

mythPRINT



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

VOL. 55 NO. 4

WINTER 2018

WHOLE NO. 387



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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*
[redacted]

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
[redacted]

Visit The Mythopoeic Society online at [redacted].

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.

MEMBERSHIP AND SUBSCRIPTIONS

Mythopoeic Society membership: \$15/year includes an electronic subscription and \$25/year includes a paper subscription to *Mythprint*; either entitles you to members' rates on publications and other benefits.

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The easiest way to join the Mythopoeic Society and subscribe to our publications or join our annual conference is to visit our website. We take personal checks as well as PayPal, which is the easiest way for overseas members. Back issues of *Mythprint* are available for purchase at our website.

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MYTHCON 50: LOOKING BACK, MOVING FORWARD

San Diego, CA August 2-5, 2019

Please join us in San Diego, California, for Mythcon 50. San Diego is a wonderful “destination city” where Mythcon has been held only once before in 1991 (Mythcon 22) and is well worth the return. Early Mythopoeic conferences were held primarily at colleges and universities, a more-affordable option back in the late 1960s through the 1980s; in the last decade Mythcons have been primarily hotel-based and we find this to be a kind of two-edged sword: hotels are almost always more comfortable in which to stay but much more challenging for shared meals, which many of us really enjoy. They are more expensive housing but sometimes less expensive function space (we must guarantee a high-enough number of room nights and spend a lot of money on food and beverage) but very expensive audio/visual support. These choices are always the challenge in planning every Mythcon.

For Mythcon 50, we are harkening back to our roots and will be on a university campus with very nice meeting space.

Registration and Room & Board

Registration is now open at [REDACTED]

Specific details and room & board packages will be available soon. Our plan will include breakfast and dinner (Friday and Saturday) or banquet (Sunday) in the room & board package; lunch will be on our own with many close options from which to choose. For people who aren't able or willing to stay in a dorm, there are several hotels on the trolley line, to which we'll link in the future.

Conference Theme

Our theme is a head-nod to Roman mytholo-

gy's Janus, the god of beginnings and endings, gates and doorways, transitions and passages and duality. So we are moving forward into the future while also looking backward toward the place from where we've come.

Call for Papers

Join us as The Mythopoeic Society celebrates the last of our three fiftieth anniversaries: our 50th Annual Mythopoeic Conference!

Our conference theme references Roman mythology's Janus, the god of beginnings and endings, gates and doorways, transitions, passages, and duality. We are moving forward into the future while also, at least for this Mythcon, looking backward to the places from which we've come.

For this conference, while work on any topic is welcome, we are particularly interested in presentations that

- acknowledge the long history of scholarship on fantasy literature while looking ahead, sometimes in new and unexpected ways
- incorporate or reference past developments in research
- survey the development of critical response to an author or a topic, the use of a certain theoretical approach, or the history of a strand of criticism
- look forward to future areas of research
- consider the genre's place in history and its development into new media and new ways of involving the reader or consumer
- introduce us to new or neglected mythopoeic authors and other creators
- consider liminality, border situations, or the pivot point between old and new
- Papers on the works and interests of our guests of honor are also especially welcome: John Crowley and Verlyn Flieger

Submission Information

Send abstracts of 200-500 words to this year's Paper Coordinator:

Janet Brennan Croft

[REDACTED]

by April 26, 2019.

See our Alexei Kondratiev Award for details on our student paper award! All presenters must register for the full conference.

GUESTS OF HONOR FOR MYTHCON 50

AUTHOR GUEST OF HONOR John Crowley

John Crowley was born in December, 1942, in Presque Isle, Maine, where his father, an Army Air Corps doctor, was stationed. He spent the war years (of which he remembers nothing) in Greenwich Village, in a family of women: his mother, older sister, aunt and grandmother, and baby sister. After the war his father resumed his medical practice in Brattleboro, Vermont, and then in 1952 took the family to Martin, Kentucky (pop. 700) to be medical director of a small Catholic hospital. John read Sherlock Holmes and Thomas Costain and *Gods, Graves and Scholars*, and decided to be an archeologist.

