

mythPRINT



**Quarterly Bulletin of the Mythopoeic Society with Book
Reviews, Short Articles, Event Information, and More!**

VOL. 54 NO. 3

FALL 2017

WHOLE NO. 382



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Cover Art: *Escape from the Morgul Vale*. By Will Coats.

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Reviews, discussion group reports, news items, letters, art work, notes or short articles, and other submissions for *Mythprint* are always welcome. In return for printed pieces, contributors who are not already subscribers will receive an electronic copy of the issue in which the item appears. Contributors who are already subscribers will not receive an additional copy. Please contact the editor for details on format, or send materials to:

Megan Abrahamson
Editor, *Mythprint*

The Mythopoeic Society also publishes two other magazines: *Mythlore* (subscription \$25/year for U.S. Society members) and *The Mythic Circle*, an annual magazine publishing fiction, poems, etc. (\$8/issue for U.S. addresses). Subscriptions and back issues of Society publications may be purchased directly through our web site (using PayPal or Discover card), or you may contact:

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Mythprint is the quarterly bulletin of the Mythopoeic Society, a nonprofit educational organization devoted to the study, discussion, and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. To promote these interests, the Society publishes three magazines, maintains a World Wide Web site, and sponsors the annual Mythopoeic Conference and awards for fiction and scholarship, as well as local discussion groups.

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MYTHCON 49

Will be held in

Atlanta, Georgia

July 20 - 23, 2018

Learn more at Mythcon.org

2017 MYTHOPOEIC AWARD WINNERS

Mythopoeic Fantasy Award for Adult Literature

Patricia A. McKillip, *Kingfisher* (Ace)

Mythopoeic Fantasy Award for Children's Literature

Adam Gidwitz, *The Inquisitor's Tale: Or, The Three Magical Children and their Holy Dog* (Dutton)

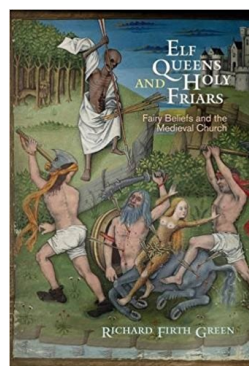
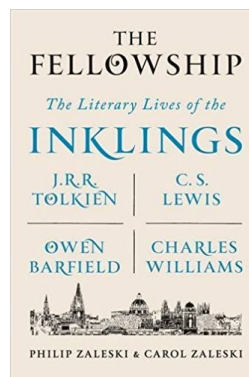
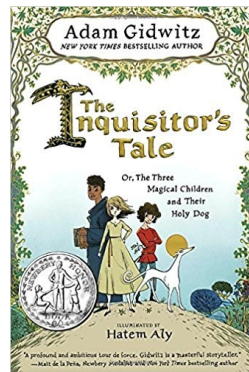
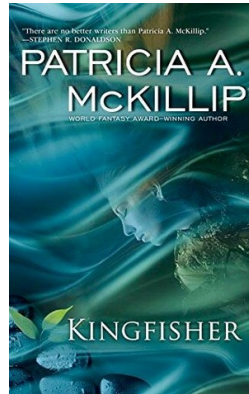
Mythopoeic Scholarship Award in Inklings Studies

Philip Zaleski and Carol Zaleski, *The Fellowship: The Literary Lives of J.R.R. Tolkien, C.S. Lewis, Owen Barfield, Charles Williams* (Farrar, Straus and Giroux, 2015)

Mythopoeic Scholarship Award in Myth and Fantasy Studies

Richard Firth Green, *Elf Queens and Holy Friars: Fairy Beliefs and the Medieval Church* (University of Pennsylvania Press, 2016)

Congratulations to the Winners! The Mythopoeic Fantasy Award for Adult Literature is given to the fantasy novel, multi-volume novel, or single-author story collection for adults published during the previous year that best exemplifies "the spirit of the Inklings". Books not selected as final-



ists in the year after publication are eligible for a second year. Books from a series are eligible if they stand on their own; otherwise, the series becomes eligible the year its final volume appears. The Mythopoeic Fantasy Award for Children's Literature honors books for beginning readers to age thirteen, in the tradition of *The Hobbit* or *The Chronicles of Narnia*. Rules for eligibility are otherwise the same as for the Adult literature award. The question of which award a borderline book is best suited for will be decided by consensus of the committees. Books for mature "Young Adults" may be moved to the Adult literature category.

