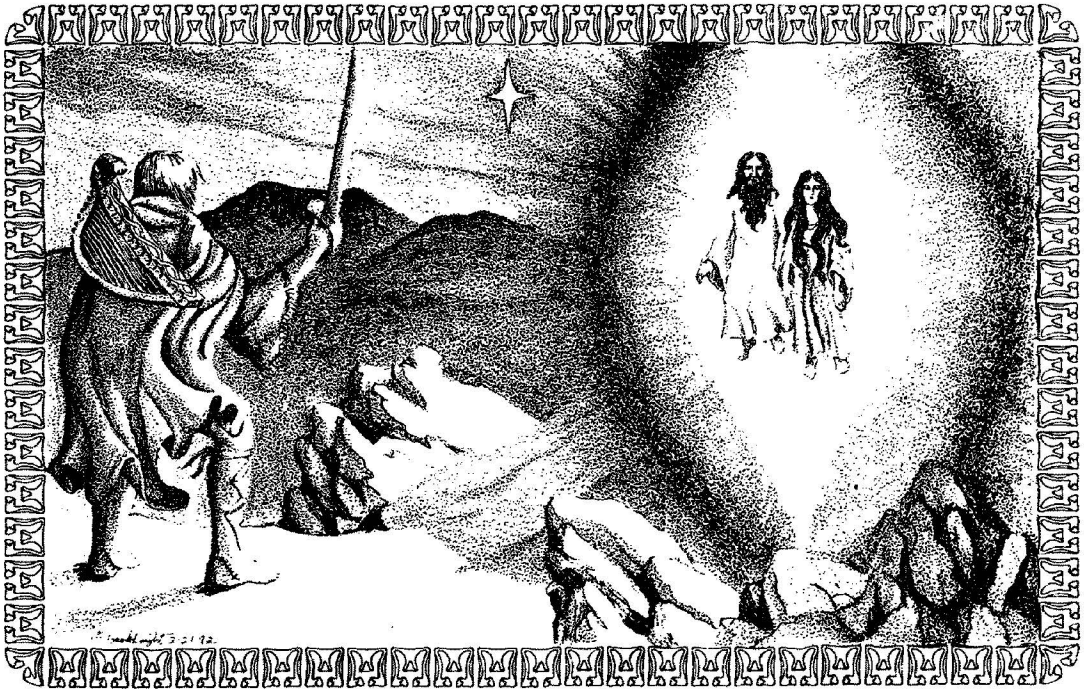


MYTHPRINT

The Monthly Bulletin of The Mythopoeic Society

Vol. 5 March 1972 No. 3



The Calling of Maliezin

by Charles Williams

When the Mythopoeic Society was formed the vast majority of people who became members had never heard of Charles Williams. Indeed most of the people who come in contact with the Society now have never heard of him before. We have made an effort to acquaint people with the novels of Williams, especially in the special **I**

issue of *Mythlore* (#6, available for \$1 from the Society) that featured several articles and pieces of artwork dealing with his novels.

Peoples reaction to Williams is certainly varied. Some find him unique, others fulfilling, others distasteful, others just over their heads.

In my opinion those who are only familiar



MYTHPRINT



is the Monthly Bulletin of

THE MYTHOPOEIC SOCIETY

The Society is incorporated as an educational and literary 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 insights 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 branch registrars or Society Treasurer. Associate members receive 12 issues of Mythprint for \$2, payable to the Treasurer, Lois Newman, [REDACTED]

Persons may receive two free sample copies of Mythprint. After the two sample copies, the receiver must become either an active or associate member to continue receiving Mythprint.

Editor: Glen GoodKnight
Information Compiler and Power Behind The Throne: Bonnie GoodKnight
Mailing List Keeper: Lois Newman
Branch Reports Editor: Tatiana Szcftel
Other Invaluable Help: Fred Brenion, Mike Urban, Gracia Fay Ellwood, Ian Slater
Deadline for information is the 10th of each month for the following month's issue.

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with Williams' novels do not know his best work, his Arthurian poetry.

He was working on a cycle of poems, which was nearly finished at the time of his death. This cycle is contained in two books: Taliessin Through Logres and The Region of the Summer Stars. The second volume does not continue where the other left off, but rather deals with events and themes that intersperse and supplement the poems of the first. C. S. Lewis wrote an invaluable commentary on Williams' poetry, and places the poems of the two volumes in a list of chronological order. In that order, Lewis lists the poem "The Calling of Taliessin" from The Region of the Summer Stars, first. The focus of the Arthurian poetry is Taliessin, the court poet to King Arthur. It is basically through his eyes and experience that we see the birth and fall of Logres and the achievement of the Grail.

In "The Calling of Taliessin" we see the strange birth of Taliessin, his druidical origins and his youth spent with the tribesmen of Wales. In his land he hears dim rumours of the Empire, and its capital in far off Byzantium. Thirsting for knowledge and order, Taliessin determines to leave and seek the 'sea and the City.' On his journey past the wasteland of the yet unborn kingdom of Logres, Taliessin encounters the appearance of Merlin and Brisen. Merlin is to go to Logres to assist in its becoming; Brisen to go to Carbonek to prepare the mother-to-be of Galahad, Helayne. The heart of the poem involves the rite that the twins perform to bring Logres within the sphere of Venus, readying it for the good to come.

Here is a difficult poem, though not nearly as difficult when the discussion of a group is opened to it. I would hope that those who have previously discussed three or more of Williams' novels will be interested to try this much shorter piece by him as a month's discussion. There is much richness of details and depth in this poetry. His Arthurian poetry (taken as the full cycle) is in my opinion his highest achievement and finest expression.
— Glen GoodKnight

Deadline

The deadline for inclusion of meeting information, branch reports, letters, ads, book reviews, or other submitted material is THE TENTH OF THE MONTH, PREVIOUS OF THE MONTH INTENDED. Example: The deadline for the May issue is April 10th, the deadline for the April issue is March 10th.

Financial Statement 1971

MYTHOPOEIC SOCIETY, INC.

