

mythPRINT



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

VOL. 55 NO. 2

SUMMER 2018

WHOLE NO. 385



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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:

Mythopoeic Society Orders Department



Visit The Mythopoeic Society online at 

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. This is our first Mythcon in the South in 15 years! The last one was Mythcon 34 in Nashville, Tennessee. We will be at the Ritz-Carlton in Downtown, right in the heart of the city near all of the tourist destinations.

Our theme is suggested by the ways in which Inklings scholarship has built on such good foundations. We will celebrate these foundations and fifty years of building “On the Shoulders of Giants” at Mythcon 49.

The Mythopoeic Society’s annual conference, informally known as “Mythcon,” is a Tolkien and Inklings-focused conference held this year July 20-23. Mythcon 49 features two guests of honor: Dr. Robin Reid, scholar guest of honor, and Donato Giancola, artist guest of honor. Papers, panel discussions, readings, entertainment, and other activities fill the four-day event, which also boasts an art show and dealers room. A highlight of Mythcon is our annual banquet after which the annual Mythopoeic Awards are presented.

The Mythopoeic Society has always encouraged scholarship in mythopoeic and Inklings studies by hosting Mythcon, a venue in which scholars, new and old, may present papers; publishing a peer-reviewed journal, *Mythlore*; assisting scholars in need of financial aid to attend Mythcon via the Glen GoodKnight Starving Scholars Fund; and in recognizing student scholars with the Alexei Kondratiev Award.

2018 MYTHOPOEIC AWARD FINALISTS

Mythopoeic Fantasy Award for Adult Literature

- Crowley, John. *Ka: Dar Oakley in the Ruin of Ymr* (Saga Press, 2017)
- Hoffman, Alice. *The Rules of Magic* (Simon and Schuster, 2017)

MYTHCON 49: ON THE SHOULDERS OF GIANTS

Atlanta, Georgia

July 20 - 23, 2018

Learn more at Mythcon.org

- Kathryns, G. A. *Snow City* (Sycamore Sky Books, 2017)
- Klages, Ellen. *Passing Strange* (Tor.com, 2017)
- LaValle, Victor. *The Changeling* (Spiegel and Grau, 2017)

Mythopoeic Fantasy Award for Children’s Literature

- Beasley, Cassie. *Tumble and Blue* (Dial Books, 2017)
- Burgis, Stephanie. *The Dragon with the Chocolate Heart* (Bloomsbury USA Childrens, 2017)
- Chanani, Nidhi. *Pashmina* (First Second, 2017)
- Harrold, A. F. *The Song from Somewhere Else* (Bloomsbury USA Childrens, 2017)
- Nix, Garth. *Frogkisser* (Scholastic Press, 2017)

Mythopoeic Scholarship Award in Inklings Studies

- Chance, Jane. *Tolkien, Self and other: This Queer Creature* (Palgrave Macmillan, 2016)
- Coutras, Lisa. *Tolkien’s Theology of Beauty: Majesty, Splendor, and Transcendence in Middle-earth* (Palgrave Macmillan, 2016)
- Flieger, Verlyn. *There Would Always Be a Fairy Tale: More Essays on Tolkien* (Kent State University Press, 2017)
- Higgins, Sorina. *The Inklings and King Arthur: J. R. R. Tolkien, Charles Williams, C. S. Lewis, and Owen Barfield on the Matter of Britain* (Apocryphile Press, 2017)
- Tolkien, Christopher ed. *Beren and Luthien* (Houghton Mifflin Harcourt, 2017)

Mythopoeic Scholarship Award in Myth and Fantasy Studies

- Byrne, Aisling. *Otherworlds: Fantasy and History in Medieval Literature* (Oxford Univ. Press, 2016)
- Fimi, Dimitra. *Celtic Myth in Contemporary Children’s Fantasy: Idealization, Identity, Ideology*



- (Palgrave MacMillan, 2017)
- Levy, Michael and Farah Mendlesohn. *Children's Fantasy Literature: An Introduction* (Cambridge Univ. Press, 2016)
- Sanders, Elizabeth M. *Genres of Doubt: Science Fiction, Fantasy and the Victorian Crisis of Faith* (McFarland, 2017)
- Wolf, Mark J.P., ed. *The Routledge Companion to Imaginary Worlds* (Routledge, 2017).