The Mythopoeic Scholarship Award in Inklings Studies is given to books on Tolkien, Lewis, and/or Williams that make significant contributions to Inklings scholarship. For this award, books first published during the last three years (2014–2016) are eligible, including finalists for previous years. The Mythopoeic Scholarship Award in Myth and Fantasy Studies is given to scholarly books on other specific authors in the Inklings tradition, or to more general works on the genres of myth and fantasy. The period of eligibility is three years, as for the Inklings Studies award.

The winners of this year's awards were announced at **Mythcon 48** held at Champaign-Urbana, Illinois, on July 30, 2017. A complete list of Mythopoeic Award

winners is available on the Society web site:

The finalists for the literature awards, text of recent acceptance speeches, and selected book reviews are also listed in this on-line section.

MYTHCON 48 MISCELLANY

Winners of the Fourteenth Not Very Annual Mythcon Clerihew Contest 2017

Before Tolkien

Hildegard of Bingen
Really liked that churchy singin'
Music, writin' an' preachin' brought fame;
She was quite the pre-Renaissance dame!
Edith Crowe

During Tolkien

Puddlegum
Of courage had more than a modicum
Though he normally wore a frown
When danger appeared he put his foot down.
Bonnie Rauscher

After Tolkien

John loved his Edith
Ensconcing her in Myth
We rejoice in his Beren and Luthien,
Which this year is at long last appearin'
Sylvia Hyde

GOH: Laura Schmidt

Laura Schmidt
Is a Guest of both humor and wit
Among scholars, she has no "betters"
With her Doctorate of Hobbit Letters
Marion Van Loo

MYTHSOC TURNS FIFTY!

The Mythopoeic Society has launched
into a series of 50th anniversaries:

Founding of the Society in 2017;

Initial solicitation of articles for
Mythlore in 2018;

First Mythopoeic Conference in 2019.

GOH: Bill Fliss

Bill Fliss
Gives Tolkien scholars bliss
The Marquette archive
Keeps Middle-earth
alive
Mike Foster

Most Clerihew-ish

Dorothy L. Sayers
Wasn't one of the
players
Tollers thought her
claim was flimsy,
But, egad! She invented
Lord Peter Wimsey!
Edith Crowe

Golfimbul Winners

ACCURACY

Gold Sarah Collins
Silver Alicia Fox-Lenz
Bronze Bill Fliss

DISTANCE

Gold Will Linn
Silver Brian Chaille
Bronze Alex Tivoli

GOLFIMBOWLING

Gold Brian Chaille
Silver Megan Abrahamson
Bronze Alex Tivoli

Linguist Award Laura Schmidt



“UPDATE = IMPROVE”?: AN OPEN LETTER ON THE UNSUITABILITY OF FAIRYTALES FOR CHILDREN, PART ONE

An Open Letter on the Unsuitability of Fairytales for Children, Part One.
By J. Aleksandr Wootton

Shortly after supporting a local library event promoting fairytale literature, the folklore department at Lightfoot College received an animated communication from a very concerned mother regarding, in short, the “unsuitability of fairytales for children.”

As this seems to be an oddly long-lived and rather widespread idea—compare, for example, [this 2012 Telegraph article](#) with [this 2017 report](#) from the Mirror—I take the liberty of public response.

Dear Madame,

Though you may be unaware of it, your email represents sentiments that have been argued ever since people first began to collect folklore into written volumes. As soon as the stories were set down in writing, they became frozen and lost that greatest attribute of oral tradition: the ability of the storyteller to adapt the tale to her audience. Consequently some writers, including such visionaries as Charles Perrault and Andrew Lang (and Disney, of course) have contended for revising fairytales to make them “more suitable” for children.

Moreover, from the 19th century up to our own day, modernists have arisen who argue that fairytales are too “unrealistic” or nonsensical or morally outmoded, and who have proposed or written new stories to replace them. These new stories take their settings and characters from contemporaneous, everyday adult life and communicate whatever values and ideas their authors believe are particularly suitable to the times. Such stories rarely endure past the cultural moment which birthed them.