Society Income and Expenses For The Year Ending
December 31, 1971

INCOME

Active Memberships	\$1140.50
Associate Memberships	178.00
Donations	57.57
Auction at Mythcon II	310.99
Back issues of MYTHPRINT	24.90
Fund raising dinners	81.50
Halloween party	33.00
Mythcon I PROCEEDINGS	285.00
Maps of Middle Earth	54.00
Art show at Mythcon II	233.85
Mythcon II ^b	629.00
Postage donations	1.87
Advance payments on Mythcon II PROCEEDINGS	22.50
TOTAL INCOME	\$3052.68

EXPENSES

Auction - 60% to donors	\$123.95
Art show - 85% to artists	158.66
Bank charges	6.04
Bulk mailing permit	30.00
Film rentals	37.80
General business expenses	30.40
Incorporation ^a	131.56
Maps of Middle Earth (For resale)	100.72
Mythcon I PROCEEDINGS	262.30
Mythcon II expenses ^b	455.49
MYTHPRINT	772.04
Postage	\$229.00
Printing	403.01
Supplies	140.03
Address labels	\$47.50
General supplies	72.93
Running labels	19.60
Post Office box rental	35.00
Society general expenses	444.79
Postage	\$234.19
Printing	57.97
Supplies	152.63
Telephone	143.65
Worldcon huckster table reservation	15.00
Miscellaneous	8.10
TOTAL EXPENSES	\$2755.50

^{a, b}

These letters refer to detailed schedules which may be seen at the Office of the Treasurer.

Check Your Label

INFORMATION CONCERNING MEMBERSHIP EXPIRATION DATE

Recently many Society members have stated they were not aware when their membership expired. For some time the date, in abbreviated form, has

appeared after the name on the address label; i.e., 012 means January, 1972. Beginning next month we hope to have the month and year in non-abbreviated form appear after your name. Therefore if the date after your name reads Mar 1972 and you are an Active member this means your dues have been paid through the month of February and your dues for the month of March should be paid during the month of March. You may, of course, pay for more than a month at a time. If you are an Associate member and your membership expires at the end of February you should renew your membership for a year (\$2.00) during the month of March.

If you do not renew your membership during the month it is due you will receive an overdue notice by the 15th of the next month. To avoid this, your cooperation is asked in paying your dues on time. Members who pay dues for a year at a time will receive a Society membership card. If you have any questions about your dues, please contact the Society Treasurer.

MYTHCON III

PROGRESS REPORT

Members of Mythcon III since last month.

43. James D. Hall	49. Helen Bautista
44. Robert Prokop	50. Dale Ziegler
45. Joyce O'dell	51. Mary Lewis
46. Hal Goldblatt	52. Madeline Lewis
47. Marion Peglar	53. Sheila Lewis
48. Michael Urban	54. Jan Snyder

Mythcon will share the same Hotel with Westercon XXV. Each convention will have its own schedule, however membership in one will admit you to both conventions. In other words, if you are a member of Mythcon you will not have to pay for membership in Westercon as well, but as a member of Mythcon you may attend and participate in Westercon's program.

Membership is \$4. Make checks payable to Mythcon III. Write to the Society address.

MYTHCON III AUCTION NEWS

As at last year's Mythcon, there will again be two auction sessions at Mythcon III. We will have various books, fanzines, magazines and art work for auction. Any donations of material of any kind members wish to make to the auction will be greatly appreciated - all donations are tax-deductable and a receipt will be given donors if they wish.

A catalog of items will be available when you receive your membership badge at Mythcon. Again, we will have outstanding art work from Mythprint, Mythlore and Mythril by Tim Kirk,

(continued on page 16)



The MIRROR of Galadriel

by Gracia Fay Ellwood

Discovering and interpreting symbols is one of the most satisfying tasks in the study of fantasy or any kind of literature. A natural symbol or image is an object, person, action or scene that represents a greater reality. According to Mary McDermott Shideler on Charles Williams, it "exists in its own right; it points to something greater than itself; and it represents in itself that greatness to which it refers." In contrast to the creation of allegory, where the writer begins with the concept and finds a figure to represent it, the symbol seems itself to take the initiative, forcing the artist to take notice of itself and its larger meanings.

Allegory is usually more precise because of its carefully controlled one-to-one relationship between figure and referent. The traditional example is Bunyan's Pilgrim's journey, with its Slough of Despond, Castle of the Giant Despair, Land of Beulah and the rest. Frodo's journey, on the other hand, has no single definite interpretation. Among other things it calls to mind movement from ignorance to knowledge, especially the exploration of invisible worlds; it suggests the purposeful life, life profoundly worth living; there are echoes of the death and victory of Christ; pictures of the religious experience of self-sacrifice and rebirth.

Fantasy shares with romantic poetry and religion the use of a particularly arresting class of images, the basic stuff of myth, that we might call numinous images. They tend to cluster around one or another of the ancient "four elements"--fire, earth, air and water, and they deal with the elementary themes of generation, death and rebirth. A remarkable example in which all four appear is the poem "Shell" by the contemporary English fantasy writer Norman Power:

A shell on the sea-shore,
Deserted, brittle and dead,
Within whose concave whorl
The wind whispered and said
"Fear not...you are not dead;
Majestical, star-led,

The Sea will come...the Sea!"
So is my soul in me.

Ordinarily the shell, as a receptacle, would be a water-image; but in this case it represents the earthing, the finite creature separated from his source of life. The Sea is the generatrix; the air image, wind, is prophetic knowledge, and the fire image, the star, is the distant, ultimate ordering intelligence. (Of course a great deal more could be said about the poet's choice of these particular images.)

Each of the four elements is ambiguous, having both a destructive and a creative side. Because they are sexually differentiated, fire and air images usually being masculine, and the other two feminine, it is easy to "freudianize" them, e. g. call Shelob's Lair an allegory for the womb. This is inadequate. Rather, Shelob's Lair and any given womb are symbols of a vast feminine Something, or rather Someone, beyond all concepts, names and symbols.

The numinousness of these four basic kinds of symbols derives from this creativity and destructiveness, and from the mythical faith that ultimately the two sides are united. The fire in Descent Into Hell is "a terrible good." The violent storm (air) that threatens to destroy the world in The Greater Trumps becomes the means by which most of the principle characters gain self-knowledge and love. The rising sea that floods Narnia and destroys it prepares the way for the new Narnia. The battle with the Balrog under Moria, on the Endless Stair and the mountaintop (earth) that brings an end to Gandalf makes possible his return, far more powerful than before.

Of course there are exceptions to the general basic patterns, and it is good to be careful in interpreting any particular symbol. A tree, for example, usually a generative feminine earth image, in Leaf by Niggle represents rather secondary worlds. The moon is often referred to in LotR, but is apparently no image of any sort, especially not a maternal water image as in so many myths.

Of course non-numinous symbols appear in fantasy, images with no particular reference to generation, death and rebirth. Orual's veil is one example, with its multi-level meanings regarding self-knowledge, communication and love; another is the silver chair, dealing with the ironies of simultaneous rule and enslavement.



LETTERS

Walter Hooper, Oxford, England

Thanks very much indeed for your letter of the 14th January and the journals of the Mythopoeic Society, all of which I read with great interest.

I gave Professor Tolkien the letter, birthday card, and the journals you intended for him. As he is specially busy just now, he asked me to say how grateful he is at having been so handsomely remembered on his 80th birthday. He was very touched by all the personal warmth that went into the birthday card. The Tree is beautiful and so obviously the Tree. (The Society Birthday card included a painting of Niggle finding the Real Tree.)