The winners of this year's awards will be announced during Mythcon 49, to be held from July 20-23, 2018, in Atlanta, GA. A complete list of Mythopoeic Award winners is available on the Society web site: [REDACTED]



history of scholarship on female characters in Tolkien's work in *Perilous and Fair*, edited by Janet Brennan Croft and Leslie Donovan, and a bibliographic essay on race and Tolkien studies in *Tolkien and Alterity*, edited by Christopher Vaccaro and Yvette Kisor. Besides her work on Tolkien and feminist science fiction, she has also published on fan productions and fan activism in online media fandom. She is a regular contributor to "The Year's Work in Tolkien Studies" in the annual journal, *Tolkien Studies*.

MYTHCON 49 GUESTS OF HONOR

Scholar Guest of Honor

Robin Anne Reid, Ph.D., is a Professor in the Department of Literature and Languages at Texas A&M University-Commerce. Her teaching areas are creative writing, critical theory, and marginalized literatures. She edited the two-volume *Women in Science Fiction and Fantasy*, published in 2009 by Greenwood Press. She co-directed two N. E. H. Tolkien Institutes for School Teachers on Teaching Tolkien (2004, 2009) with Dr. Judy Ann Ford, History, A&M-Commerce. She and Dr. Ford team-taught a series of undergraduate and graduate courses on Tolkien's *The Lord of the Rings*, both face to face and online. Their collaborative essay, '... things that were, and things that are, and things that yet may be,' *Teaching Tolkien's The Lord of the Rings On-Line*, is included in *Approaches to Teaching Tolkien's The Lord of the Rings and Other Works*, edited by Dr. Leslie Donovan, published by The Modern Language Association of America in 2015.

Dr. Reid and Dr. Ford have also published on Peter Jackson's *The Lord of the Rings*. Recent Tolkien publications are an essay on female bodies and femininities in *The Lord of the Rings* in *The Body in Tolkien's Legendarium*, edited by Christopher Vaccaro, a bibliographic essay on the



Artist Guest of Honor

As one of the world's most recognized and awarded Imaginative Realist artists, Donato Giancola shares his passion of figurative arts not only through his unique body of oil paintings and drawings, but also teaching inspired future generations of creators at the Illustration Master Class, the School of Visual Arts, online through the SmArt School, as well as lecturing and exhibiting at various institutions, seminars, and conventions worldwide.

From J.R.R. Tolkien's *The Lord of the Rings* to Botticelli's *La Primavera*, Donato balances modern concepts with historical inspirations to bridge the worlds of contemporary and historical figurative arts in his work. Influences encompass strolls of New York City streets as well as pilgrimages to museums and art institutions—including the Uffizzi, Prado, Louvre, and Hermitage. Donato recognizes the significant cultural role played by visual art and makes personal efforts to contribute to the expansion and appreciation of the narrative genre that extend beyond the commissions of his clients.

Since beginning his professional career in 1993, Donato's list of clients has grown to include major book publishers in New York to concept design firms on the West Coast: notables include The United Nations, LucasArts, National Geographic, Scientific American, CNN, DC Comics, Microsoft, The Village Voice, Playboy Magazine, US Postal Service, Wizards of the Coast, Scholastic, Simon&Schuster, Tor Books, Random House, Time/Warner, The Scifi Channel, Milton-Bradley, and Hasbro. Merits range from the Hamilton King Award from the Society of Illustrators to twenty-three Chesley Awards from the

Association of Science Fiction and Fantasy Artists, three Artist Hugo Awards for outstanding professional work from the World Science Fiction Society, notable awards from the Art Renewal Center, and six silver and two gold medals from the juried annual Spectrum: The Best of Contemporary Fantastic Art.