Two years later Doctor Crowley got a better job — head of the student infirmary at Notre Dame College (now University). John taught himself to write blank verse, composed the beginnings of tragedies, and planned for a career in the theater. He went to Indiana University, where he dropped that idea, majored in English and wrote poetry. Upon graduation, he went to New York City. There he planned to make films, wrote screenplays that were not produced, and began working on documentary films. He also began writing novels, beginning with a science fiction tale (*The Deep*, 1975) and then another (*Beasts*, 1977). But he had also begun writing a much larger and odder work, which would not be finished for ten years: *Little, Big* was published in 1981 and won the Mythopoeic Fantasy Award in 1982. By then he had moved to the Berkshires in western Massachusetts, where he met a woman he hired, on their first date, to do research for him on a documentary. After some years of friendship, courtship, collaboration, they married and had twin daughters. In 1992, through the intervention of Yale professors who had come to admire his work,



he got a job teaching Creative Writing as an adjunct and later a half-time Senior Lecturer, from which eminence he retired in June of 2018.

John won his second Mythopoeic Fantasy Award in 2018 for *KA: Dar Oakley in the Ruin of Ymr*. We include the closing paragraph from his acceptance remarks here: “When he was in his eighties, the English writer Leonard Woolf, husband of

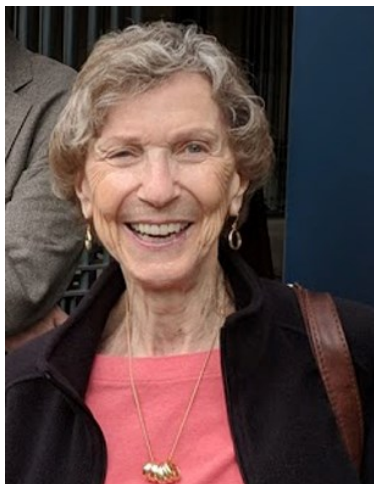
Virginia, said at a literary dinner set out for him that the way to gain honor in British literary life is simply to live long enough. I don't think that that's the American standard. Which makes me doubly happy at the age I have reached to receive again this honor that once before came to me, close to the beginning of my career. My thanks to all who brought this about.”

Meanwhile he has all along continued to write books and stories, some magical, most historical in one way or another, none of them very much like any of the others. They are described on the pages of his website, which includes his blog.

SCHOLAR GUEST OF HONOR Verlyn Flieger

Verlyn Flieger is a specialist in comparative mythology with a concentration in J.R.R. Tolkien. She teaches undergraduate and graduate courses in Tolkien, Celtic, Arthurian, Native American, and Norse myth. She holds an M.A. (1972) and Ph.D. (1977) from The Catholic University of America, and has been associated with the University of Maryland since 1976. Retired from teaching at the University of Maryland in 2012, she is Professor Emerita in the Department of English at UMD. She teaches courses online at Signum University.

Her best-known books are *Splintered Light: Logos and Language in Tolkien's World* (1983; revised edition, 2002); *A Question of*



Time: J. R. R. Tolkien's *Road to Faerie*, which won the 1998 Mythopoeic Award for Inklings Studies; and *Interrupted Music: The Making of Tolkien's Mythology* (2005). She won a second Mythopoeic Award for Inklings Studies in 2002 for *Tolkien's Legendarium: Essays on The History of Middle-earth*, which she co-edited with Carl Hostetter, and a third Mythopoeic Award for Inklings Studies in 2013 for *Green Suns and Faërie: Essays on J.R.R. Tolkien*.

With David Bratman and Michael D. C. Drout, she is co-editor of *Tolkien Studies: An Annual Scholarly Review*.

Verlyn has also written *Pig Tale and The Inn at Corbies' Caww*, a novella, *Avilion in The Doom of Camelot*, an anthology of Arthurian fiction edited by James Lowder, and a short story, "Green Hill Country" in Doug Anderson's fantasy anthology, *Seekers of Dreams*.



life, they offered to get me to the meetings and back if I got myself to their house.

And so, for the next couple years, I walked the several miles to catch the downtown bus, which dropped me on Skid Row, changed buses to San Gabriel valley, where I walked several miles up Rosecrans to my grandparents'.

I will never forget my first glimpse of that San Gabriel Valley home in January of 1967. I was prepared for enthusiastic talk about which hobbit one really liked best, and should Aragorn have married Eowyn, but what I heard was a fascinating discourse on the Inklings, given by Glen GoodKnight.

Glen H. GoodKnight was born the year of Pearl Harbor. As a young boy he was an eager reader, haunting Los Angeles Public Library, where he first encountered *The Lord of The Ring*, years before the paperback editions zoomed them to popularity. The real turning point in his life occurred after he read *The Chronicles of Narnia* as a teen, and Lewis wrote back.