Mary Stewart, Edinburgh, Scotland

Dear Mr. GoodKnight,

Your magnificent Aslan came here quite safely yesterday, and is now in a place of honour in my study.

The statue is beautiful, and by itself would be a great source of pleasure to me, but how much more so when it represents the honour done me by The Mythopoeic Society. I do appreciate this, and thank you all.

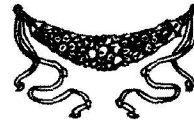


Christine Smith, Oxford, England

(Christine, one of our Society members, has been in Austria, attending school there. She recently visited Oxford and did research into the Inklings and their old haunt, The Eagle and Child.) ... The atmosphere is like a firelit room, very cozy and friendly in a quiet way, what with all the wood and dull red. I like it very much... can't feel

an Inklings atmosphere though--but that doesn't mean anything.

... Anyway, for my conversation with Mrs. Vaughn the owner, Mrs. Blagroves daughter. (Mrs. Blagrove was landlady of the Eagle & Child--Ed) Her husband went and got (and dusted off for perhaps the first time in 15 years) the old wooden shield they used to have on the wall; the original babe and bird (eagle and child--bustard and bastard)--bird carrying kid in a basket. Anyway she was really nice ... she wanted to go on about some of the business tycoons that'd been there. So I had to come back to the INKLINGS several times. She'd say "Oh yes. They used to shut themselves into the old back room, you know. Wouldn't come out till they were done." ... "Oh yes, we used to have basket chairs in there, and in the summer--they met every Monday, you know--they'd drag them out back and sit in the yard." ... "These professors came because they could be normal--they'd take their shoes off ... " "Yes, they used to help me with my homework!" ... "Old Tolkien, wasn't he honored lately?" "Yes, Tolkien was a quiet one but a real gentleman." She talked most about Lewis. She said he had the most wonderful laugh, and was a great joker. He looked a little like her father and they used to joke around a lot together. Once the father apparently told them he was out of money and "CS"--as she called him--sent a little pension, saying "What would we do without you?"; .. and CS was the most generous guy--"He had a large car, but sometimes he'd walk, or come on his bicycle. My mother asked once, 'CS, why don't you use your car?' and he said 'Well my gardener needed it today.'" She also said students weren't allowed in pubs in those days. so when they heard the proctors were about they'd herd the students into the cellar, "and one could hear the laughter and the clinking". Also CS' brother was "a bit of a lad. Always found my mother and she'd call CS to come fetch him..." She also said he wrote an article about the Inklings meetings which which was in The New Yorker "some years back". (can anyone track this down?--Ed)



There were other letters which we will print next month. Your letters of comment on branch reports, editorials, or other things mentioned in Mythprint are invited. If possible could you type your letters for the format, so that it will not require retyping again to be used.

5 Columns 4 inches wide are the size needed.

La BRANCH DISCUSSION

The Ann Arbor Branch

TOPIC - *Till We Have Faces; A Myth Retold*, By C. S. LEWIS.
MET - 17 JANUARY; REPORTED BY
LARRY & MARTHA KRIEG.

CAPSULE SUMMARY OF THE BOOK

C. S. Lewis retells the myth of Cupid and Psyche (with considerable alteration) from Apuleius' *Metamorphoses*. The book is narrated by Orual, the ugly princess, as a complaint against the gods for bringing misery to her and her beautiful sister Istra (Psyche). These sisters and Reival, an emptyheaded beauty, have been brought up on the philosophy of the Greek slave whom they call 'The Fox', and who is opposed to the state religion of Ungit, an earthy, bloodthirsty equivalent of Venus. Orual is greatly attached to Psyche, but is separated from her when Psyche is sacrificed on the mountain to the 'Shadow-brute', Ungit's son. This is Cupid, who falls in love with Psyche and saves her; but Orual, because of a combination of love and jealousy, persuades Psyche to disobey the god, thus bringing about her ruin. For many years (as the veiled Queen of Glome), Orual tries to forget her 'sorrow' for Psyche, but eventually is brought to the realization that her own greed is responsible for their misery. In the end, through the love and mercy of Psyche and the gods, Orual is given the beauty of soul and body which she could not attain by herself.

DISCUSSION

Moderator Don Smith quoted from C. S. Lewis's article, 'On Moving with the Times' (in *God in the Dock*) - describing Lewis's conception of religions as either thick or clear. The thick religions are the earthy ones which involve mysteries, orgies, and such; the clear ones are philosophical and moralistic. This explains very nicely the difference between the religion of Ungit and the teachings of the Fox; indeed, the priest of Ungit uses these very words (p.50) in describing the difference: 'Holy wisdom is not clear and thin like water, but thick and dark like blood.'

In discussing the two opposing systems, we found the Ungit worship to be essentially a consuming fertility religion, demanding the blood of doves, bulls (even

in time of famine) and occasionally humans. It is characterized by darkness: secret ritual, a dark, smoky temple, and the teaching of mysteries. The egg-shaped temple, inhabited by a shapeless rock goddess and shapely temple prostitutes (painted to the point of losing their humanity), is the womb-like symbol of the mysterious power of the gods to give life and death simultaneously.

Characterizing the Fox's teaching led to a debate on the nature of pantheism, but we agreed that the Fox considers divinity to rest primarily in men; he is essentially a stoic and empiricist, whose watch-words are reason, calmness, and self-discipline. Although he continually admonishes his pupils against believing the 'lies of the poets', he is quite sentimental about poetry, especially as he grows older.

Lewis's contention, in 'On Moving with the Times', is that Christianity is the only religion which contains ideal proportions of both the clear and the thick. But this story is obviously set 'B.C.', so how does Lewis (always a teacher) show what he considers to be the ideal?

The syncretism of Ungit's religion under the young priest Arnom was decided to be an ineffective attempt to combine thick and clear; the faith of Psyche appears to be Lewis's ideal. It blends both passion and reason; perhaps the clear and beautiful passion of the Fox with the reason of Ungit which accepts mysteries as part of the way the gods work - she does not deny that there is more to the world than meets the eye. Her mysteries are those of love, not blood; in her are balanced both dark and light. Clearly, Psyche's faith is 'caught, not taught'; it contains more than she could possibly have gotten from only the Fox and Ungit. Her longing (even as a child) for the distant mountain, which corresponds to the 'numinous' (cf. *Surprised by Joy*), is the beginning of the understanding of the true nature of the Divine. It leads Psyche to Joy and Love, while Orual (who has been exposed to the same teachers) finds primarily hatred in her heart. Orual, after seeing Psyche in her secret valley, tries to solve the problem by applying either the Fox's reason OR Bardia's concepts of mystery, but the true solution lies in a combination of both, which she cannot understand.