Donato is currently engaged with series works on the themes of empathetic robots, astronauts, commercial cover commissions, and continued explorations within Middle-earth and other inspired worlds. You can learn more about Donato's art and techniques at [REDACTED] and be sure to cruise through his wonderful gallery.

BEFORE YOU ARRIVE AT MYTHCON 49

Schedule and Programming

For travel planning purposes, you may assume that registration will open around 12pm on Friday and programming will begin no earlier than 2pm. Friday night will feature the Stewards' Reception. Saturday morning will begin with the Procession and Opening Ceremonies, as is customary. Presentations and panels will take place throughout the day, and in the evening the post-programming activities will begin. On Sunday, in addition to the presentations and panels, the Society auction will be held in the afternoon, and the Banquet and awards ceremony will be held in the evening. Final program items will take place on Monday morning, followed by the Annual Mythopoeic Society Members Meeting (all are welcome) and Closing Ceremonies, concluding circa 12pm. A preliminary schedule will be released before the conference.

Venue

Mythcon 49 will take place in the Ritz-Carlton Atlanta, a luxury hotel locat-

ed in the heart of Downtown.

Features include:

- 444 elegantly appointed hotel accommodations, including suites overlooking the Atlanta skyline
- AG modern steakhouse and Lumen Bar with live entertainment, cocktails and small plates.
- More than 17,000 square feet of meeting and event space
- On-property and offsite fitness facilities
- Prime downtown location near the Georgia Aquarium, Mercedes-Benz Stadium, Philips Arena, Centennial Olympic Park, Georgia World Congress Center and AmericasMart
- Easy MARTA mass transit access

Buddy System

Frodo didn't do it alone, so neither should us Mythies! We will not be doing a full Room & Board package this year—only the Sunday-night banquet—but are arranging some options for dining with fellow Mythies at nearby restaurants. One of these options includes a buddy system to pair up conference attendees who are newer to the society or to Mythcon with more seasoned Mythies.

Veteran Buddies would primarily be responsible for making sure their Newbie doesn't dine alone (not necessarily with you, every time, just not alone), but might also attend panels with them, invite them to Bardic Circle, or peer pressure them into trying their hand at Golfimbul. Such camaraderie between fans and scholars of mythopoeia, modeled on the friendship among the Inklings themselves, is an important cornerstone of our society—and keeps Mythcon attendance and society membership up!

If interested, email Buddy Organizer Megan Abrahamson at [REDACTED]

Include your preferred method of contact for your buddy. If you are new (or new-ish) to the society, or this is your first (or first-ish) Mythcon, you can also contact Megan to ask to be paired with a veteran Mythie.

IT'S DANGEROUS TO GO ALONE.
TAKE THIS.



"Always Listen to your Wizard"

[REDACTED] by Smandero.

Dining Options

Because the conference hotel is in downtown Atlanta, there are many excellent options for dining in close walking distance. Spaces have been reserved at several restaurants of varying price ranges and types of food and service for lunch and dinner Saturday and lunch Sunday. Further information will be available in your registration packet. Wherever you go, try to invite someone who looks new or lost!

Transportation

Air travelers are advised to fly into Hartsfield-Jackson International Airport (ATL). As one of the major airline hubs, it's serviced by nearly every major airline. Public transit is the cheapest and most convenient option. The MARTA train is \$2.50 per trip and runs directly from the airport to the hotel (Peachtree Center station) on both North/South lines [REDACTED]. There is also the option of a taxi, or Uber or Lift from the airport, though the Uber/Lift pickup area is very far from the terminal. There is no specific hotel shuttle, but generic shuttle services service the Ritz-Carlton, some can be found at airportshuttles.com.