Others—J. R. R. Tolkien and child psychologist Bruno Bettelheim among them—have disagreed with this approach. I will attempt to explain why I

myself agree with the latter, and not the former. I have two main objections; the second will be addressed in a subsequent letter.

It seems to me that those who claim to be revising or producing stories “more suitable” for children than the old fairytales are really succeeding in making stories more acceptable to the *adults* of the time, with their peculiarly adultish conceptions of what childhood is, or ought to be. And this seems a bit presumptuous. It ignores the reality that those adults (especially in the early days of the movement) were themselves - as well as their parents, and their parents, and every generation preceding - raised, as children, on the very same types of folklore they now propose, in their solitary wisdom, to “improve.”

In fact the whole contemporary world has been founded on a more or less common folklore. Popular stories disseminated just as thoroughly—though perhaps not as quickly—in the ancient world as they do in the modern.

To illustrate with just a few examples: it is probable that the French story familiar to us as “Cinderella” originated in Southeast Asia. The Disney tale we know as “Beauty and the Beast” evolved from retellings of the Greek myth about Eros and Psyche, which was based on even older stories. Both ancient Jews and Tibetans speak of a tower meant to reach heaven that was never completed because of a sudden confusion of languages. *Etc.*

Abandoning or systemically modifying children's folktales amounts to altering the formative imagination upon which human culture is founded. The results may be benign; they will certainly be unpredictable.

What right do we have to undertake such a program? By what standard would we proceed?

If the movement you represent, Madame, gained sufficient velocity to escape the gravity of classic folklore, what kind of people should we expect to become?

(to be continued in Mythprint 383)

J. Aleksandr Wootton is the author of [FAYBORN](#), a se-

ries of young adult novels that welcomes our old friends from folklore and classic literature onto new adventures. In his spare time, Jack chairs the Folklore Department at Lightfoot College. Contact him or learn more at [REDACTED]

REVIEWS

Clyde S. Kilby. *A Well of Wonder: Essays on C. S. Lewis, J. R. R. Tolkien, and the Inklings*. Ed. Loren Wilkinson and Keith Call. Paraclete Press, 2016. 348pp.

\$24.64. Reviewed by Melody Green.

When Wheaton professor Clyde Kilby began collecting C. S. Lewis manuscripts for the college's archive, he had no idea this collection would grow into the Marion E. Wade Center, a study Center/Museum attracting people from around the world to study seven authors: C. S. Lewis, J. R. R. Tolkien, Charles Williams, George MacDonald, Dorothy Sayers, G. K. Chesterton, and Owen Barfield. Now, more than 30 years since his death, this collection of essays reveals the gentle thought and generous language of one of the groundbreaking scholars in Tolkien and Lewis studies.

These essays were previously printed in a wide variety of sources, from rare fanzines such as *Arkenstone* to popular evangelical magazines such as *Christianity Today*. Some pieces had previously been published in book-length collections, others in academic journals, while still others were chapters of Kilby's own book *Tolkien and the Silmarillion*. A couple are transcribed lectures presented but not published, and one particularly rare gem is the previously unpublished draft of an academic essay. While the collection is a treasure, this wide variety of purposes and audiences leads to some unevenness in style and presentation, as well as some repetition.

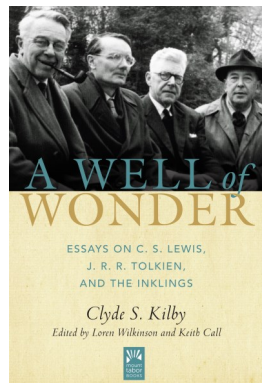
The book begins with a moving tribute to Kilby written by poet Luci Shaw, which precedes an introduction by a former student of Kilby's describing

how he stood as a beacon drawing students to beauty and glory in an otherwise bare evangelical landscape. The rest of the book is divided into three main sections.