Does Psyche have 'blind faith'? Perhaps she does, but more likely she has extra sight because she is humble enough (unlike her sister) to allow the gods to give it to her. Orual does not see Psyche's palace because she was convinced beforehand that no such thing could exist, but Psyche had been dreaming of her

REPORTS



'amber palace' since she was three! When the rain falls and Orual sees Psyche as being wet, Psyche feels only the presence of divinity; rain is an ancient symbol of deity — in this and another highly significant passage (where Orual prostrates herself and prays for a sign) the falling rain seems to be the sign, but Orual never recognizes it.

[Throughout all our discussions, Donald Smith — age 16 months — was enjoying the attention of all 12 of us, especially the attention gotten by sliding down the stairs backwards, tearing up coupons in the center of our circle, and making NOISE! There is a certain appropriateness (which Love and Joy will show you) in having solemn theological discussions disrupted by the merrymaking of a toddler!]

What, exactly, is the relation between Orual and Ungit? (We note the veil as being symbolic of Ungit.) What is the relation between Orual and Psyche (in the light of the god's doom, 'You also shall be Psyche')? Is the Queen Orual or Ungit or Psyche? And what do each of these represent for US? In discussing this we decided that *Till We Have Faces* is indeed a *myth*, NOT an *allegory*; there is no one-to-one correspondence, but rather a mysterious 'flow in and out of each other like the eddies on a river' (p.50).

What made each of the three sisters what she was and not like the others? The fact that they grew up in the same environment but differed so radically squares with C. S. Lewis's idea that the individual's freedom of choice, rather than external factors, is central to human development. Orual's intelligence compensates for her ugliness (and incidentally earns her a measure of extra love from the Fox), but leaves her without the ideal balance, and embittered. Redival has beauty but not intelligence, while Psyche has both — and selfless love. She is the complete human, and so transcends humanity and is worshipped as a goddess.

The period during which Orual is Queen of Glome is complex and rich in symbolism, much of which we had to leave unexplored. Clearly Orual's veil is an attempt to hide the 'Orual' and the 'Psyche' both while the Queen (soulless = Psyche-less) occupies the the mind. These attempts are successful during the day, but not at night, when the Queen is alone in the privacy of her chamber. The moaning of the chains on the well, also heard only at night, are equally Psyche and Orual's soul trying to get out of hiding, and the enclosure built around the well is equivalent to

the Queen's veil. Orual's soul is banished, a lonely wanderer, just as Psyche is — thus fulfilling the god's pronouncement 'You also shall be Psyche'. Again, Orual fails to realize that what the god said was true in a way she had not expected. Both she and Psyche have journeys to make before they can be accepted into grace: Orual's, a journey of repentance and humility; Psyche's, of mercy — they arrive at the same place by different routes. At this point someone mentioned that Lewis is saying 'You can't come to the church in the veil', and we realized it was time to adjourn to partake of our cake!

The La Mirada - Whittier Branch

Met Dec. 10 to discuss Alan Garner's Weirdstone of Brisingamen and Moon of Gomrath. L. Ruskin reptg.

NEWS: Our meet day is now 2nd Friday. 1972 officers: Mod., Tasha Szeftel; Sec., Jon Hodge; Reg, Jim Carleton.

Set in Alderly, modern England, the biology tells of two children and an old mystic hill, the Edge. Garner borrowed from Norse and Celtic myth. Bruce McMenomy showed how the author had scrambled things around from the Norse originals. Grimmir a villain? Nastrond a person? Ragnarok a place? A Morrigan in a motorcar?

Morgan le Fay came from Celtic lore especially Welsh. Tasha, familiar with Welsh legends, discussed the Old Straight Track in Gomrath. Alfred Watkins in a book so named examines the ancient Leys, real counterparts of the Old S.T.

Though Garner shared mythic sources with Tolkien, his characters by and large lack the nobility of those in LoTR—hero or villain. Exceptions: the last fight of Durathror in Weirdstone; the doom-howl in Gomrath. Durathror as first seen might have been Mykingdomforanos out of an Asterix cartoon, only later achieving dignity. Albanac embodied the fate of all the Children of Danu.

Tolkien's Eldar had skill of harp as well as bow, and Elvenhome beyond the world. Atlendor's elves of Synadon had but the bow. To the riparian Stromkarls Garner gave the harp, and far-off home to Albanac's Tuatha. The magics thus divided left each race less than Tolkien's one possessing all.



Monthly



All meetings start at 8pm if time not given

The San Gabriel Valley Branch

③ Lothlorien
SATURDAY MARCH 18TH

TOPIC: The Crock Of Gold by James Stephens

LOCATION: The home of David Townsend, [REDACTED]

The San Fernando Valley Branch

③ Henneth Annûn
SATURDAY MARCH 18TH

TOPIC: Minor Races of Middle Earth

LOCATION: The home of Bill and Terry Welden, [REDACTED]

The Pomona Valley Branch

② The Desolation of Smaug
SATURDAY MARCH 11TH

TOPIC: Red Moon and Black Mountain by Joy Chant

LOCATION: Chrysti Whitakers room at Brown-ing Hall, Scripps College, Claremont, [REDACTED]

The West Los Angeles Branch

④ Chapter of the Western Marches
SATURDAY MARCH 25TH

TOPIC: Many Dimensions by Charles Williams

LOCATION: The home of Harrison Rose, [REDACTED]

The Orange County Branch

④ Bucklebury
SATURDAY MARCH 25TH

TOPIC: The Last Battle by C.S. Lewis

LOCATION: The home of David and Rochelle King. Call Paula Marmor [REDACTED] for address.

The Santa Barbara Branch

② Battle Hill
SATURDAY MARCH 11TH

For information contact Nancy Crowe, San Raphael Hall, UC Santa Barbara, Goleta, Ca. [REDACTED]

The Long Beach Branch

② The Havens of Long Beach
SATURDAY MARCH 11TH

TOPIC: Farmer Giles of Ham by J. R. R. Tolkien

LOCATION: The home of Elizabeth Stumpfhauser, [REDACTED]. For info call Mike Bostic at [REDACTED]

The San Bernardino Branch

③ Lantern Waste
SATURDAY MARCH 18TH

TOPIC: Smith of Wootton Major and Farmer Giles of Ham by J. R. R. Tolkien

LOCATION: The home of Pat Deer, [REDACTED]

The Hollywood - Wilshire Branch

② Myðgarð
SATURDAY, MARCH 11TH

TOPIC: Farmer Giles of Ham by J. R. R. Tolkien

LOCATION: The home of Dale Ziegler, [REDACTED]

② = Second Saturday ③ = Third Saturday ④ = Fourth Saturday (X) = Other Time





Calendar



The La Mirada - Whittier Branch

(X)