If you are driving, cars may be self-parked or valeted at the hotel. There is a per-night fee of \$45 for valet service or \$15 to self-park in the adjacent deck on Ellis Street. Atlanta is also served by Amtrak and major bus lines, including Greyhound and Megabus. The hotel is located at:

Special Auction

Be sure to attend the Society Auction on Sunday, which this year includes a chance to take home a gorgeous rendering of Luthien's sigil in stained glass (preview on page 7) by our own Phillip Fitzsimons, created in memory of David Oberhelman.

TOWARDS A MYTHOPOEIC PERSONALISM

Part One: Mythopoeic View of Imagination and Knowledge. By Jon Vowell.

Cognition is narration. To think is to think narrationally, and thus thinking is *cognition-as-narration*. This does not mean that we have a 'running narration' in our heads as though we're watching our life on a screen, nor does it mean that we hear an audible narrator describing every experience and thought we have. Rather, cognition-as-narration means that our thinking and knowing is fundamentally mythopoeic, a word that must be understood in its most basic and simplest form: "μυθος," i.e., story or tale, and "ποιησις," i.e., to make or build. It means story-making, and thus *mythopoeisis* (i.e., cognition-as-narration) means to know via story-telling.

At this point, it's easy to conjure up images either of some shaman gathering the tribe around the fire or of bards preparing to sing in ancient courts. Story-telling has been a means of transmitting knowledge for perhaps all of human history and even pre-history. However, mythopoeisis is not immediately referring to (though obviously relates to) specific stories of specific peoples (i.e., their 'myths') but rather the place of narration in human cognition. The mind itself is its own shaman and bard. It does not simply think in images like a slide show, then joining them together in a theorem or sum. Rather, it places images in relation to both our identity ("I am") and our meta-identity ("I belong to").

When you see a tree, your cognition of the tree is not just pigmentations, lines, angles, shapes, sharp scents, rough touches, etc. synthesized under general concepts to make 'a tree' or even '*this* tree' knowable to you. It also is part of an inner and outer landscape that you are both in relation to and

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.

relating things to: “I am alone in this park, and I am sad because that tree reminds me of the one in my parents’ backyard my brother and I used to play on, and I just came from his funeral.” The synthesis is not only of materiality but of *experientiality*: all the myriad facets of your life—or at least the ones closest to and/or on the surface of your awareness at the moment of experience—brought to bear upon a specific tree. Cognition—knowledge and knowing—is not a mere matter of data processing. Rather, it is a *setting of things in relation to each other*, on both an immediate and meta level. It is the immediate moment set in relation to the previous moments, set in relation to my memories, set in relation to my hopes and fears, set in relation to my identity, set in relation to my meta-identity. To put it another way, cognition is *world-building* (another definition for the word mythopoesis). Your mind does not simply build images: it builds a *world* of images, constantly building and shuffling it around, bringing certain facets to light and to bear at this point, then subsuming and replacing them with other facets, or bringing new facets to bear, finding their right place and part upon the stage of your experience.

We are meaning-seeking creatures. We do not live as other animals do. Even those of us who would argue that we do live as other animals do take that assertion (and any sensory data that makes such an assertion sensible) and fit it together into the world of our meta-identity: “I believe we’re just like other animals—that’s what distinguishes me from those darn superstitious religious types, of whom my cousin is a particularly virulent strain every Thanksgiving.” Everything *necessarily* interlocks together into a whole, one that is constantly changing and shuffling like a kaleidoscope, but a whole nonetheless. This is what is meant by mythopoesis, and the imagination is central to this. This faculty of the mind that *not only* creates images for us from sensory data and memory *but also* synthesizes them together—not just as individual experiential objects, and not just as a manifold of experiential objects, but into a *meaningful whole*—is the very essence of our thinking and (thus) our knowing. There is no knowledge—true or false, valid or invalid, correct or errone-

ous—without the mythopoeic workings of the imagination.

(to be continued in Mythprint 386)

A TRIBUTE TO DAVID D. OBERHELMAN

SOCIETY STEWARD AND U.P. WOOD
PROFESSOR OF LIBRARY SERVICE AT OKLAHOMA STATE UNIVERSITY
PASSED AWAY
JANUARY 25, 2018.