The first section, "C. S. Lewis on Theology and the Witness of Literature," focuses largely on essays designed to convince an American Evangelical audience that this beer-drinking, tobacco-smoking Anglican is worth their time. This section begins by describing Lewis's rare balance of imagination and rational thought, followed by a warm description of Kilby's one meeting with Lewis at his rooms in Oxford. These two topics show up repeatedly in the next several essays, which taken together present a repeating argument for the need of beauty, story, and logic in Christian thought. The two strongest essays in this section, however, are academic studies on other topics. "On Music, Worship, and the Spiritual Life" addresses apparently contradictory attitudes about music present in Lewis's work: he condemns church music, while in his fiction presenting music as something holy. His letters show an apathy toward popular music, but Lewis knew entire catalogs of gramophone recordings of Wagner and Chopin. This essay brilliantly shows that these are not disparate attitudes, but one cohesive approach. The other article that particularly stands out is a previously unpublished exploration of *Till We Have Faces*. While in some places Kilby treats it as allegory, he deftly points out the story's strong message about the confusion of selfishness and love.

Since Kilby's love of Lewis led him into everything else in this book, it makes sense to start this collection there. But where the first section often feels repetitive, the next is rich and warm. "J. R. R. Tolkien on Story and the Power of Myth," reveals the depth of Kilby's own character, as he writes about his own friendship with Tolkien.

More than one chapter discusses the summer of 1966, which Kilby spent living in Oxford, unsuccessfully trying to help organize the manuscript of *The Silmarillion*. Along with personal reminiscences of such things as Tolkien's green waistcoat and his attitude about such pointless modern inventions such as filing systems and journalists, this section includes more than one reflection on conversations of Tolkien and Kilby regarding religious themes in Middle



Earth. Tolkien's world, Kilby argues, is full of religious metaphor, such as the Johannian idea that God is light. Two essays, "The Lost Myth and Literary Imagination" and "Literary Form, Biblical Narrative, and Theological Themes" present Tolkien's views of the relationship between creativity and faith. This section ends with a moving eulogy.

The third section, "The Inklings as Shapers of a New Christian Imagination," is made of articles relating in some way, shape or form to the Wade Center, its authors, and Kilby's own beliefs about why these writers and their ideas are vital. The section begins by bringing together two articles on Charles Williams written at two very different times. In the first, Kilby is clearly uncertain of what to make of this author's mixture of the everyday and the occult, but the second is full of praise for Williams's uniquely others-centered vision. This is followed by a quick explanation of why Dorothy Sayers needs to be taken seriously. The next chapter is a study of the friendship between Tolkien, Lewis, and Williams. While there are a few incorrect details, this is not because Kilby was a poor scholar, but because he did not have access to many of the resources available to Tolkien, Lewis, and Williams scholars have today—largely thanks to his own work in creating the Wade Center. The next chapters explain the Wade Center's seven authors, sharing stories about how various letters, documents, and first editions were obtained. The last essays, "A Conversation on the Importance of Literature," "On Reading and Writing Fiction," and "Myth: The Nostalgia for Eternity" reveal Kilby's own interests in science and nature, as well as literature and myth.

Because it collects articles from one early scholar in one place, this book is important for anyone interested in the history of Tolkien or Lewis studies. It will also be appreciated by anyone interested in the relationship between religion and fantasy—especially American Evangelicalism, Anglicanism, or Catholicism. Kilby's tone itself makes the reading enjoyable; the one difficulty some may have is with repetition of ideas, which stands out more when read quickly. But taken slowly, reading this book is a little like sipping a fine wine, each bit to be enjoyed on its own.

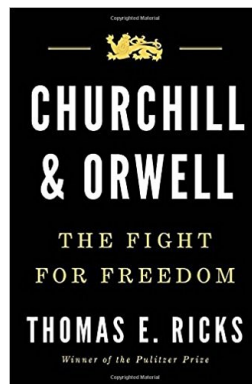
Thomas E. Ricks. *All Churchill & Orwell, The Fight for Freedom*. Penguin Press, 2017. 340pp. \$16.74. Reviewed by Ryder W. Miller.

There are a couple of clear connections between George Orwell and the Inklings that can still be found easily on the web, including Orwell's review of *That Hideous Strength* (1945) by C.S. Lewis, and Lewis's later argument that Orwell's *Animal Farm* (1945) was superior to *1984* (1949). There have also been new articles that compare J.R.R. Tolkien's The Lidless Eye of Sauron to Orwell's 1984's Big Brother surveillance systems. There has also been a flurry of new attention about both of them: for Winston Churchill, books with his early adventures, a portrayal of him in *The Crown* television mini series, and a new film about his role in World War II this year.

