

mythPRINT



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

VOL. 55 NO. 3

FALL 2018

WHOLE NO. 386



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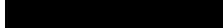
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Megan Abrahamson
Editor, *Mythprint*



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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: ON THE SHOULDERS OF GIANTS

2018 MYTHOPOEIC AWARD WINNERS

The Mythopoeic Society is proud to announce the winners of the 2018 Awards for Mythopoeic Literature and Scholarship:

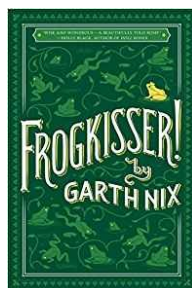
Mythopoeic Fantasy Award for Adult Literature

- John Crowley. *Ka: Dar Oakley in the Ruin of Ymr* (Saga Press, 2017)



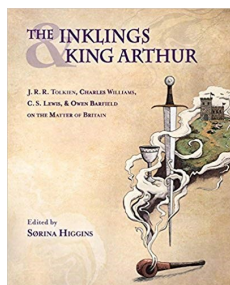
Mythopoeic Fantasy Award for Children's Literature

- Garth Nix. *Frogkisser* (Scholastic Press, 2017)



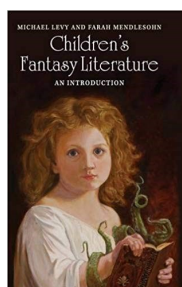
Mythopoeic Scholarship Award in Inklings Studies

- Sorina Higgins. *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)



Mythopoeic Scholarship Award in Myth and Fantasy Studies

- Michael Levy and Farah Mendlesohn. *Children's Fantasy Literature: An Introduction* (Cambridge Univ. Press, 2016)



Thank you to all the finalists, and congratulations to the winners, which were announced during Mythcon 49. A complete list of Mythopoeic Award winners is available on the Society web site: [REDACTED]. For questions about the Mythopoeic Society Awards, contact Mythopoeic Awards Administrator Vicki Ronn at [REDACTED].

CONFERENCE REPORTS

Some Thoughts from Mythcon 49. By Ryder W. Miller

It is interesting to be reminded that some significant Science Fiction originated in Georgia. For some also it is representative of America.

Concerning Tolkien, there might be a connection between *Frankenstein* and *The Silmarillion*. Maybe Fëanor and the Noldor are guilty of the same “crime” as Victor Frankenstein. They both seem to have transgressed Moral Law, i.e., they usurped the right to be creators. Victor Frankenstein let something out into the world that was unpredictable and beyond

his control, something with anger, awkwardness, and resentment. They result is a horror tale written by

Mary Shelley who is credited in this regard in writing the first science fiction book. It is also a cautionary tale about one not knowing their place in the big scheme of things. Tough act to follow for others who would be practitioners of science fiction or any other writing. The monster revolts against its maker and we are all surprised. We are right to have concerns about

new technology, some of which can turn monstrous.

Maybe one could make the same argument with Fëanor who became enamored of his powers to create. His desire to be a “sub-creator,” something that many artists can relate to, blinded him to the results of his decisions and actions. The Noldor were proud of their creation and sought more control over their own lives. The vow they take leads to unforeseen consequences. Like

Victor, Fëanor and his followers are doomed by trying to move above, in the Arda sense, from their place in the bigger scheme of things also. With this realization maybe one can view *The Silmarillion* in a more allegorical sense. Not in the allegorical sense that J.R.R. Tolkien disliked and did not intend. One needs to remember that this book was assembled and edited by his son Christopher. *The Silmarillion* could be consid-

ered a theological lesson like *Frankenstein* concerning the results of created beings trying to gain and exercise creative or godlike powers. Quite a long myth here about the need to reconnect with godlike creators. The sadness might be permanent and it reminds of what we have lost and ruined. Maybe though the book succeeds as a lesson for religious people. Sorry to those who might have known this already, but things can be forgotten.

Also can't hope but wonder what will happen with the proposed Tolkien shows to be produced for cable television. It is an interesting place to put them, and there have been successful genre shows produced there already. One finds in these shows some of the actors that have disappeared from the movies. *The Silmarillion* can fit in this framework as it contains larger and longer stories. *LOTR* and *The Hobbit*, however, have icons. Many stopped reading here. The movies have given us visuals, actual actors and actresses for these characters. It will be interesting to see who some of the performers will be for a cable television series. I also wonder if it will be set somewhere. These could be tales told at the seaside to a visitor to Middle-earth. I however think it should be set in Rivendell where they collect and remember old stories. This could be a place to recount many of the old tales of *The Silmarillion*. There can also be many visitors we have already seen from the movies. It might be more successful if people can see some of these screen actors and actresses again. They could introduce some of these stories. *The Silmarillion* does not have visual icons yet, and might never unless we have seen a lot of them. These cable shows though, being longer than movies, might change this. So much here to catch up on. Unlike the elves we might not all have time to hear all these tales. One could argue, if they are really an elf or want to be an elf, they will know of *The Silmarillion*. An elvish stronghold would be a good place to tell them. More qualifying elves on the way.