Archenland

FRIDAY MARCH 10TH

The San Diego Branch

(2)

Cair Paravel

SATURDAY MARCH 11TH

The Santa Rosa Branch

(3)

The Old Forest

SATURDAY MARCH 18TH

The Lynden - Bellingham Branch

(X)

The Santa Cruz Branch

(2)

Khazad-dûm

SATURDAY MARCH 11TH

The Ann Arbor Branch

(X)

Galadhremmin Ennorath

MONDAY MARCH 20TH

The Bowling Green Branch

(X)

The Midgewater Marshes

WEDNESDAY MARCH 8TH

The Sacramento Branch

(3)

Avalon Time: 7 PM

SATURDAY MARCH 18TH

The Houston Branch

(2)

Gwynedd

SATURDAY MARCH 11TH

The Chicago Branch

(2)

Orthanc

SATURDAY MARCH 11TH

TOPIC: Tolkiens use of Norse Mythology

LOCATION: The home of Marj Malcolm, [REDACTED]

TOPIC: Dracula by Bram Stoker

LOCATION: The home of Donna McGary, [REDACTED]

[REDACTED] (Contact Jeannie

Peacock about Special March 4th meet, [REDACTED])

TOPIC: That Hideous Strength by C. S. Lewis

LOCATION: The home of Valerie Frazier, [REDACTED]

Contact Richard Purtil [REDACTED]

[REDACTED] for information

TOPIC: The Magicians Nephew by C. S. Lewis

LOCATION: Paula Sigmans room, College 5, [REDACTED]

[REDACTED], U. C. S. C., Santa Cruz, Ca. [REDACTED]

TOPIC: Book I (first half) of Fellowship of the Ring by J. R. R. Tolkien

LOCATION: The home of the Kriegs, [REDACTED]

TOPIC: War in Heaven by Charles Williams

LOCATION: Contact Paul Ritz or John Leland for locale. Time: 7:30 PM

Officer did not report

Contact Dwight Raulston [REDACTED] for topic and location.

TOPIC: Puck of Pooks Hill by Rudyard Kipling

LOCATION: Chambers Rm., Mertz Hall, Loyola University, [REDACTED]

SPECIAL INTEREST GROUPS

The Inklings II Writers Workshop

The First Saturday

March 4th
Third Friday March 17th Both 7pm

The Performing Arts Workshop

The Second Sunday

March 12th Time: 7pm

Mythopoeic Linguistic Fellowship

The Third Sunday

March 19th 2pm

The Company of Logres

The Fourth Sunday

March 26th 2pm

The Neo Pre-Raphaelite Guild

4th - Glen and Bonnie GoodKnight, [REDACTED]

17th- Home of Gracia-Fay and Robert Ellwood, [REDACTED]

The home of Dave Hulan, [REDACTED]

The home of Jim Vibber, [REDACTED]

The home of Glen and Bonnie GoodKnight, [REDACTED]. Will read and make comments on "The Broken Sword Reforged" by J.R. Christopher, and also discuss the progress on The Narnian Lexicon.

Next meeting April 9th



Secretary & Registrar's SEMINAR

All branch Secretaries and Registrars are urged to attend a special seminar for them to discuss and share ideas related to their office, their responsibilities, branch problems and opportunities.

Like the Moderator's Seminar last month, this will be an informal session mutually beneficial to all. The results will be written up in a report that will be sent to all secretaries and registrars in the Society.

The time is 2 pm. The date is March 12th, Sunday. The place is the home of Glen GoodKnight, [REDACTED]

March 24, 7PM, will be the time for a special playing of Das Rheingold by Richard Wagner, and subsequent discussion. The other operas of The Ring of the Nibelung will be played in future

months. The home of Jon Hodge, [REDACTED]

Personal Notes

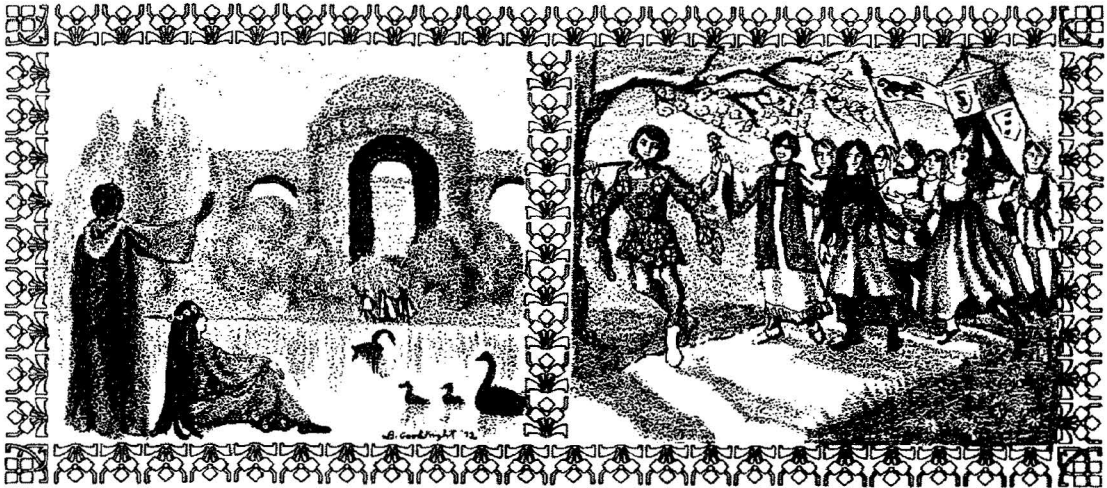
Gracia Fay Ellwood, Society member, has recently had her second book published. It is titled Psychic Visits to the Past and it is of special interest in that it contains references to Tolkien, Williams, and Mary McDermott Shideler. We offer Gracia Fay our congratulations.

REJOICE! A SON IS BORN!

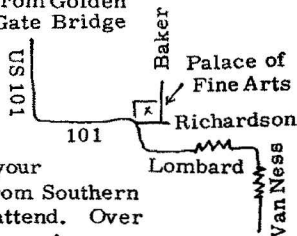
We are happy to announce the birth of Christopher Scott Smith, son of Sylvia and Don Smith, Ann Arbor Branch Treasurer and Moderator (respectively), January 12. --Larry & Martha Krieg

Bernie Zuber and Teny Rule have announced their engagement and plan to be married sometime in late May. We wish them the best.