In some sense the Inklings wrote in the context of these two icons who have gotten a lot of notice lately, and it is interesting to speculate if all concerned were fighting against and writing about the same things. More of concern here is Orwell, who has made quite an impression lately, with many using *1984* as a means to criticize the modern zeitgeist and current administration in the States that has us fearing that someone is looking over our shoulders every time we use a computer, iPhone, credit card, or step into a building. We are also under the surveillance of all the amateur photographers on the street who can broadcast our pictures easily to anyone. Churchill helped save the world, and Orwell was also a soldier, but Orwell argued that we needed more decency, freedom and equality. Churchill, and The Inklings, also rallied the troops to go out and fight for it.

Churchill & Orwell, The Fight for Freedom from Pulitzer Prize winner Thomas E. Ricks is a fascinating dual account about the epic battle that occurred during World War II and the lasting legacies of these two.

The book starts with Churchill (1874-1965) who was part of the war effort during World War I. He was all over The Front of the battle, being a correspondent. He had his successes and failures in politics, but came to world prominence during World War II when he worked with American and



Communist forces to battle Germany, Italy, and Japan. He made quite a visual impression with his cigars, large torso, and slim grin. He also wrote speeches that inspired nations. Ricks tells us a lot about him with him being half of this story. Hard to place him in Tolkien, though, but Gandalf might have learned a few phrases from him.

George Orwell (1903-1950), though slim, was far less healthy than Churchill (who was born before Orwell and survived him by 15 years). Orwell was born in India, went to English boarding schools, served as a Imperial Policeman in Burma, volunteered for The Spanish Civil War, and became a writer. He left us some great essays and books, though was not a major success until after his death. If one wants an inside view of the major events concerning World War II they will do well to read some of George Orwell's essays where he wrote to defeat totalitarianism and to promote democratic socialism. Orwell spent most of his life poor and was often sick. He did not have an older brother—rather an older and younger sister. He did have a rough time with some of the older male students in boarding school, and had an account about it published posthumously. Big Brother seems to be a conglomerate of some of the older people he met, his working conditions, the ravages of poverty, and the machinations of war and government. Orwell came to despise some of the actions of both the left and the right, but in the end sounded the alarm against the hypocrisy of the Communist Government which found Socialism disagreeable. Orwell does still provide a good looking glass into those years and the failures of political systems of those times. It is disturbing to find him anti-Semitic and a critic of the left also, but he was journalistic and had problems with many. He did not write anything that is still widely known now about the concentration camps, so it is hard to find a clear position from him about them.

The story of Churchill has more of the dynamism of The Great Man of History narrative, and he asked about what Hitler was doing to the Jews, while Orwell was a Contrarian and Iconoclast who found fault with many, including some of his English predecessors. If it was not for *Animal Farm* and *1984* we might never have heard of Orwell. His Dystopian *1984* novel might give us some insight into what it would be like

to be an Orc living in Mordor or under Sauron.

Together, the tale of these two show why The Inklings also as writers were part of the war effort. This book reminds readers of the bombs that dropped on England during the war. Both Lewis and Tolkien enjoyed the outdoors, as did Orwell, who spent time in the country, and Churchill, who did some Nature paintings. They were all fighting for the survival and their way of life, as were the residents of Narnia and Middle-earth, and their writers. We also can remember them all when we take a nice walk in the outdoors they helped to preserve.

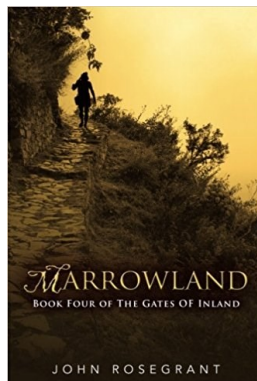
Thanks to the Members of The Mythopoeic Society who helped with the Orwell presentation at Mythcon 48, including: Janet Bogstad, Lynn Maudlin, David Bratman, Don Williams, and Janet Brennan Croft.

John Rosegrant. *Marrowland*. Create Space, 2017. 314pp. \$13.99. Reviewed by John Houghton.