Mythcon 49 was a great time, but sadly I had things to do the next day and could not stay for the Banquet. I had to Return on that Midnight Plane from Georgia.

MYTHCON 49 MISCELLANY

Clerihew Winners

Before Tolkien

Dionysus
Found himself in a crisis:
On a boat of kidnappers
He made them all go quackers.
— *Aidan Van Loo*

During Tolkien

J.R.R. Tolkien
I'm sure everyone here knows what I mean.
He gave us works of such imagination and
variety
As to inspire 50 (and more) years of the
Mythopoeic Society.
— *John Rosegrant*

After Tolkien

The Ritz-Carlton
Is in Atlanta, Georgia—downt'n.
That's where Alicia, our chair
Gave us a Mythcon worth a #share.
— *Marion Van Loo*

TOWARDS A MYTHOPOEIC PERSONALISM

PART TWO: Mythopoeic Personalism and Knowledge. By Jon Vowell

Aristotle argued that desire is the grounds of all meaningful action. Reason alone is not enough: there has to be some desired end that not only catches the eye but also stirs the soul to choose and thus act. [1] Late-Medieval thinkers—having rediscovered Aristotle—combined this to the theological notion of love: God is love, existing in Trinitarian dance within himself, a synthesis [2] of mutual giving, receiving, and belonging, neither confounding the person nor dividing the essence. From this, it was argued that all things move to love, i.e., to this reaching out and placing oneself in desired relation to other people, places, or things. Love (as argued in Dante's *Commedia*) can be excessive, defective, or perverted; still, it is the movement of all things, a positioning in relation to others.

If love—this relational positioning of reaching out and taking in, of giving and surrendering—is the essence of action, then it is also the essence of knowing (which is itself a kind of action). Bonaventure—that

13th-century mystic and theologian—called it the “spark of synderesis,” [3] and considered it the apex of knowledge: the willful uniting of yourself to the thing known (and vice versa). Only in this unity—this taking in the thing and it taking in you—does true knowledge reside, and not in mere intellection apprehension.

Consider a chair. You take stock of this chair and process its attributes: height, weight, density, history. Perhaps you even sit in it to test its stability and ergonomics. You interview the manufacturer, and perhaps even the carpenter. You abstract the chair, considering what is the essence of ‘chair-ness,’ all the essential qualities that make a chair ‘a chair,’ and then assess this specific chair in light of those general categories, how it meets them or falls short, how it plays on or subverts them. You consider its style and the history of that style, whether it fits a tradition or works against it. You consider its use—comfort, work, play; a living room chair, a workshop stool, a playroom rocker—and how fit it is for that use. You absorb, through rigorous and disinterested research, all the data possible on this chair, and then you write up your summary description and analysis of it. In this way, you do know the chair; your knowledge would not necessarily be false.

Yet there is a way in which your knowledge is incomplete, for you have considered the chair factually but not mythopoeically. You have not made it your chair, one put in your house, used for your purposes, becoming a part of your life. Your analysis was factual but detached. Until the chair is a part of you, a part of your story, then you really don’t know it. Until you put it in interested (as opposed to disinterested) relation to yourself—until you learn to love (or even hate) the chair—it is meaningless to you and (in part) an unknown.

With inanimate objects, there is a taking up of the thing into your story. In personal relationships, however, there is (or ought to be) a mutual/reciprocal taking up and being taken up, giving to and being given to. This can be clearly seen in human relationships. You could do all the same rigorous research on a person that you did on the chair, but until you are in relation to them (and they to you) then you do not know them. It is only in synderesis—the shared

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 Mythcon in 2019.

knowledge, the relational knowing—that you come to know them. Until you allow them to step into your world (and you into theirs)—until mythopathy [4] makes the mythopoeic other apprehensible—you do not know them, not completely.