Inspired and fired with enthusiasm, Glen ventured out in his reading, to discover Charles Williams, Owen Barfield, and the other Inklings, as he began college.

Most of his talk focusing on these three inklings went right over my head, but two things stayed with me: one, the promise that there was more of the Good Stuff out there, and two, someone took our favorite literature seriously, which he called mythopoeic literature.

In those days, the academic world pretty much dismissed *The Lord of The Rings* as popular trash. I was not permitted to do a book report on it in tenth grade, as it wasn't "literature."

I understood very little of his talk that first night, but that didn't matter. I was surrounded by people who loved what I loved, thrilled when Glen proposed meeting once a month. Each meeting he'd pass around a piece of notebook paper for addresses, and somehow on his student



EARLY MYTHOPOEIC SOCIETY MEMORIES

By Sherwood Smith

In 1966, when the Tolkien Society was established in New York by Dick Plotz, I sent two quarters of my babysitting money to join. Six months later, I was thrilled to receive an invitation, exquisitely written by Christopher Barzak, to a meeting in January, on the other side of Los Angeles.

I was desperate to go, but like most high school students, did not have a car. Those, the first meetings were out in San Gabriel Valley, where my grandparents lived. As it happened, my grandparents were so thrilled at the idea of my nerdy, bookworm self having any kind of a social

stipend he'd produce the flyers and mail them to announce the next meeting.

After the third or so, he proposed holding another Tolkien picnic—there had been one the summer before. It was even written up in the LA Times. Hippies, my parents had said, wrinkling their noses. But I managed to cadge a ride to the spring picnic, for which I made a costume, by hand, out of the WW II blackout curtains recently taken down in the back bedroom at my house. Under it I wore my dance tights, and I borrowed a cape from a friend.

I actually won a prize at that picnic, which was heady stuff for a glasses-wearing high school nerd.

After the meetings, Glen invited people to come to his house the next afternoon for tea and crackers. I remember being overwhelmed by the sight of Glen's solid wall of books.

The tea (Constant Comment) and the crackers usually constituted my lunch and dinner, before my long bus trek home.

He asked for volunteers to collect the names and addresses to mail out for the next picnic, and I volunteered to do that. I spent hours alphabetizing those names on those notebook papers he'd collected; when I explained that I had no way to mail the invitations once I made them, he dug in his pocket and gave me what change he had for postage. I remember it was fourteen dollars. I carefully saved that money to use for future picnic invitations. As for the invitations themselves, my dad was a stationery salesman, who had access to an early copy machine. He agreed to copy the things once, but after that I had to find my own way.

And so I compiled the first mailing list, and functioned as a sort of secretary, until Glen found some sort of system more practical (and trustworthy) than my keeping it all in my high school notebook.

The Mythopoeic Society grew steadily, and the single discussion group bisected into two, three, many all across Southern California, then spread

upward to Northern California and outward across the continent. Glen started *Mythprint*, which was great for small articles and news, but he envisioned a scholarly magazine that looked in depth at Mythopoeic literature. Nothing like that existed, so in 1970 he founded *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and the Genres of Myth and Fantasy Studies*.

Also in 1970, he organized the first Mythopoeic Conference: Mythcon I. Mythcons were unlike any other type of fannish convention or academic conference, being a hybrid of both. Scholars were encouraged to present academic papers, and sit on panels to discuss fantastic literature and all subjects related, but the fun side of celebrating

fantasy was never banished. Costume pageantry, pun tourneys, music, dance, theater, and poetry readings are just a few of the enjoyable activities that have become a cherished part of the schedule.

Despite the heat and smog out at the otherwise gorgeous Claremont Colleges, it was three days of high intensity fun, scholarship, and creativity. Mythcons became the highpoint of my year, and I saved all year to be able to attend.

MYTHSOC TURNS FIFTY!

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

Founding of the Society in 1917;

Initial solicitation of articles for
Mythlore in 1918;

First Mythcon in 1919.



TOLKIEN LIKED WRITING SATIRE

By S. Dorman

If J.R.R. Tolkien liked to write satire, the satire he wrote was secured in what he loved. He loved languages, of course, importantly. But I'm not learned enough to say if his languages are in any-way satirical. I can say however that he employed his love of language in his satires. What did he love so, enough to subject it to caricature however gentle or otherwise? Read about hobbits and Hobbiton to discover it. As a child he lived in

Sarehole and explored rural and village environs, communities. One wonders if he is also satirizing himself somewhat in these expressions.