NORTHERN & SOUTHERN SPRING PICNICS MARCH 18 & APRIL 1



The Northern Picnic will begin at 2pm on Saturday, March 18th. The location is the very beautiful Palace of Fine Arts in San Francisco, which was picked because of the monumental architecture, perfect for the taking of pictures. Bring your cameras. People from Southern Calif. are urged to attend. Over night places to sleep can be arranged in the Bay area by The Santa Cruz members. Call Paula Sigman for information:



consult a real map before getting lost. The picnic will celebrate The Destruction of the Ring, The Breaking of the Stone Table, and the Spring Equinox. We hope more branches can be formed in this area, and further inter-branch activities. The Northern branches hope as many Southern people can come as possible, by forming car-pools. In light of the editorial this month, perhaps this picnic can help develop multi-centers of activity.

The Southern Picnic will begin at 1pm on Saturday, April 1st, which is All Fool's Day. The location is Hancock Park, site of the L. A. County Art Museum and the La Brea Tar Pits. It is on Wilshire Blvd., between La Brea and Fairfax. There are large grounds there, but no picnic tables. Bring blankets. The theme will obviously be on The Fool. Let's try to make this like a medieval festivity. For background I recommend you read Harvey Cox's The Feast of Fools, which deals with "festivity and fantasy" and our culture's lack of these. We will chose at this festum stultorum a King of Fools, and will award a prize to the person most foolishly costumed. For further background I recommend you read the chapter "On The Psychology of The Trickster-Figure" from The Archetypes and The Collective Unconscious by C.G. Jung.

There might be reporters present.

At both picnics everyone is invited, not just members. All are urged to wear mythopoeic or medieval costumes. Bring your own food and refreshments, and a little extra for others.

Gandalf, too, never "blew it" as badly as Cadellin once had, nor "tore his beard" for fumbling the ball, nor except in the brotherhood of the Istari had his Govannon.

Of Cernunos we spoke, the antlered god of nature and of witches, who may have come into Celtic myth from the Indus Valley civilizations—who certainly became Garner's leader of the Wild Hunt.

The knights of Fundindelve were air-magic sleeping; Cadellin by High Magic of word and reason plans to release them for future needs. (The Angels of Mons.) But the Old Magic, earth-magic, long pent up, planless is released and not even Cadellin can bind it. Neither "good" nor "evil" as reason defines them can bend this chthonic force of passion and of blood. The Herlathing rides here and now. (By comparison, Lewis' Deep Magic of Narnia is definitely good because a good God created it.)

In Gomrath, Garner quotes two lines from The Spoils of Annwn, a 10th C. Welsh poem recounting how King Arthur seized the black cauldron from the land of the dead. Perhaps this cauldron which supplied food for immortal heroes foreshadowed the Graal?

Strange were the troll-wives, the Mara; strange the Lady Angharad's floating isle; strange the house of the old moon; strange the wendfire that wakened the Einheriar; strange and mighty the Star-Women of Celemon.

Exactly at ten, someone finding a rune in Gomrath (British edition) passed it without thinking. What happens to the passee, those who saw Curse of the Demon can tell you; others well may guess.

The San Gabriel Valley Branch

Meeting of Dec. 15

A comparison of Frodo and Taran from the Prydain books of Lloyd Alexander—reported by D. Sewell

Taran and Frodo, the central figures in their respective tales, mature and develop in different ways. In Taran Wanderer, Taran is made to develop by shame and guilt at his failings. In LotR, Frodo grows through facing evil and consequently finding courage, though at one point—when in Cirith Ungol he mistakenly believes the Ring is lost—a sense of shame does motivate him. Because of his burden, Frodo grows weaker as his journey continues, while Taran grows stronger during his. At quest's end, Taran is able to undo Arawn's realm, but Frodo's will fails him in the Cracks of Doom. The whole point of the Prydain series is Taran's growth; he embarks upon a quest to find himself. LotR is a story of fulfilling, the Prydain

chronicle one of maturing. The overthrow of Arawn was subordinate to the more important attainment of manhood for Taran. While Taran as a boy is often frustrated by not being allowed to participate in adventures which he wanted, Frodo is sent off on an adventure he didn't want, with the result that Frodo is more transfigured than matured. His greatest change occurs after the stabbing on Weather-top; he becomes cynical, fatalistic, and possessed by a sense of doom. At the end of LotR, Frodo's quests are forever over; he refuses to lead the recapture of the Shire, or to engage in Shire government. He has earned his rest in the Undying Lands. At the conclusion of Alexander's books, though, Taran has a lifetime of work ahead of him. He takes up his burden after the quest; his adventures have prepared him for kingship, much as Aragorn's did.

The meeting, as meetings will, soon left the expressed topic and expanded to cover Prydain in general. Alexander's characters were criticized as being shallow, only differentiable by their idiosyncrasies. Eilánwy is a rather superficial, hennish female character. Alexander comes closest to Tolkien's feeling in The Black Cauldron, in which Adaan, an Aragorn-figure, creates a sense of destiny and therefore of suspense and forward movement. Even so, Adaan is not a deep character, as he is taken from myth; he is a dying young god going through the ritual motions of the legend of which he is a part. Prydain's villains are more vulnerable than Middle Earth's. Most monstrous was Dorath, who killed for the sheer joy of destruction—yet he was easier to kill than was Gollum. Arawn differs from Sauron in that he can be killed with relative ease. And a dead villain in Prydain stays dead. Middle Earth's antagonists are more fearsome; the mere mention of Sauron's name creates a tangible fear, while speaking Arawn's does not. Prophecies in Prydain make Alexander's books similar to Evangeline Walton's Island of the Mighty—occurrences are predetermined by legend rather than by fate. Hen Wen is like a Greek oracle; her foretellings are vague, and their meanings can sometimes only be grasped after they have been fulfilled. Finally, finally, Hen Wen represents Jung's "archetype of initiation;" she acts as a totem by leading the young assist pigkeeper from home, and symbolically from his childhood.

The Orange County Branch

The Orange County Branch, reported by Galen Peoples Met January 29, 1972; discussed Till We Have Faces

Our first meeting of the new year included a look at Lewis' favorite among his novels, a sampling of Bernie Zuber's amazing colossal slide-collection (including, for mysterious reasons, the Tournament of Roses parade), and several unusually interesting post-discussion discussions.

Till We Have Faces, Lewis' last novel, is "a

myth retold": the story of Eros and Psyche. In the original, the god, falling in love with the mortal Psyche, took her off to his palace, but forbade her to see his face. When she disobeyed, at the prodding of her two sisters, she was sent wandering as punishment, and ended up in bondage to Aphrodite. Finally, Eros interceded on her behalf, and thanks to him, she became a goddess. In Lewis' re-telling, only one sister visits her, and Eros' palace is invisible to her; the tale concentrates on the sister's suffering, rather than Psyche's. Still, the mating of Psyche, the soul, with the representation of divine love, remains symbolically the same, only much Christianized. It may be for this reason that Psyche alone, of all Lewis' characters, retains her name from the myth. She represents the Christian ideal of pure love, dutiful and obedient.