Love-as-mythopathy—the willful/desired give and take, presentation and reception, surrender and surprise between two personal worlds—is fundamental to all knowledge, because

knowledge is mythopoeic. Cognition is narration, the construction of an experiential world with self and others in it and in relation, the synthesis of the imagination by which we know and are known.

[1] Aristotle, *Nicomachean Ethics*, VI.2.

[2] A more precise theological term is perichoresis, i.e., to rotate around and with.

[3] Bonaventure, *The Journey of the Mind to God*, I.6.

[4] I am using the terms mythopathic as C.S. Lewis used it in his essay “Myth Became Fact,” from *God in the Dock: Essays on Theology and Ethics*.

SWALLOWS AND NARNIANS

By Kevan Boukett

There seem to be some slight influences upon Narnia from Arthur Ransome’s *Swallows and Amazons* books, published between 1930 and 1947. These twelve books were (and are) extremely popular, being reprinted in the UK many times right through the Great Depression and the Second World War. They chronicle the delightful sailing adventures of the Walker children (the Swallows), the Blacketts (the Amazons), and their widening circles of friends.

The original four children who visit Narnia in *The Lion, the Witch and the Wardrobe* and in *Prince Caspian* seem partly to be modelled on the four Swallows, the Walker children. The Narnian children are the siblings Peter, Susan, Edmund, and Lucy Pevensie; the Swallows are John, Susan, Titty, and Roger Walker. Presumably several motives were working in Lewis’s decision to include four children, two boys and two girls, such as the aim of appealing to children of different ages and genders. It may of course be coincidence that the eldest in both cases is male, and the leader—

Peter Pevensie becomes High King, while John Walker is captain of the *Swallow*. But it's striking that the second-eldest in both cases is a Susan. Edmund, the third Pevensie, behaves the most childishly (in *Lion*), and he has some resonances with the youngest of the Walkers, Roger. Specifically, Edmund has a quintessentially Old English name (that of Edmund Ironside, defender of England from the Danes of Canute, as well as of the East Anglian martyr St. Edmund)—while Roger's is of course a typically Norman name.

The Old English-Norman counterpoint is worth suggesting because it appears not completely fanciful—it occurs again in the two surnames. “Walker” was the founder of the duchy of Normandy in 911 (Rolf the Ganger or Rollo the Walker, originally from Orkney)—and when Duke William and the Normans successfully invaded (Old) England in 1066 they landed on the south coast at—*Pevensey*.

Lucy is of course the youngest of the four Narnians, though in responsibility and sense she's Edmund's elder in much of *Lion*. She seems to have some just-audible resonances with the third Walker child, the younger sister Titty. At least both names begin with L- (Titty is Laetitia) and have upbeat senses, Lucy deriving ultimately from Latin *lux*, “light,” and Laetitia meaning happiness or joy.

There seems to be a further similarity between Edmund and both Titty (who corresponds with him in birth order) and Roger (who corresponds with him in being male and, contrapuntally, in his name). Here we for the moment take as a given the massive parallel symbolism of the seven planets of the Ptolemaic system with the seven Narnia books, exhibited by Michael Ward in *Planet Narnia*. Each of the books appears to be full of the symbolism of one of the planets: thus, *Lion* is replete with imagery of Jupiter (Jove), *The Silver Chair* with Lunar imagery, and so on. Stipulating this, and asking whether there's a planetary correspondence for each of the eight (not seven!) children who visit Narnia from this world, I suggest a tentative Yes in reply, and further that Edmund has Mercurial leanings. At least, Mercury guides the souls of the dead to the Underworld, where they're judged, and at the same time is god of boundaries—and Edmund becomes King Edmund the Just, “great in council and judgment.” Edmund is also the High King's messenger (Mercury's role) in *Prince Caspian*. But Titty and Roger Walker are also Mercury-ish characters, with their preoccupation with finding their way (guiding themselves) using patterans. Mercury is also in charge of magic and divination—and Titty is involved with both in *Swallowdale* and *Pigeon Post*. Probably there's a

great deal of smoke here for a very little fire, but it does seem as if Titty and Roger Walker both have some echoes in Edmund Pevensie.

Backtracking to the Susans: If Edmund in some ways corresponds with Mercury, Susan Pevensie obviously corresponds with Venus. She is the only one of the world-crossing children whom we ever see in (the borderlands of) sexual love—in *The Horse and His Boy* (though we do hear, off-camera, of Lucy's suitors in *Lion*). We also hear of Susan, in *The Last Battle*, being preoccupied with what seem like low-level “Venereal” pursuits. Susan Walker, First Mate of the *Swallow*, is also Venerean, though again here we have a Walker-Pevensie contrast — she spends a great deal of her time mothering, looking after the younger Swallows, like a Lake District Venus Genetrix.