Remembered by Richard Oberhelman

I am David’s brother. My life changed dramatically in 1965. I had been an only child and all of a sudden I had a baby brother!



David and I were 9 years apart so with this age difference we were not as close as we might have been otherwise, and in many ways both of us were like “only childs.” But we did have fun together and enjoyed silly games and watching TV together growing up. In 1974 I moved away for college and pursued a career in medicine and public health, while David remained at home with our parents for 9 more years, until he left home to study English literature and library science.

But David was always an integral part of my family, and he loved to dote on my 3 children Steven, Katie, and Sarah, and we frequently had time together for major events (lots of graduations!) and for holidays—especially Christmas. David loved Christmas in particular, and it was a family tradition for David to bring his White Christmas DVD to New Orleans and we would all watch together.

Several things are important to say about David as we remember him. David was sensitive and loving and caring, and went out of his way to be supportive of others. Most of all I will remember how his loving nature expressed itself in ways that were, to use a word that he would have used, “quintessentially David.”

David loved his books! He was never the one to take his English literature books back to the

bookstore to sell at the end of the semester, and his bookshelf was heavy with Shakespeare, Dickens, and many other classics. His apartment is like another library, with stacks of books that filled his life with wonder and purpose, so its no surprise that he found his niche working in a university library.

David also loved his cats! We had several dogs and cats in the house growing up, but David really gravitated toward cats and loved to talk about Ginger and Nutmeg and their latest antics. His cats were regular features on his Facebook page and his holiday cards. I'm sure his cats will miss him.

David also loved his job! It's clear that he was very successful as a professor of library science at OSU, with an impressive list of academic presentations, publications, and accomplishments in teaching and service. He seemed to thrive on a busy schedule of travel for library association presentations all over the US, Canada, and in other international sites. It's clear to me that he was very respected by his colleagues and students in the OSU community.

But most of all David loved people, sharing his love with family, friends, and colleagues who knew they could always count on David in times of need, or when they needed reassurance and support. The impressive expression of support at his funeral was clear evidence of that—the room was packed with his friends from Oklahoma and beyond! Most of all he loved his mother and father, a devoted son until the end. It's very sad and painful that he was taken away from us so soon. He was a great brother and I'll miss him a lot.



Remembered by Kristen Burkholder

I first came to know David virtually, through the discussion boards of the Tolkien fan site TheOneRing.net, in 2002. He and I were both frequent contributors to the more serious/intellectual/book-oriented discussion board there, and David always had interesting and pertinent observations to share.

A couple of years later I joined the History Department at Oklahoma State University where David was a librarian. He was not the liaison person to my department, but because of our mutual interest in Tolkien from an academic standpoint we made

contact. David was an enthusiastic promoter of various cultural events and exhibits at the Edmon Low Library, not necessarily Tolkien-related of course, and was a helpful colleague to myself (as a medievalist) and I know also to members of the English department and related fields, for whom he was the designated librarian contact.

Eventually I decided to become an academic librarian myself, and then had the pleasure of working with David as a mutual member of the Oklahoma Library Association, and particularly of the University and College Division of the OLA. He chaired that group a couple of years ago and did an excellent job; one of the responsibilities of the chair is to lead the group in putting on an annual workshop to both provide continuing education opportunities for librarians in the state, and also raise some funds for the OLA to further its work.

In addition, David served for many years as the chair of the Resolutions Committee for the OLA's annual conference. In that role he solicited resolutions from across the membership, helped draft appropriate wording as needed, and presented the resolutions at the general membership meeting for approval. I can still "hear" him in memory, standing behind the podium and reading out words of praise for others. When, this past spring, it was David himself memorialized in a resolution, I know

I was far from the only person present with tears in my eyes.

David will be greatly missed by librarians across Oklahoma, for his dedication to good librarianship, his wide-ranging knowledge, and his gift for friendship.