John Rosegrant's protagonist, Dan Hillman, might seem to have a lot on his plate for a teenager: Tolkien-fan parents who named him after a marginal but powerful character in the *legendarium*, a girlfriend with an abusive mother, a psychologist whose credentials seem unlikely to satisfy a state licensing board, shuttling back and forth between our world ("Outland") and its Faërican analogue ("Inland"), a quest to find an ancient creature of immense magical power, a changeling process gone horribly wrong, and a cannibalistic river spirit with a fondness for canned tuna. *Marrowland*, the fourth novel in Rosegrant's "Gates of Inland" series, deftly untangles some of these complications and develops new ones.

Having read the first three volumes of the YA series (*Gatemoodle*, *Kintravel*, and *Rattleman*) with pleasure, I was looking forward to *Marrowland*—nor was I disappointed: indeed, I read it, the first time, all in one gulp. I've also had the pleasure of meeting Dr. Rosegrant at Mythcon, and hearing excellent papers from him there. My comments, then, are not written from a neutral point of view.

Rosegrant populates Inland with beings from a wide variety of cultural traditions. There are a Cro-Magnon god-



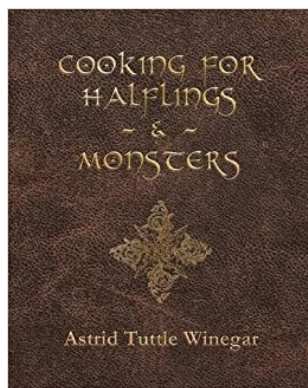
dess, fairies whose king rides on the Wild Hunt, dwarves, goblins, kobolds, wood-sprites, Mayan Aluxob, Andean *muki* and *auki*, talking dragons, and unicorns, in addition to creatures of his own imagining. The protagonist and his friends (on the other hand) are relentlessly creatures of contemporary pop culture, if perhaps denizens of its geekier or more goth corners. Given Dan's immersion from birth in the world of Tolkien, it's not surprising that he makes (and the narrator makes from his point of view) frequent references to Middle-earth, but characters also regularly allude to *World of Warcraft*, Harry Potter, and *The Amazing Spider-Man*. (I might wonder, in passing, whether this feature will turn out to be something of a liability in the long term, should there come a time in which YA readers will no longer immediately recognize such references.) Fairy-tale customs also play a major role—I've already mentioned the idea of the changeling, and the importance of groups of three is another example. Characters can move between the worlds through magical gates (though this is becoming more difficult) and, in some instances, can also instantaneously "kintravel" through the Shadowlands to the location of a relative or close friend. In Rosegrant's well-thought-out vision, Inland and Outland are two sides of the same coin, as are fairies and human beings (nor can the wise discern whether the separation of the peoples led to the split of worlds, or vice-versa), and each world nourishes the other, the people of Inland being eager for physical food from Outland (the canned tuna being only one example), and those of Outland seeking (if they are wise) food for the soul in Inland.

Marrowland begins as Dan and his friends, Josh and Alice, arrive through a gate from Outland in the Inland version of Peru (earlier sites in the series include Manhattan's Metropolitan Museum of Art, Stonehenge and Palenque). They are pursuing, and hope to neutralize, a powerful witch known as "Sister"; in the longer term, their goal is to reconnect with Dan's girlfriend, Maggie, in Fairyland, and to complete Dan's search for the First Changing Beast—the task for which he was brought into Inland in the first place. Along the way, they meet up two other Outlanders, Sonco

and Illary, Quechua who are engaged on a quest of their own—the first people Dan has encountered whose stories are independent of his. Captured, the five escape only with the somewhat short-tempered help of one of the Gatekeepers. Dan makes a gate to return the Quechua to the Outworld, and then kintravels with his friends to Maggie. It turns out, however, that Fairyland is protected against kintravel, so the three only come close to their destination, and the second section of the novel deals with their efforts to reach Fairyland, locate Maggie, and help her find her parents. Accomplishing that requires a confrontation with Sister, and a desperate magical defense; but, having survived that, and with two of the fairy army as escort, Dan and his friends resume the quest for First Changing Beast.