Did the Walkers really influence the creation of the Pevensies? These notions, though perhaps not entirely imaginary, seem so tenuous they appear hard to refute, to falsify, and so are hard to verify—short of finding some record or memory on these points.

Of course Lewis was aware of the Swallows and Amazons stories but he may also, perhaps, have been especially interested by Arthur Ransome's name—both parts of it having major resonances for him (for instance, the protagonist of the Space Trilogy has nearly the same surname).

Like *Lion*, many of the Swallows and Amazons books are “jovial” tales. One wonders if C.S. Lewis intended a nod to them when he came to write his own Jovian story.

VISITING MIDDLE-EARTH

A Review of the Bodleian Library's Tolkien Exhibition. By Robin Anne Reid.

The exhibition, “Tolkien: Maker of Middle Earth,” will be at the Bodleian, at Oxford University, from June 1-October 28, 2018. The tickets are free although booking ahead is probably a good idea. If possible, I'd encourage booking two times because I would have loved to have gone back to a second more leisurely viewing of some of my favorite items after the first visit.

A smaller version of the exhibition is scheduled to come to the Morgan Library, New York, from January 25-May 12, 2019. This exhibition will not be free. Then in late 2019 (specific dates not yet announced), the Bodleian Libraries and the Bibliothèque nationale de France (BNF), Paris, will present an exhibition in Paris. An article on the Bodleian website has a good description of the

exhibition and the highlights of the 200 plus items featured—half of which have never been on public display before—and other information [REDACTED]. The PR materials say it is a once in a lifetime exhibit, and, for once, I agree with the PR message.

Reader, it was incredible! After turning our tickets in, we went into an entrance hall. The lights were low, soft music played in the background (credited to an original composer, David Harper), and images were projected on the walls and floor: a map of Middle-earth on the floor, some of the images that were licensed to be used in this exhibition (on prints, mugs, etc.): Smaug and Bilbo in the mountain, Bilbo on the barrel, the Hobbit book cover map. On the wall at the end of the entrance areas was an image of the Doors of Durin from the walls of Moria.

The exhibit is in one large room with a number of free-standing cases arranged throughout to give the impression of a sort of labyrinth especially given the low ambient light in the room; the lights in free-standing cases and the cases along the walls are quite good. Images were projected on the walls above the cases along the walls. I did not have the sense of a clearly marked path that one had to follow though I may have missed more subtle cues. That lack of a defined tour was good in that one could wander, but it also meant that there was a lot of eddying around in the room. The exhibit has been up for over a month when we visited, but we were there on a Saturday, and it was crowded.

The information cards on each included background information on the items in the group and bibliographic credit when items were from another collection, such as like Marquette. The cards included appropriate Tolkien quotes for each topic and, especially in the case of the paintings and drawings, some evaluative commentary. I did not see any indication that there was an audio tour available.

The cases each had a different focus although there was overlap. The order in my list below is not in the way I wandered through the exhibit but roughly chronological although given Tolkien's recursive approach to writing, there is no linear chronology of his process, i.e. he began working on the languages before/during World War I, as John Garth discusses in *Tolkien and the Great War*, and was working on and off on his legendarium throughout his life. Many of the items have not been published, and some of the earliest materials seem to have been written up in what look like school notebooks.

- Tolkien's Childhood
- Student Days
- Images, Maps, Watercolors

- Maps
- Oxford Study
- *The Hobbit*
- *The Lord of the Rings*
- "New Patterns of Old Colors"
- Publications & Fan Responses

An earlier version of this report with more specific information about the images and documents on exhibit was published in Mike Glycer's *File 770*, [REDACTED]

REVIEWS

Tim Akers. *The Iron Hound: The Hallowed War Book 2*. Titan Books, 2017. 400pp. \$13.46. Reviewed by Emily J. Howland-Oavis.

In order to read and review this book, I of course had to read the first one, *The Pagan Night: The Hallowed War 1*. Since *The Iron Hound* is part of a trilogy, readers will definitely want to start with the first book. This review will contain possible spoilers for the first book, as it is impossible to talk about the second without referencing what happened in *The Pagan Night*.