A largish flaw in the book, in my opinion, is that Orual (Psyche's sister) never seems to suffer enough to justify her self-pity; granted, we later discover this is the point, but it seems to me too obvious throughout. Of course, I must record that the others at the meeting strenuously disagreed with me. Herewith, the majority view: Orual suffers amply. Her suffering is no less real because it is psychological rather than physical; if anything, it may be more harrowing. She must bear the guilt for her one great sin the rest of her life. Also, to judge from her own account, she is extremely ugly, though this can hardly be construed as payment for her offense. Anne Osborn suspected that the ugliness was in her own mind, anyway, reinforced through childhood by the insensitivity of others, and the comparative beauty of her sisters. This interpretation is psychologically convincing, but I personally tend to feel, as with The Turn of the Screw, that one must simply trust the narrator on matters that are otherwise unascertainable. Still, it's an open question.

There was also some controversy regarding Orual's capacity for love. The word "shallow" was proposed to describe her, then immediately contested. Certainly, at best, her love for Psyche is self-centered, but even so, by her lights, it is probably genuine. Even Revival (the third sister), who seems incapable of any form of love other than her affairs, perceives it. Paula Marmor, our moderatrix, suggested that part of Orual's later suffering lies in her inability, while functioning as queen, to re-capture the simple, one-to-one love of childhood.

The theme of the book might be stated as the discovery of the proper relationship between mercy and justice. Indeed, this theme recurs often in Lewis, and elsewhere as well; Shakespeare expressed it in these words:

POLONIUS. ...I will use them according to their desert.

HAMLET. God's bodkin, man, much better!
Use every man after his desert, and who shall scape whipping?

Justice is necessary in dealings between men, to protect them from one another; only God can grant mercy, as Jim Wolford pointed out, because only He is able to show the wrong-doer his wrong.

At about this point, the discussion dissolved, what between the romping of Anne's cats, Merlin and Arthur, and a rude telephone-call off-stage. Almost immediately, however, smaller conversations began in pockets around the room. Anne, just having read several books told from the viewpoint of the mentally disturbed, remarked how well Lewis conveyed through Orual the impression of one "on the outside, looking in," incapable of comprehending others' attitudes toward her, whereas the "insane" are very much aware of others' attempts to reach them. Then the discussion turned to the meaning of fantasy: What is it? What is reality? Isn't science a kind of magic? Why should the existence of elves be any more remarkable than putting a man on the moon? Can we really say of anything, "This is impossible"? (I said, yes.)

MINI-REVIEWS

THE CHILDREN OF LLYR by Evangeline Walton
(Ballantine, August 1971)

In 1970 Ballantine published the first book by Evangeline Walton, The Island of the Mighty, in its Adult Fantasy series. It had not been published since 1936. Subsequent correspondence between Miss Walton and Lin Carter revealed that she had written another unpublished book also based on the Welsh book of myths, the Mabinogion. The Island of the Mighty had been based on the fourth branch of the Mabinogion while this new book, The Children of Llyr, was based on the second branch. Ballantine released it in August of last year.

The children of Llyr are Bran the Blessed, the giant king of the British, his brothers Manawyddan, Nissyen and Ewnissyen and their sister Branwen. Matholuch, the king of the Irish, comes to the Island of the Mighty (Britain) to ask for the hand of Branwen. His boon is granted but one incident spoils the feasting. Ewnissyen, feeling insulted because his counsel was not asked in the decision, performs a most unusual, cruel and senseless deed; he mutilates all the horses of the Irish. Matholuch is placated by Bran with the gift of the magic Cauldron of Llassar. This cauldron is designed to resurrect those killed in battle but the resurrected become wild demons who kill anyone in sight. Obviously the cauldron must be used wisely.

Matholuch returns to Ireland with Branwen as his queen. However, Ewnissyen's deed is never forgotten or forgiven by the Irish and Branwen is eventually demoted from queen to kitchen drudge. When Bran and Manawyddan hear of this they invade Ireland. In self-defense the Irish use the cauldron and the ensuing carnage is dreadful to behold. I understand the the Black Cauldron by Lloyd Alexander uses this same cauldron from the Mabinogion but I don't know how Alexander describes it. Evangeline Walton's

cauldron-born are absolutely terrifying. They have to be hacked to pieces before they can be permanently killed.

Miss Walton's two books remind me of T. H. White's The Once and Future King. Like T. H. White she manages to bring mythological characters to life, not by modernising them but by blending the ancient with modern traits we are more familiar with. As a result it is the reader who finds himself transported to ancient times.

BOOKS ELIGIBLE FOR THE 1972 MYTHOPOEIC FANTASY AWARD

The books listed below were all first published in the United States in 1971. The list includes both paper and hardback books but makes no claim to being complete; undoubtedly many were missed but they were not left out purposely, they were not found in any list or reviewing media.

Aldiss, Brian. Starswarm.
Anderson, Poul. Operation Chaos.
Chant, Joy. Red Moon and Black Mountain.
Cooper, E. and Green, R.L. Double Phoenix.
Davidson, Avram. Joyleg.
De Camp, L. Sprague. The Clocks Of Iraz.
Derleth, August, ed. Dark Things.
Farmer, Philip Jose. To Your Scattered Bodies Go.
Fox, Gardner. Kothar and the Wizard Slayer.
Henderson, Zenna. Holding Wonder.
Kuttner, Henry. The Mask Of Circe.
LeGuin, Ursula. The Tombs Of Atuan.
Moorcock, Michael. The Corum Trilogy - The Knight of the Swords; The Queen of the Swords; The King of the Swords.
Saberhagen, Frederick. The Black Mountains.
Stableford, Brian. In the Kingdom of the Beasts.
Swann, Thomas Burnett. The Forest Of Forever.
Swann, Thomas Burnett. Goat Without Horns.
Walton, Evangeline. The Children Of Llyr.
Zelazny, Roger. Jack Of Shadows.

ADDENDA: Lois Newman

Farmer, Philip Jose: The Fabulous Riverboat
LeGuin, Ursula: The Lathe of Heaven
North, Joan: The Light Maze

The nomination forms for the Mythopoeic Fantasy Award will appear again in next month's issue. Remember the deadline to nominate a work is April 15th. You may use the form that has appeared in the Jan. and Feb. issues. The voting ballot will include the top five works nominated, and will appear in the May issue.