We see his satire in all things rural and village. The settings and characters are where he deploys it to great, good, and fond effect. Look for his rural settings and you will find satire. It's in *Smith of Wootton Major*—a serious tale in which some characters are parodied, one in particular a village archetype. Tolkien does not satirize real people, he uses town roles to create characters. Such as the Cook who bakes the "splendid" cake that was "no bigger than needed." *Farmer Giles of Ham* is satire from one end to the other and here we find his language-love deployed to glistening capital effect. "Good Aegidius, Bold Ahenobarbus, Great Julius, Staunch Agricola, Hero of the Countryside."

I had not realized much about his love of this genre. I saw it in Bilbo Baggins first, and then in full and fruity depictions of the Shire and Shire folk at the beginning of *The Lord of the Rings*. But it wasn't until I listened to an audio version of *Leaf by Niggle*—read by a synthesized digital voice—that I realized. This story is satire. Tolkien satirized not only the parish and rural community and characters that he loves, but he satirizes the human condition in this devastating story. I was laughing out loud, and cringing, even sorrowing as I listened while working in the kitchen.

Sorrowing yes, yet one cannot call his lampoons harsh or unloving, lacking redemptive power. *Giles of Ham* is satire front to back. *Smith* contains leavening satire. *Leaf by Niggle* burlesques with intimate knowledge of the Self. The Shire is leveling satire in a profound epic of spiritual warfare.

Ancalagon the Black was of the first winged dragons of Middle-earth from pits in Angband, mighty even to drive back the Warriors of the Valar—but before that was Glaurung, wingless great worm. Tolkien was ever dragon-hungry. And this worm, tormentor of Túrin, was his best in my regard. But Tolkien's absolute fondness for dragons is revealed in satire, the dragon in *Farmer Giles* and, in Middle-earth, the Lonely Mountain, north of Dale, east of Mirkwood. Here the great fantasist is playing with dragons, Smaug and Chrysophylax, who was subject to Tailbiter, and "past all shame".

Satirizing dragons is his way of taming them

for readers. He never leaves their dragonness behind, however. With the self regard of each, they are fully dragon—and yet it is the very dragon -- this vanity and pride—that make for delicious satire. And. And Tolkien likes them. This is plain. (I can't help wondering what he thought of Lewis's dragon, Eustace.)

I like what Samuel James said about parody: It's a genre of illustrative not expository story, sometimes while mimicking style. Tolkien mimics village life. God mocks the faults of fallen humans, says Terry Lindvall, in his rich magisterial book of the same name. *God Mocks* gives a fascinating history of satire and shows its basis in Scripture, and throughout Western and Christian literary history. Throughout this artistry and history we find God mocking humans. But not so gently as does Tolkien.



REVIEWS

Oxonmoot 2018. Report by
Ryder W. Miller

Great to make it Oxford, England, and Oxonmoot 2018 this year for what was the largest gathering Oxonmoot has ever experienced. Also available was the art exhibit *Tolkien: The Maker of Middle Earth* at a nearby Oxford museum. Oxford is an interesting city, a college town, with campus settings all over, and a downtown tourist, visitor and student hang out center near the bus lines.

The site at St. Anthony College was a short distance away from the bus and food hub. Many Oxonmoots have occurred there in recent years. It is an interesting campus with buildings from many different eras. One can see the history of the college grappling with changing technology as is some of the rooms were modern and some of the rooms were once modern. There was also a ultramodern state of the art lecture room which has speakers that were coming through artfully designed holes in the wall.

It is interesting to "geography" The Inklings with a trip to the UK and Oxford as reading the books as a kid in the USA one is introduced to

magical created lands not necessary attached to anything they are familiar with, but in the UK one will find some names and places that the books reference, also to mention some of the foods the characters eat. Button mushrooms and ham...for breakfast. One can get a deeper sense of the literary connections the Inklings made with a visit to their haunts, but Narnia and Middle Earth can also exist independently. Many brilliant people though came from the UK which struggles with accepting and incorporating the new, but without losing connection with the old. There are still old churches and castles there which one can visit, and much for fantasy fans to connect with. Nearby the site in Oxford one can easily go to Eagle and Child pub, also known as The Baby and the Bird, where the Inklings would gather to read their early manuscripts.