The first book sets the scene for readers and introduces Akers' complex and interesting world. The story takes place on the island Tenebros, which reads a bit like England, but is different enough to break reader's expectations. In Tenebros, the Celestial Church has replaced pagan traditions and united the two parts of the island, Tener and Suhdra, with a dual-deity religious system. In *The Pagan Night*, a high-ranking member of the Celestial Church commits heresy in order to raise a sleeping pagan god for reasons that will not be made clear in either of the first two books. This first book introduces important characters, including Malcolm Blakely, his son Ian, vowed knights of the church, and pagan priests and witches who have spent many years living in the forests. The book ends just as the heretic is captured and is being transported to the seat of the church's power to be prosecuted for heresy. Readers should expect lots of names and details, which at times can be overwhelming.

The Iron Hound picks up on the different threads left at the end of *The Pagan Night* and the civil war that has broken out at the end of the first book. This novel is packed with action and intrigue. There are several story lines going on at once, and at times it can be a bit much to keep track of characters/plot points. The two books combined do not always fill in all the information in the ways some readers might expect. At the heart of this epic trilogy is a

battle between two religious factions. The Celestial Church represents a dual-deity system that harnesses great power and works to stamp out all traces of the ancient pagan religion indigenous to the island. In contrast, the pagan faith relies on a host of deities for everything, and readers familiar with modern neo-paganism will be familiar with the ways in which Akers creates this part of his world. Akers has created a world where the dominant church isn't Christian, and where the dominant church has come to power through colonization, domination, and war. The series then, asks readers to think about the role of faith in the creation of nations and ruling classes.

One of the best parts of this series is the gender equality at all levels of the society, though it is still based on a binary system. Men and women can be vow knights of the Celestial Church. The duchess of Houndhallow leads an army and fights alongside her husband. Women and men fight together in the various battles throughout both novels. It does appear that the hierarchy of the Church is all male; thus far we have met only priests of the church, no priestesses. Amongst the pagans, men and women hold positions of power, though the pagan characters with the most action appear to be men. Interestingly, many of the deceptions, heresies, and aggressive actions of both the Celestial Church and the pagan faithful are instigated by men.

The Iron Hound ends in a cliff hanger. Readers still do not know *why* a high inquisitor of the Church committed heresy. There is a good amount of intrigue, double-crosses, and deceptions to keep any reader engaged in this story. When I finished the book I immediately checked to see if the third book had been released. I anxiously await the conclusion of this epic tale. There are still so many unanswered questions. It is my hope that the final installment will provide answers to the many questions I still have. This series is complicated, but not unapproachable, and the characters are interesting and complex. Akers' descriptions of characters and settings are lovely. The way Akers uses language to paint scenes for the readers is stunning, and I was often caught by the beauty of the dialogue or description of a battle. Readers looking for a fantasy trilogy that keeps you guessing and takes you along for a fun ride will enjoy this series.

J. R. Davis. *Enchanted Isle*. 2017.
129pp. \$5.99. Reviewed by Caitlin
Rottler.

Enchanted Isle is an easy-going adventure through an idyllic countryside. The land that

John Davis creates strikes a charming balance between realism and fantasy, and it is strongly reminiscent of Tolkien's Middle-earth, if Middle-earth had never seen war or tragedy. There are elves, of course, though here they're called Fair Folk, and they're the same mix of intriguing and off-putting that you would expect of Ireland's Fair Folk (or of Tolkien's elves). But there are other, more fantastical creatures that never inhabited Tolkien's world, and they are no less easy to imagine than their familiar counterparts, thanks to the extensive detail with which everything in, on, or above the world is described.

As with other books of high fantasy, this one is a perfect escape from our real world, where there is war, tragedy, and political intrigue in excess. The lack of plot may be difficult for some readers to become accustomed to, and it was initially a little difficult for me to wrap my head around *why* I was reading this book. Usually, the first time I read a book I will remember almost nothing except the least subtle portions, having rushed headlong through it out of an insatiable urge to know what happens next. This is not the manner in which to read this novel, since it is not plot-driven. If you are a somewhat easily distracted reader, as I tend to be, I would recommend finding a peaceful, quiet place to read this book, because it *is* worth the reading, and it has its own gentle beauty. You won't find it by crashing around through the pages like a bull in a china shop; wait for it, instead, take some time to pause and let the words paint you a picture, and use your imagination. You don't have to work hard to see the world that the author conjures, since it is described in excellent detail, but you do have to be prepared to let it come to you, rather than attempting to chase it down.

I found that I enjoyed this book the most when I read it in small portions, maybe because of my aforementioned flighty attention span. I loved the details that allowed me to fill out my sense of the world I was reading, but that same detail occasionally bogged me down and lost my attention. I think someone reading with an artist's mind, or perhaps just a more patient mind than mine, would have no such difficulties reading a number of chapters in a sitting.