Remembered by Kris Suank

David Oberhelman was so supportive of new scholars. He accepted my papers for Mythmoot, and came to my paper sessions at Mythmoot and SWPCA. David was always encouraging. I know he'll miss Season Three of *Stranger Things*, and I'll miss being able to talk to him about it.

Remembered by Janet Brennan Croft

I'm sure I met David Oberhelman at a library

meeting of some sort shortly after I began working at the University of Oklahoma Libraries in 2001; he had already been at Oklahoma State University Libraries for two years by that time, and the Oklahoma library world is small, friendly, and tight-knit. But I first got to know David well when I hosted Mythcon 37 in Norman, Oklahoma in 2006 and he served as registrar for the conference. He quickly became indispensable to the Society, serving in many capacities over the years. He was also indispensable to me, as a colleague in multiple professional and scholarly areas, and as friend. We were active together in the Southwest Popular and American Culture Association as well as MythSoc, and after his death just days before SWPACA's annual conference in February, I had the sad duty of sharing the news with his panelists and his fellow area chairs. I'll miss his booming voice and laugh, his encouragement of new scholars and his insightful comments, tremendously at Mythcon this year; I know I will keep expecting to turn a corner and see him there.

Remembered by Leslie A. Donovan

I wish I had some great story commemorating the first time I met David Oberhelman, but I honestly don't remember meeting him at all. But, he inhabits all my fondest Mythcon memories. His friendship and support is also deeply interwoven with my own professional career, not only through presentations at Mythcon, but also at Southwest Popular and American Culture Conferences.

Perhaps most important, to me at least, is that David was the reason I was appointed to the MythSoc Board of Stewards in the fall of 2011. At the time, he had been the Steward for both the Mythopoeic Press and the Mythopoeic Awards. He had been a member of the Mythcon Organizing Committees in Dallas (2010) and in Albuquerque (2011). His career as library faculty at Oklahoma State University was in full tilt and he wanted to hand off some of his MythSoc responsibilities. He and I always worked well together, cared deeply about most of the same books, and viewed our work in the world similarly. That he chose to needle me mercilessly into applying to take over as Editor of Mythpress seemed to me an odd choice at the time, but one I have been immensely grateful for ever since I was hired by the Stewards.

During the time I have been involved with MythSoc, David was always a source of stability for

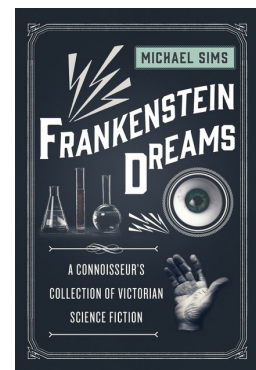
me as well as a thoughtful sounding board for my ideas. Even when he was deeply hurt by how a few people in the Society had treated him, he put his efforts into how he could continue to best serve the work of the Society and its future. Although he had a private side that, as I look back on him, meant I probably didn't know him as well as I felt like I did, he nevertheless was a warm and open person with a great heart—a heart as well suited for laughter in this world as it might have been for heroism in another age or place. Beorn-like he was in his life, but he was also all Hobbit in the best sense of those people.

His death early this year hit me hard, probably at least partly because it was so unexpected. I had expected to enjoy many collaborations on projects with him as we aged into senior scholars. While that won't come to pass now, I keep imagining he and JRRR sitting together in some beautiful woodland grove in the West, drinking ale or port or something else lovely, telling stories, maybe singing old high or bawdy songs. Now and then, David breaks out in that big cackling laugh, while Tollers chortles more quietly, but no less delightedly, and I'm certain the Mountains are ringing with both their laughter. Here's hoping I might find my way there someday to look upon their bright faces and join in.

REVIEWS

Michael Sims, editor. *Frankenstein Dreams, a Connoisseur's Collection of Victorian Science Fiction*. Bloomsbury, 2017. \$14.80. Reviewed by Ryder U. Miller.