The Kidnapping

It is very awkward to report on your own kidnapping. I'm hard pressed to find words to describe it. It was February 5th, a Saturday

about 1 pm when there came a knock at the door. Bonnie answered it, and in poured a horde of evil looking characters. They blindfolded and tied Bonnie and I up and herded us into a van. (They were kind enough to let me take my bottle of sugar-free Bubble-up along) After hours of driving we found ourselves escorted through some house to a backyard patio table where we were tied lying down. Somebody said where's the mustard and then this red caped demon began speaking in a ceremonious tone (Fred Brenion):

Mr. Principal, your Imminence, your Disgraces, my Thorns, Shadies, and Gentledevils:

It is customary on these occasions for the speaker to address himself chiefly to those among you who have just graduated and who will very soon be posted to official Tempterships on Earth. Your career is before you. Hell expects and demands that it should be as Mine was--one of unbroken success. If it is not, you know what awaits you.

Now at other banquets, Gastronomically speaking, our food was deplorable. But I hope none of us puts gastronomy first.

Consider first, the mere quantity. The quality may have been wretched but we never had souls (of a sort) in more abundance.

Ah, but now this Triumph. This Dinner! You youngsters who have not yet been on active service may wonder with what labor, with what delicate skill, these two miserable creatures were finally captured. Actually we cheated; we grabbed them!

Behold! We are about to dine on two of the greatest human enemies of Our Father Below. Let me describe these two dainties, these scrumptious delicacies you would never find in the larder of our Master.

Look upon Bonnie GoodKnight! I have looked up this girls dossier and am horrified at what I find. Not only a Christian but such a Christian--a vile, sneaking, simpering, demure mouse-like, watery, insignificant, bread-and-butter miss: the little brute. She made me vomit. She stinks and scalds through the very pages of the dossier. It drives me mad, the way the world has worsened. We'd have had her to the arena in the old days. That's what her sort is made for. Not that she'd do much good there, either. A two-faced little cheat (I know the sort) who looks as if she'd faint at the sight of blood and then dies with a smile. A cheat every way. Looks as if butter wouldn't melt in her mouth and yet has a satirical wit. The sort of creature who'd find ME funny!

My fellow demons, look now upon Glen Good-Knight. See, even his name reeks of Goodness and Chivalry, of great deeds being done. This man is a dangerous influence. He affects everyone to strive

to Higher Goods. This man is loved, yes, loved, by everyone, from a little girl whom he has never seen in Bowling Green who is reading the accursed works of that arch-friend of the Enemy, C. S. Lewis, to his servant typing away in his Lockholes.

This man has formed a dange rous sect on Earth. A sect up to no good at all, It spreads Joy.

Great Beelzebub, the horrid noise of Joy that he causes. Laughter of this kind does us no good and should be discouraged at once. Besides, the phenomenon of Joy is of itself disgusting and a direct insult to the realism, dignity, and austerity of Hell.

Therefore, my friends, today we are about to destroy these our enemies, and along with them their horrid, joyous, Mythopoeic Society. We shall establish in its place the Miserific Society, dedicated to hatred, gloom, sadness, and the spread of the worship of Our Father Below!!!

Therefore: Your Imminence, your Disgraces, my Thorns, Shadies, and Gentledevils: I give you the toast of The Miserific Society and Our Father Below!

Let us now dig in!

Just as they were about to, we heard beautiful music (Gustav Holsts Neptune) which sent the horde of Hell cowering. An Oyarsa appeared with two eldil attendants, who rescued us. After, we had refreshments on the table and got to visit with everyone who came (about 30 I think). About ten days later Bernie Zuber showed Bonnie and his slides and played a taping for us.

Bonnie and I thank everyone who participated. I feelembarrassed to attempt to explain why it happened.



Editor's Elicitings

My thoughts have been focused on several things that should concern the whole Society. They are issues I've been aware of before this month, but due to remarks in letters and in personal and group conversations, and especially due to some of the things said at the Moderator's Seminar, I shall discuss them here.

Two of these issues overlap in my mind: they are 1) The problem that the branches not in the greater Los Angeles area feel less involved than those who are, and I sense misunderstanding and

mildly hurt feeling on this point. 2) The fact that many members in the greater Los Angeles area only attend their own branch meetings and do not otherwise participate. For some the reason is that they feel that when members are invited to attend or come to a certain event, the invitation does not really apply to them, that it is meant only for the "visible" people in the Society.

Thus to me the two problems both come under the "invisible" heading.

If the Society is a national organization, then it cannot afford either branches who are "second-class citizens" or branches who think that they are. When the bylaws were written, I worked to see that our official structure provided for full equality of the branches within the organization. There is no problem there, rather one of "visibility" of the branches in the greater L. A. area. After all, don't all the special interest groups meet in that area? And don't most of the special events that are mentioned in Mythprint happen in that area? And in general does it not seem that the L. A. area is the real focus of the Society? The answer to these is yes, but I wish to add "at this point." Remember that the Society is still young, and it has only been about a year and a half since the first branch was started outside the L. A. area.

The primary purposes of the Society are carried out in its branches. If you live in an area where yours is the only branch then naturally your full focus will be the branch, but if other branches are reasonably near, then naturally some will want to have inter-branch activities, and to do things that would be beyond the scope of a single branch. Thus large metropolitan areas tend to have a natural advantage. Again we are young and not yet really known all over the nation. The two main ways people find out about the Society is through word-of-mouth and through its publications which get passed around. I foresee more branches springing up in the Bay area of California and in the Central Great Lakes area in the possible future. If so, then there will be a natural development of more activities there. There is no deliberate attempt by the L. A. people to keep the focus of activity here. Do you have suggestions on how all branches can feel that they participate equally, if they don't now? What about branches that are isolated geographically? What can they do? (I have some ideas) Let hear from you. The problem of "visible" vs. "invisible" people in the Society, I see from lack of space, will have to wait till next issue. In the mean time, you are asked to write your thoughts in letters to Mythprint. Type them in 4inch wide columns.

Mythcon News (cont. from page 3)

Bernie Zuber, Bonnie Goodknight, Paula Marmor and perhaps others up for bid. If you cannot attend Mythcon and you would be interested in bidding on some of the art work which will be auctioned it is possible for you to send in bids on specific items and these will be executed for you by the auctioneer. If you are interested in doing this, please write to Lois Newman at the Society address. A list of art work to be auctioned will be sent you and if you wish you may send in your maximum bid. Lists will only be sent to those who cannot attend Mythcon.

Again, any items you wish to donate to be auctioned will be gratefully received. Also, don't forget, start saving your money now for all the outstanding items that will be auctioned - we don't want anyone going home disappointed!!

Have Talent ?

The Mythcon Committee wants to know if you have talent. This especially applies to branches outside the greater Los Angeles area. Mythcon has a time slot open for a musical program at the con. If you individually, or a group of you from a branch or branches, would like to perform music or short dramatic presentations, then write to the committee (c/o Glen Goodknight) 16

about what you might be interested in presenting. Since we are firming up the schedule at this stage, please write before the end of March, if you hope to be included.



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THE MYTHOPOEIC SOCIETY



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