A proficient artist could probably paint beautiful pictures of Davis' world, and the plants and animals, in particular, I found myself wanting to sketch. The book is organized in seasons, so there is something here to suit every mood, whether you want to read about a rainy day or remind yourself that, despite a grey and chilly winter afternoon, spring is waiting somewhere with birdsong and bright flowers. I hope the author will forgive me for reading the book out of order—with the exception of the first



and last chapter, I found that was the way I most enjoyed it, scrolling through until I found an interesting chapter (“The Deer,” or “Bright Bird,” because I am a nature nut at heart, or “The Dog Stone,” because I had to know *is it a stone or a dog or both???*) and maybe reading three in a row before deciding I had rested long enough in the traveler’s pleasant surroundings.

While not the sort of book I would approach with the eager excitement of staying up all night to read one more chapter, and then another, and then another, there was a pleasant, heart-easing peacefulness to this novel that I found endearing and enjoyable. I heartily recommend it for anyone looking to explore a new world who does not wish to encounter war or some other pulse-quickenning distraction. If you are used to those sorts of stories, this one is also certainly worth trying—who knows, you may find, as I did, that you *like* having somewhere to sit and just rest awhile, where your brain doesn’t have to work itself so hard to predict the *plot* or process unexpected turns, where you can wander along aimlessly and stop to smell the literary roses or warm your feet at a cozy farmhouse fire.

MARC DiPaolo. *Fire and Snow: Climate Fiction from the Inklings to Game of Thrones*. State University of New York Press, 2018. 348pp. \$95.00. Reviewed by Phillip Fitzsimmons.

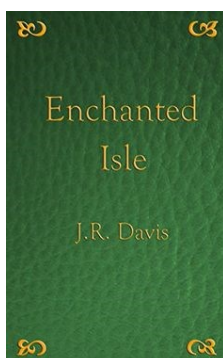
Fire and Snow: Climate Fiction from the Inklings to Game of Thrones is a wide-ranging study of climate fiction and of the real-world environmental and social issues that inspire the genre. The author, Marc DiPaolo, anchors his study with an on-going discussion of the works, Philosophies, and lives of J. R. R. Tolkien and C. S. Lewis as “two of the innovators of environmentalist fantasy and science fiction” (5). His larger narrative also presents the themes of climate fiction as they appear in the literary works of George R. R. Martin, Margaret Atwood, Suzanne Collins, and others, and he describes how the themes are found in television shows, movies, comic books, and current events at the global, national and state levels. Principle topics include Ur-fascism, capitalism, racism, and sexism. The book highlights the role this combination of problems play in pollution, deforestation, ecological collapse, and human misery. Happily, the author includes topics of hope such as Eco-feminism, spiritual empathy, and the possibilities of collective action. *Fire and Snow* provides a

nice balance of instruction on the themes of climate fiction with concrete social criticism of the real-world issues explored in the genre.

The conversational style of the book make it an accessible and pleasant read. Yet, the breadth and depth of the author’s knowledge of literature and popular culture along with his social criticism and call for change make it a substantial book. For example, throughout the book DiPaolo describes the evil inherent in fascism and the role it plays in the destruction of the environment. A major illustration from popular culture is the contradictory nature of the hero of the long-running television show *Doctor Who*. DiPaolo describes the Doctor as—early in the show—beginning as a racist against humanity, as using fascist methods in fighting the Daleks, and—later in the series—in one timeline, of destroying his home world. Later, in chapter eight on Ur-Fascism, DiPaolo illustrates his point with examples of fascism appearing in other stories of popular culture, such as the movies *Snowpiercer* and *Mad Max: Fury Road*. Each example contributes to the author’s overall point about the environmental and human costs of fascism.

Chapter six, *Eden Revisited* is a strong chapter on eco-feminism. The author explains that Ecofeminists are responding to the stratification of society, throughout known history, that empowers men and is “inextricably linked” (149) to the institutionalization of racism, sexism, and corporate pollution on a large scale. He writes that ecofeminists are concerned with “the various ways that sexism, hetero-normality racism, colonialism, and ableism are informed and supported by speciesism and how analyzing the ways these forces intersect can produce less violent, more just practices” (149). He gives the real-world example of an ecofeminist’s interpretation of the deregulation of fracking as “being hostile to both women’s rights and the environmentalist movement” (150). DiPaolo is critical of “some Dominionist Theologians” (151) who use the Biblical story of the creation to justify and affirm racism, sexism and the exploitation of nature. He puts forward ecofeminism as the fair and nurturing solution to these problems. And, he addresses them again in his discussion of Atwood’s *The Handmaid’s Tale*.