Those who want to know where science fiction began might find an answer to their question in *Frankenstein Dreams* from Michael Sims who has also collected other stories in other Victorian Age anthologies. The late science-fiction historian Brian Aldiss argues that science fiction begins with *Frankenstein* by Mary Shelley (1797-1851), now exactly 200 years old this year. We genre illuminati might not be



here without this groundbreaking novel. One also finds here many of the other writers who have been put forth as the originator of the science fiction genre, but there are also debates about what science fiction really is or should be. It was also called other things in the past. One finds some gothic elements in *The Silmarillion* (1977) also, with Tolkien being credited with creating the modern market for fantastic literature, but now it seems like there are other beginning places for new readers like Hogwarts and Westeros. We are though not able to forget Tolkien and Frankenstein if we consider ourselves fans of genre fiction, and might not really understand the field or enjoy the field as much without first hand knowledge of them.

Not all the tales are ghostly in this anthology, but there is much worry, fear and trepidation. One need remember the full title of Shelly's masterpiece *Frankenstein: or, The Modern Prometheus* and understand that with new knowledge there came new and old risks. There were even the "good ol' days" back then also it seems. The Frankenstein monster, conceived of by pregnant teenager Marry Shelley acknowledged the time's apprehension. Sims writes:

"The novel was an expression of some of the ancient themes of literature—anguished dread of mortality, the consequence of obsession, and hubris and consequent ate, the divine retribution that in mythology always follows overweening pride." (3)

The Frankenstein Monster remains an icon, and the tale was also about transgressing moral law, but the world has preceded "forward" anyway. We still revisit these worries in debates about genetically engineered foods, Stem cell research, genetic engineering... It is Saruman with his breeding of orcs and his interest in wheels and metal who provides the formidable foil in Tolkien's tale. One might even consider Orcs the kin of the monster.

The anthology is not all about monsters, and one benefits from new understandings of the literary counter currents to the fantasy tradition showcasing some of the anxiety that we are still faced with in the modern world; reminding that there are things that we need to address and be vigilant about.

Sim eloquently describes this endeavor:

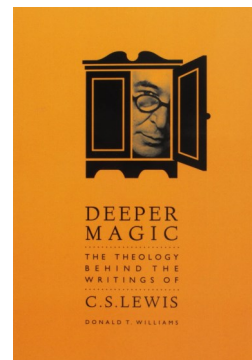
"The stories collected in *Frankenstein Dreams* chronicle how Western civilization responded to the dizzying new discoveries of the nineteenth century. Gravity, time, distance, mortality, sensory limitations, our inability to divine

the future—all of these barriers to the human spirit's dreams were tackled through fantastic, entertaining tales that merge ancient human concerns with new revelations and anxieties. Technological innovations and conceptual advances created new lenses through which to view every aspect of the body and nature and society." (4)

Though intriguing, these stories are from an earlier age, but educational nonetheless. They are worthwhile to explore for those who have an interest in genre and we still hear echoes of their concerns. Not a lot here for Inklings scholarship, but they do provide some context and one might remember that fantasy can be found in what is called the science fiction section. There are also some great women writers and their fascinating tales in this anthology. There are also trips to the moon, above the clouds, the bottom of the sea, and into marriage. One finds here concerns that have stayed with us over the ages, but sometimes also hope and adventure.

Donald T. Williams. *Deeper Magic: The Theology Behind the Writings of C.S. Lewis*. Square Halo Books, 2016. 287 pp. \$16.99. Reviewed by Phillip Fitzsimmons.