The series in general, and this volume, seem to me well-suited to a YA audience (though, obviously, also attractive to adults). Rosegrant's style is

appealing and accessible, and while there is some talk of the teen-aged characters "hooking up," there's nothing so graphic as to be problematic for the intended readers. These are books I have enthusiastically recommended to others, and I look forward to volume five.



Astrid Tuttle Winegar.

Cooking for Halflings and Monsters: 111 Comfy, Cozy Recipes for Fantasy-Loving Souls. With Illustrations by Geneve Harstine. Oloris Publishing, 2016. 433pp. \$30.00. Kindle 2nd edition, 2017, \$8.99 Reviewed by Janet Brennan Croft.

Astrid Winegar's project of a cookbook based on the works of J.R.R. Tolkien has been simmering away for a number of years, and it is good to finally see it in print—though much transformed, as her introduction details, by the necessity of revising to meet the requirements of the Tolkien Estate on the verge of publication, when "the guardians of the original author's world swooped down upon the naïve lady, shouting 'You shall not publish!'" (i). As she explains later, they were actually extremely polite, but her original plan to tie

the recipes to specific events, characters, and foods from the books had to be scrapped. “The Land of Copright is a dangerous place and few should venture there,” she advises (ix).

Winegar therefore reorganized the recipes around the concept of different eating venues and/or cultures one might find in a typical fantasy world, a structure that works quite well. It is not the familiar structure of, for example, all poultry dishes in one chapter and all desserts in another, but each individual chapter follows this traditional arrangement. We first visit a “Halfling Hideaway,” a pub along the lines of the Green Dragon; then “The Inn of the Dougherty Hero,” closer akin to the Prancing Pony. “Council Catering” struck me as food you might find at Beorn’s house, in the buttery in Gondor, or perhaps at Henneth Annûn, while “Quest Depot” collects more portable “road food” recipes suitable for being on the road with dwarves. “The Epic-Urean” chapter is a bit more exotic or challenging, with food for “wizards, witches, mages, and alchemists,” while “Glitnir’s Hall” has “hearty food for dwarves.” “Monstrous Morsels” is a fun chapter with dish titles like “Cold Dead Livid Bread” and “Meat on Metal Stick,” while “Nympha Nemorosa” has more delicate recipes for elves and sprites, the sort of food you’d find at Rivendell or Lórien, including an attempt at *lembas* (“Crustula Vitae”). The book concludes with menu suggestions and cooking tips, and at the beginning is a selection of basic recipes for seasoning mixes and dressings.

The recipes tend to be of British or northwestern European derivation, for the most part, and medieval more than modern, but not obsessively so. The techniques and tools are modern, though the ingredients include little that would not have been found in Middle-earth/medieval Europe—no bananas, avocados, or peanuts, for ex-



Photo by Janet Brennan Croft. One of my favorite recipes from this cookbook, “The Exquisite Soup of Master Mage Stormgut,” p. 107.

ample. The author’s New Mexico roots are, however, evident in the frequent suggestion to add chopped green chiles to the recipes—a vegetable far from native to Middle-earth, but one that adds a welcome kick to many dishes, as she explains (vi). Her New Mexico location also accounts for the relative dearth of fish recipes, though there are a few. The recipes are not vegan or gluten-free or low-carb, for the most part, but hearty, real, comfort food.

I’ve tried a number of the 111 recipes, and have several bookmarked to try later. Some are fairly standard, and if you cook regularly they may not replace the versions already in your repertoire, but may offer some welcome possibilities for variation. I can

recommend “Savory Seasoning,” a very nice all-purpose blend that’s tasty on eggs or sandwiches, and “Herby Cabbage Sauté” is a tasty quick side dish with the unusual addition of *herbes de Provence*. “The Exquisite Soup of Master Mage Stormgut” has become one of my favorites—a savory, creamy potato and salmon soup with a tasty *mirepoix* base, seasoned with hot curry powder. In the “Monstrous Morsels” section, “Fungus Liquid” turns out to be a mushroom bacon bisque with spinach, and “Claxiga’s Crunchable Salmon” is crusted with cornmeal, poppy, and sesame seeds and pepped up with Sriracha sauce (make two – refrigerate one to top a lettuce or pasta salad later!). Other reviewers have commended “Marcella’s Cherries,” a classic and adaptable crisp, and I’m looking forward to trying “Marvelous Mushroom Pie,” a hobbit-y quiche filled with mushrooms and Gouda cheese, and “Hild’s Mushroom Bacon Dish of Might,” of which Winegar’s husband said “This is the kind of food that makes me sad when I’m done eating it” because there’s none left.