Oxonmoot 2018 was very festive with the main meeting area being the bar where people could congregate and socialize late into the evening. There were not a lot of folks in the ConSuite areas with people preferring the partying areas instead of the occasional cookies. There also were wondrous meals, a baking contest, and many benches and tables to share with others to be found.

Some very fascinating and informative papers and presentations at the conference with different highlights for different folks, but it rounded off well with a presentation by John Garth, author of *Tolkien and the Great War*, about the contest between Tolkien and Lewis to write a time travel and a space travel story respectfully. Tolkien and Lewis brought mythology to these places. This is ground that I partly covered in my *From Narnia to a Space Odyssey* and a talk at The New York Tolkien Conference, but one might find an update from Garth. There was a visit and ceremony at the nearby grave site of Beren and Luthien.

Great fun and enlightenments at Oxonmoot this year, certainly an event Tolkien fans want to experience if they are visiting the UK on a literary pilgrimage.

Madeline Kay (author and illustrator). *Theresa Maybe in Brexitland*, 2018. 30 pp. £4.00. Reviewed by Joe R. Christopher.

At least two Carrollian parodies have been published about the British decision to leave the European Union. (The other is *Alice in Brexitland* by Leavis Carroll—actually, by Lucien Young, illustrated by Ollie Mann, Ebury Press, 2017.) Both parody mainly episodes from *Alice's Adventures in Wonderland*, with some from *Through the Looking-Glass*. Politics is not the major concern of the Mythopoeic Society, but I thought one non-political episode from Kay's book might be interesting to members. In the chapter titled "What Sort of Brexit Is it?" [sic, small i on it], no page numbers, Theresa Maybe

continued once again along the path in the direction Dave the Rabbit had taken, looking all about her for a sign or a creature who might be able to direct her to the Duchess's House. It wasn't long before she stumbled across a wardrobe peculiarly located in between the trees. Theresa Maybe remember the Corbynpillar's advice to change her outfit at the first opportunity, so she opened up the wardrobe to see if she could find any suitable clothing to wear. She was astonished to find a short man inside with hooves for feet and sharp horns growing on his forehead.

'Excuse me, sir,' she asked as politely as she could.

The faun instantaneously responded. 'The name's Tumnus, ma'am, how may I be of assistance?'

'Do you know if there are any dresses in this wardrobe I could possibly swap for the one I am wearing?' She [sic, capital S] asked the faun. Alas, to her disappointment, he informed her that the closet was full of winter fur coats and although they were large enough to conceal her blue dress, they would be much too hot to wear in the summer weather.

The episode stops at that point. Kay's illustrations do not include the meeting with Mr. Tumnus.



Mab Morris. *The Bone Reader*. CreateSpace Independent Publishing Platform, 2017. 226pp. \$12.99. Reviewed by J. Brice Odem.

Mab Morris is an author of fantasy whose earlier titles include *Fate of the Red Queen* and *The Red Khémèresh*. Her third and most recent endeavor is *The Bone Reader*. At the outset, this new novel appears to be once more firmly entrenched in the fantasy genre of her past works. This, however, is a pleasant oversimplification. It soon becomes apparent that Morris has wedded the traditional sights and motifs of fantasy worlds to the storytelling of a mystery.

It begins with a small village priestess, Cemirowl, who has the blessed burden of being able to see the spirits of the dead. In search of a harmless distraction, a bored knight named Sir Mercor chooses to have his fortune told by this priestess who can pick up vague, but clear enough, readings from a handful of animal bones on a table, hence the title of the book. She gives him unfortunate predictions of failing relationships and death. The knight laughs them off as if they were nothing, and promptly tries to forget these harbingers of doom. Therefore, he returns home to the court of the king and back to his life as if nothing has changed. At first this seems to be true, but appearances are deceiving. After witnessing how this well-run kingdom by a noble king and kind queen nevertheless has its share of court scandal infused politics, these predictions come disastrously true. The mere existence of these prophecies leads to the priestess herself being brought to the royal court and, under the threat of execution, begins to search for answers herself. The mystery has several suspects and even a couple good twists and turns before an exciting conclusion. Along the way, we are invited to read the clues ourselves and try to decipher a solution before the fateful end.