It is appropriate that he follows with a discussion of the contentious issue among Inklings fans of “C. S. Lewis, who is often understood as a misogynist theologian, yet who is capable of surprising flashes of feminist thought” (152). He gives examples from Lewis’s later writing that are contrary to his often cited comments and actions that did not affirm women. DiPaolo does not deny that these happened, instead is



putting forward that they don't represent the entire story on Lewis's attitudes toward women. He quotes scholar Ann Loades's statement that there may have been growth in Lewis's attitudes toward women toward the end of his life. DiPaolo continues, "Indeed, Lewis explored this notion of gender-bending and gender fluidity in his rewriting of the Adam and Eve narrative in the second book of his *Space Trilogy*" (152). DiPaolo is putting forth evidence in his text that Lewis may have developed more liberal attitudes as he experienced romantic love, marriage, and aging.

At the heart of the book, *Tolkien's Kind of Catholic* begins with a description of the friendship between Tolkien and Lewis, the influence they had upon each other's spiritual and writing development, and the differences that led to a cooling of their relationship. A commonality of the two men that DiPaolo emphasizes throughout his book is their belief in a spiritual component of the human relationship to nature. Throughout the book he references two key works by Matthew Dickerson in his own text. These are *Ents, Elves, and Eriador: The Environmental Vision of J.R.R. Tolkien* (2006) and *Narnia and the Fields of Arbol: The Environmental Vision of C.S. Lewis* (2009). These titles appear to be influential to the thread of DiPaolo's argument about Tolkien and Lewis's spiritual feelings toward nature. Indeed, these two books complement *Fire and Snow*. All three delve into the works of J.R.R. Tolkien, C.S. Lewis, and environmentalism. The Dickerson books aid the reader who wants to focus upon Tolkien and Lewis, while *Fire and Snow* broadens the discussion of those ideas and values into the range of popular culture productions and current events of today.

DiPaolo's discussion in chapter nine continues to examine Tolkien and Lewis's religious beliefs, Stephen Colbert's Catholicism, and Colbert's expert knowledge of Tolkien's work. The chapter proceeds to a discussion of *The Hunger Games* books and movies. The chapter also addresses all the topics of fascism, capitalism, racism, and sexism as presented in the books and films. DiPaolo makes the claim that "Suzanne Collins's *The Hunger Games* trilogy is steeped in the Catholic labor rights advocacy of Dorothy Day, the socialist Catholicism of Oscar Wilde, and the environmentalism of Tolkien" (220). He views Suzanne Collins as an example of a socially active and liberal author whose work should be taken seriously both as literature and social critique. The chapter continues to make compelling comparisons between *The Hunger Games* and *The Lord of the Rings*. The text continues, "Like Tolkien's apocalyptic, three-volume fantasy saga, Collins's

apocalyptic three-volume science fiction saga is Catholic without being overtly Catholic, keeping it free of the readily translated allegory and preachiness that Tolkien objected to in Lewis" (220).

Fire and Snow: Climate Fiction from the Inklings to Game of Thrones ends with a chapter that ties up the author's argumentative narrative with a discussion of the *Game of Thrones* books and television series and the movie *Star Trek VI: Undiscovered Country*. The disparity of subjects discussed in the concluding chapter is representative of the rest of the book, which I characterized earlier as "a wide-ranging study of climate fiction." The book succeeds at introducing the reader to climate fiction in literature and other popular culture media. Also, DiPaolo's ability to repeatedly return to J. R. R. Tolkien and C. S. Lewis makes the book both a good piece on climate fiction and also a solid contribution to Inklings studies.

ANNOUNCEMENTS

Call For Papers. Tolkien Studies: 2019 Popular Cultural Association National Conference at the Wardman Park Marriott, Washington, D.C., April 17 to April 20, 2019.

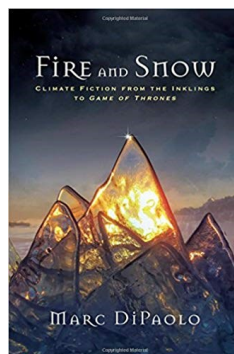
DEADLINE: October 1, 2018. The Tolkien Studies Area welcomes proposals for papers, paper sessions, or roundtables in any area of Tolkien Studies (the Legendarium, adaptations, reader reception and fan studies, source studies, literary studies, cultural studies, tourism studies, medieval and medievalist studies, media and marketing, religious studies) from any disciplinary or interdisciplinary perspective.