Deeper Magic: The Theology Behind the Writings of C.S. Lewis is both exciting and engaging in its exploration of Christian thought in general and Christian themes in particular, found in the fictional and non-fictional works of C.S. Lewis. This book would sit comfortably on the shelf with other first-rate Evangelical Christian interpretations of the works of individual Inklings, such as Ralph Wood's *The Gospel According to Tolkien: Visions of the Kingdom in Middle-Earth* or the works of Matthew Dickerson including his *Narnia and the Fields of Arbol: The Environmental Vision of C.S. Lewis*. Like the authors of these books, Donald Williams nicely balances between presenting Christian thought and discussing its presentation within the works of C.S. Lewis. The text speaks to the reader with a clear, con-



versational style worthy of C.S. Lewis himself. With that said, *Deeper Magic* would also fit on the same shelf with any of the works of C.S. Lewis.

I begin by defending the book against a possible criticism that its language is too difficult for readers who do not have theological training. I urge the average reader not be discouraged by the theological language seen immediately in the chapter titles, beginning with *Prolegomena A What is Truth?* and *Prolegomena B The Task of Theology*. The chapter titles continue in this vein, but I hold to my characterization of the book as clear, conversational and add *plain spoken* to my descriptors. The author is a theologian using the vocabulary of his discipline to stretch and introduce the reader to the conceptual tools necessary to participate in the theological conversation instead of being patronized. Williams explains the meaning and context of the words he uses, provides diagrams of their conceptual place within theology, and continues to educate the reader throughout the book. The average person can read this demanding book fruitfully and with pleasure because all of the tools needed to follow his arguments are presented. Like Lewis, the author's clear yet challenging communication style has been developed, no doubt, from years of guiding adult students through similarly complex subjects.

Williams draws from over thirty of the works of C.S. Lewis in his presentation of theology in the writings. The genres of the writings discussed include both adult and children's fiction, popular Christian apologetics, and academic works. Williams fairly assesses Lewis's theology, which is intended for the ordinary reader. Williams's recognition of Lewis's target audience leads him to be critical of Lewis only when the latter gets things wrong. He does not require Lewis's writing to stand up to the rigors of the criticism of professional theology for theologians.

In the conclusion of chapter three Williams states that "Lewis is at his weakest as a theologian when expounding the doctrine of inspiration and its corollaries such as inerrancy." (72) Williams writes that this weakness demonstrates a defect in Lewis's understanding that prevented him from confirming the inerrancy of Scripture and that "he left a gap between text and Word that unintentionally compromises the Bible's authority." (72) He explains that Lewis's teaching could mislead the reader but admits that his living practice of obedience was stronger than his teaching, in this instance.

Williams's chapter four on *The Existence and Nature of God* is a particularly well-done presentation of the attributes of God using Lewis's writings to illustrate or to move the discussion forward. This chapter is one of the many places where the rigor and tone of the text remind me of *Miracles* by C.S. Lewis. Williams concludes by confirming that Lewis read, understood, and made good use of the "best thinking of the Christian tradition." (100) He goes on to write that "His formulations of the doctrine of God are orthodox in content but often daring in expression, in ways that make what often appears only as very abstruse doctrine suddenly appear both understandable and meaningful." (100) Williams here points to one of the attributes of Lewis's writing that makes him the beloved author that he is.

In the *Interlude* of Chapter 6 on *The Person of Christ* Williams engages criticisms of Lewis's famous "Trilemma" argument for the deity of Christ. Williams does an excellent job of explaining the argument, providing its context, and giving a critique of the strengths and weaknesses of the argument. He also defends the argument against its many critics. The *Interlude* convincingly argues for the value of Lewis's "Trilemma" argument and describes how it should be used.

This wonderful book can be read in a number of different ways. One is to follow Williams's explicitly intended purpose of exploring and evaluating the theology that is an important element in the thought and writing of C.S. Lewis. A second is to use the backdrop of Lewis's writing to learn about Evangelical Christianity. Belief is not required for the reader to benefit from this rigorously drawn picture of Christianity in Lewis's writing, though it is likely to increase the reader's enjoyment of the book. Third, on a related note, the book can be used to instruct or reinforce ideas of Christian faith. I highly recommend *Deeper Magic: The Theology Behind the Writings of C.S. Lewis* regardless of how the book is read.

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