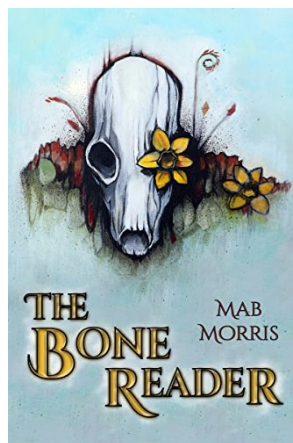
Because there is just no way around it, the biggest drawback to Morris' book is the frequent punctuation mistakes that slipped past her editors' eyes, as well as her over fondness for exclamation points. Of course, anyone who writes

knows that errors are just par for the course while drafting any kind of writing. Ultimately, these uncorrected errors lingering presence in the final publication of the novel prove to be a distraction that cannot go unnoticed.

However, Morris' imagination deserves praise. The world is lived in. It has its own traditions, at first subtly introduced before being further built upon. She built out a singular kingdom largely at peace with the world around it. This kingdom seems believable, yet she created fascinating drama because the people of that kingdom, unfortunately, were unable to find peace among themselves. In the self-inflicted chaos, Cemirowl brings to focus the importance of internal peace to our well being whether dealing with life or with death. In a fully created world, she has effectively created a personal story that is relatable, even through the fantastical elements of the world. The mystery provides multiple suspects, some more suspicious than others, and prevents you from settling on one too early and spoiling the suspense. Even when you think you have it all down and figured out, it may not be quite what you think it is.

While the editorial weakness of the book cannot be cast aside, if you like fantasy, then you will appreciate Morris' efforts to create a world all her own. If you like mystery, since it is a small world, the fantasy elements are largely not distracting from the suspense of the plot. If you like both genres, then unlike the knight, you

will find a small pleasant distraction from the world for a short while.



Mark Worthing. *Phantastes: George MacDonald's Classic Fantasy Novel*. Morning Star Publishing, 2016. 176pp. \$15.30. Reviewed by Ryder W. Miller.

For those fans who are delving into Fantastic literature there thankfully is a another new version of *Phantastes* available. George MacDonald's 1858 novel was seminal having a big impact on C.S. Lewis, J.R.R. Tolkien, Madeleine L'Engle, and Ursula K. Leguin. *Phantastes*, retold by Mark

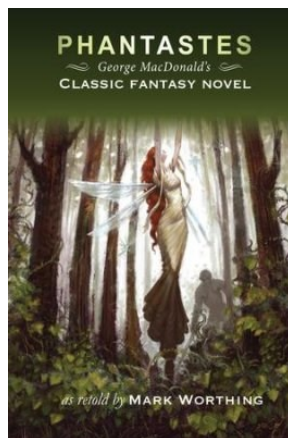
Worthing, who is an author, former professor and pastor in an Australia, whose parents own a farm next to an inspiring woods in Michigan.

MacDonald (1824-1905), from Scotland, was also a pastor who became a poet and novelist in the Victorian era. He wrote faerie stories for both children and adults, with *Lilith* (1895) and *Phantastes* becoming influential to subsequent fantasy writers.

C.S. Lewis after encountering *Phantastes* wrote to a colleague: “It must be more than thirty years ago that I bought—almost unwillingly...—the Everyman edition of *Phantastes*. A few hours later I knew that I had crossed a threshold. ...What it actually did to me was to convert, even to baptize my imagination.” Lewis, who includes MacDonald as a character in the novel *The Great Divorce*, also is quoted on the back cover, also writing: “Whatever book you are reading now, you simply must get this at once.”

Phantastes is considered a difficult book which had an Everyman’s version which Lewis read. More recently it was published in Ballantine Book’s Adult Fantasy Series with an Introduction by Lin Carter (1970) who organized the series. The original did not have well developed and named characters, many of which were archetypal like the maiden, dragon, knight... The story also did not have an obvious narrative trajectory. *Phantastes* has romance and action and interesting encounters, but it is not clear where the story is taking the reader. There are also other stories within the main story which presents the Faerie as a place where, the authors write “...things never happen quite as one expects.”

The story follows Anodos, who just turned 21, who has some faerie blood and can seek adventures in the faerie kingdom. His father has visited there previously. It is a place he goes at night while he sleeps. Here he finds a cast of fantasy beings. The story is about his journey into the Faerie and his journey out. By the time he attempts to leave the Faerie he has changed and is driven on the way out. He has become a more capable person in the process. He has become more of hero, compared to when he entered and was more confused. Though this is an “adult fantasy novel” nobody gets undressed, but the book



at the time is likely to have helped the reader understand a desired significant other better.