We welcome individual paper proposals or proposals for paper sessions or roundtable discussions. All sessions are scheduled in 1.5 hour slots, typically with four presenters per paper session or five-seven per roundtable. Paper presentations should not exceed 15 minutes.

Academic and independent scholars and graduate students are encouraged to submit. For individual papers, please submit contact information (name, institutional affiliation if any, mail and e-mail addresses, and telephone number), a title and 200-300-word abstract plus a working bibliography.

For roundtables or complete paper sessions, please submit:

- Session Title
- Name and contact information for the



session organizer

- Titles and abstracts for each presenter
- Contact information for each presenter

Additionally, the Tolkien Studies Area of the PCA welcomes proposals for papers, paper sessions, or roundtables in:

Prophecy and Future-telling in Tolkien and Related Authors. We are seeking papers on all aspects of future-telling in Tolkien's writings for this co-sponsored session, including, but not limited to, studies of future-telling techniques and effects, relevance to character and plot development, and comparisons to relevant works and characters, such as King Arthur, Merlin, and Macbeth. Prospective participants in these sessions are asked to submit their papers to the Tolkien Studies area (for tech-related administrative simplicity). Papers addressing other aspects of future-telling should be submitted to the Tarot/Divination area.

Tolkien Studies and Gaming. Presentations may focus on any aspect of the influence or adaptation of Tolkien on analog or video gaming. To submit a paper proposal for the panel, send contact information (name, institutional affiliation if any, mail and e-mail addresses, and telephone number), a title and 200-300-word abstract plus a working bibliography to:

Cosplay and Fashion in Middle-earth. We are seeking papers which focus on fashion in Middle-earth in terms of visual adaptation of Tolkien's world and audience reception. To submit a paper proposal for the panel, send contact information (name, institutional affiliation if any, mail and e-mail addresses, and telephone number), a title and 200-300-word abstract plus a working bibliography to:

All presenters must set up an account to submit their proposal electronically, must be members of the PCA, and must register for the conference:

For information on PCA, please go to .

For conference information, please go to .

Travel and research grants are available: .

300 Tolkien Fans From Around the World meet in Oxford to celebrate the life and works of J.R.R. Tolkien.

The event, taking place at St Antony's College, Oxford from Thursday 20th to Sunday 23rd September, has sold out due to the increasing popularity of Tolkien's works. The event follows last month's publication of *The Fall of Gondolin* and coincides with the *Tolkien: Maker of Middle-*

earth exhibition at the Bodleian Library.

The event itself will include talks from leading Tolkien scholar—including writer John Garth—quizzes, workshops, an art exhibition, a masquerade, a Hobbit bake-off, a party and a visit to the exhibition at the Bodleian Library. The weekend concludes, as always, with *Eryalie*, a ceremony of remembrance at Tolkien's grave in Wolvercote Cemetery on Sunday morning. With attendees from 25 different countries, this year's Oxonmoot takes place following the Sunday Times and New York Times best-seller, *The Fall of Gondolin*, proving the continuing popularity of J.R.R. Tolkien as author relevant in the 21st Century. Tolkien's best-known work was *The Lord of the Rings*, which has been translated into over 50 languages and estimates put sales at over 150 million copies worldwide.

Founded in 1969 by Vera Chapman, The Tolkien Society is an educational charity and literary society with the aim of promoting the life and works with J.R.R. Tolkien. Tolkien himself supported the organisation and gave it his seal of approval by agreeing to become The Tolkien Society's President. On Tolkien's death the family recommended he stay as President, so, to this day, he remains The Tolkien Society's Honorary President *in perpetuo*. The Society has over a 1,600 members and hosts events up and down the country every week.

Shaun Gunner, Chair of The Tolkien Society, said: "This is the largest ever Oxonmoot, and this is testament to the growing popularity of Tolkien and his works, and ever-increasing numbers shows that people want to share their passion for Tolkien with others. Oxonmoot has been going for over 40 years and provides an excellent opportunity for hundreds of fans from around the world to come together for a weekend of fun and fellowship in Oxford, a location so important to Tolkien." He added, "Oxonmoot always takes place in September to coincide with the birthdays of Bilbo and Frodo, but this year we have a record number of attendees coming to St Antony's College to enjoy the longest-running Tolkien event in the world."

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The Mythopoeic Society



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