As Winegar admits, she is not a professional food photographer, and some of the recipes do suffer from bland, unappetizing photos. The line

drawings by Geneva Harstein are, however, very attractive. And the second Kindle edition, just out in September 2017, boasts additional or updated photographs and art; in the sample I viewed, the photographs were more appealing than in the first print edition. My overall assessment is that this is an eminently giftworthy item for fantasy-loving cooks. And if you are the kind of person who enjoys simply reading cookbooks, this is a good one to add to your collection!

ANNOUNCEMENTS

Call for Nominations! Reader's Choice: The Best of *Mythlore's* First Fifty Years

IN 2018 WE CELEBRATE THE FOUNDING OF *MYTHLORE*, the scholarly journal of the Mythopoeic Society, which published its first issue in January 1969. *Reader's Choice: The Best of Mythlore's First Fifty Years* will collect and reprint the very best articles, artwork, reviews, letters, and creative work, all nominated by readers, along with commentary about the journal's founding and history, and will be published in time for Mythcon 49.

HAVE YOU READ AN ARTICLE that changed your thinking about an author? Influenced your own scholarship? Inspired you to read something new, or re-read an old favorite with a fresh perspective? Is there a brilliant article you think has been neglected by current scholarship and deserves more attention? Nominate your favorite and tell us why you think it should be included in this volume.

IS THERE A PICTURE you still have pinned to your bulletin board after all these years? A poem you copied and saved? Nominate your favorite and tell us why it's meaningful to you.

DID YOU READ A REVIEW that made you rush right out to buy a new book? A letter that offered special insight or started a friendship with the author? An editorial you thought was especially insightful or inspirational? Nominate your favorite and tell us why it was so special.

DO YOU HAVE ARCHIVAL MATERIAL relating to the early years of the journal? Perhaps minutes from the early Council of Stewards meetings where the idea first came up, or a copy of the first call for papers? We'd love to be able to reproduce this material and add it to our archives.

NOMINATIONS for any type of material should include a citation to the *Mythlore* issue in which it originally appeared, a paragraph about why you chose it (up

to 250 words), and a brief paragraph about yourself (up to 100 words). If your nomination is chosen, you will receive a free copy of the electronic version of the book and a discount code for the print-on-demand version.

Deadline for nominations: Nov 30, 2017.

Beyond Bree is happy to announce its 2018 Calendar

Hey come, derry dol, merry dol, my darling! We are delighted to celebrate the poetry of J.R.R. Tolkien's Middle-earth in the 2018 calendar! It is time to go from The Shire to Mordor and sing with elves, men, hobbits and even trolls as the beloved poetry of Tolkien's works is interpreted by an international range of artists from across the globe.

The color and black and white calendar will be 11 x 8 1/2 inches, opening to 11 x 17 inches. It will have both Middle-earth and real world holidays so you can follow the travels and adventures of your favorite characters.

Pricing: \$20 plus shipping - USA \$2.00, the rest of the world \$5.00. For large orders, please inquire for details. For PayPal orders please add \$1.00. When using PayPal, log onto your account and enter your payment amount by using the "Pay or Send Money" button. Make payments in US Dollars by entering the Beyond Bree e-mail address [REDACTED] and \$21 plus your shipping fee of either \$2 or \$5. Send check or postal money order (in USD drawn on a US bank) to:

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You may send US currency, at your own risk, in a sturdy envelope. For more information please e-mail: [REDACTED]
[REDACTED]

C. S. Lewis Festival in Petoskey, MI

The 15th Annual C. S. Lewis Festival is underway September 11-November 7, 2017 in Petoskey, MI.

More information on the events can be found at [REDACTED].

Submit to Mythprint!

We are always looking for reviews, but we also publish letters to the editor, short articles and notes on Inklings topics, art, discussion reports, and more! [REDACTED]

The Mythopoeic Society



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