Mark Worthing has retold the story in modern language. Worthing is a fantasy literature historian who gives the book modern language. Worthing considers *The Inklings* to be *The Golden Age of Fantasy*. One is more likely to swim in the prose and lyricism in the Ballantine edition, but Worthing has given its characters names. He also uses a little repetition, i.e., using names more than once to

make the novel easier to follow. Worthing’s book also has an introduction, illustrations and appendices which help bring the book more to life. The Ballantine edition has quotes at the beginning of the chapters, while Worthing has chapter headings.

For those who want an easy read or something to share with teenagers, they might best be served by Worthing’s revamped tale. One can also see some of motifs and well springs that the Inklings drew from. There are half blood princes, goblins, faeries, talking trees, dragons and adventure.

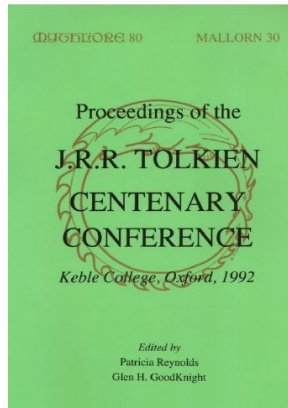
This tale, however, is a fantasy, but one which reminds one of old and maybe perennial truths. It is a tale which references old myths of a by-gone world, one filled with unexplained and wondrous creatures. It also has some interesting situations and can comment on MacDonald’s and maybe on our times also. Worthing has interesting things to say with it, things also about romance, but the new book has become more for general readers and fans, rather than those who seek the parlance of those times. For experts on the book here is a way to make the story more accessible to readers and friends who do not want to read the old text. For many, certain things might not have changed.



ANNOUNCEMENTS

Mythlore 80 / Mallorn 30 Now Available as Print-On-Demand

Happy 50th Birthday to the Mythopoeic Society's Annual Conference! Help us celebrate the last of our series of 50th anniversaries: you can now order a POD reprint or electronic copy of Mythlore 80 / Mallorn 30, the elusive, out-of-print Tolkien Centenary Conference Proceedings, through our back issue order page at



man and his creation. The exhibition will be the most extensive public display of original Tolkien material for several generations. Drawn from the collections of the Tolkien Archive at the Bodleian Library (Oxford), Marquette University Libraries (Milwaukee), the Morgan, and private lenders, the exhibition will include family photographs and memorabilia, Tolkien's original illustrations, maps, draft manuscripts, and designs related to *The Hobbit*, *The Lord of the Rings*, and *The Sil-*

marillion.

The Exhibition will be in the Morgan Library in New York City, NY, Jan 25-May 12, 2019. Then it will travel to the Bibliothèque Nationale, Paris, France from Oct 2019 - 2020.

Info: [REDACTED] or [REDACTED]

Now Available: *Stories That Held Back the Dark* by J. Aleksandr Wootton

Once upon many a time... not long ago, and for many ages before that, those who kept watch at night told stories to ward off drowsiness:

Children's favorites from the family elders. Travelers' tales gleaned at market. New stories invented on the spot.

Some, they told as remembered. Others, they altered to please moment and mood. These stories sifted slowly through memory and invention, through endless retellings transformed into favorite recipes dished up to feast imaginations.

Storytelling kept the watchers alert; alert, the watchers kept their fires burning brightly; tended, the fires kept wolf and winter at bay.

Amazon's the place for paperbacks and Kindle versions, of course

All other e-readers should head to Barnes & Noble

. They're selling the .epub version, plus—coming soon!—an exclusive hard-back edition.

"Tolkien: Maker of Middle-earth" at the Morgan Library, New York.

Tolkien: Maker of Middle-earth celebrates the

Tolkien Symposium and New York Tolkien Conference

Mar 16, 2019: Tolkien Symposium at the Morgan Library. Speakers: John Garth, Kristine Larsen, Chris Vaccaro, Leslie Donovan, Nicholas Birns.

Info: [REDACTED]

Mar 17, 2019: New York Tolkien Conference, Baruch College, New York, NY. Guests: Jason Fisher, Robin Anne Reid, Janet Brennan Croft, Megan Abrahamson, Chris Vaccaro, Chris Tuthill, Ryder Miller, John DiBartolo and the Lonely Mountain Band. Theme: "Celebrating creativity and the imagination both Tolkien's inspiration, and how Tolkien's work is an inspiration to others."

Info: [REDACTED] or [REDACTED]

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