

# MYTHORIN

The Monthly Bulletin of The Mythopoeic Society

Vol.6

October 1972

No.4



## ALL HALLOWS' EVE

by Charles Williams

The picture above by Paula Marmor is titled "Lester confronts Evelyn" from ch. 8.

This, Williams' 7th and last novel, is one of his best. Instead of using a physical object as the focus of this novel, as he used the Holy Grail, the Solomon Stone, the Tarot deck, or the metaphysical animal archetypes, the theme of life after death and necromancy provide the thematic material. Many stylistic problems found in his earlier novels seem cleared up in

his last (published the year he died, 1945). To quote Galen Peoples in his fine survey article on Williams' seven novels that appeared in *Mythlore* 6:

here the primary figure is Simon Leclerc, or Simon the Clerk, whose name intentionally echoes that of Simon Magus in *Acts*. However, Williams is more importantly concerned with the contrasting spiritual development of two dead women, Mrs. Lester Furnival and Evelyn Mercer. Each becomes involved with the act-

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ions of the living, one voluntarily, one reluctantly; one attains salvation, the other damnation, as a result of her actions. Lester follows the proper succession of stages in spiritual development; Evelyn remains at a retarded level through her own obstinacy. The living characters with whom they interact include Richard Furnival, Lester's widower; his friend, a painter, Jonathan Drayton; Simon, the subject of one of Jonathan's works; Jonathan's girlfriend, Betty Wallingford; and her mother, Lady Wallingford, one of Simon's disciples. The connection established between souls is subtle and far-reaching: Lester seeks out and receives forgiveness from Betty, whom she wronged in adolescence, and is thus enabled both to escape the hell of purgatory and to free Betty from Simon's domination. Richard, through contact with Lester, is raised to a higher level of spiritual awareness; likewise Jonathan, through Betty, escapes the whirlwind. Their acts are

governed, and often initiated or required, by the City, London, a symbol of divine law ("Shall there be evil in the city, and I have not done it?") and—depending on whether the soul chooses acceptance or rejection — of universal harmony or individual isolation....

The book strikes me, along with Descent into Hell, as being his best prose. There is great power here, both of good and evil; and the book builds to a powerful climax in the last three chapters. The book ends on All Hallows' Eve with a visual scene I would love to see illustrated. All artists are encouraged to try their hand at it; this would make a great full page illustration for Mythlore. — The editor.



# MYTHPRINT



is the Monthly Bulletin of

## THE MYTHOPOEIC SOCIETY

The Society is incorporated as an educational and literary nonprofit organization, devoted to the study, discussion, and enjoyment of myth, fantasy, imaginative literature, and especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. The Society is based on the idea that these authors provide both an excellent introduction to, and fundamental understanding of, this entire genre of literature. The Society engages in activities which seek to engender interest and study by individuals and groups which lead to a greater understanding and integration of all aspects of the human experience, as well as greater individual and social insights and creativity.

Mythprint is mailed to active and associate members of the Society. Active members are usually (though not necessarily) branch members, and possess full participational rights. Dues are \$6 for a 12 month period, payable in increments as small as 50¢ to branch registrars or directly to the Society Treasurer. Associate members receive 12

issues for \$2 payable to the Society Treasurer. Persons are urged not to send cash through the mails. If such cash is lost, the Society cannot assume responsibility.

Mythprint is mailed under the Society's Third Class mailing permit. Those wishing to receive their copies by First Class mail may pay an additional \$2 for a 12 month period for this additional service.

Persons may receive two free sample copies; the receiver must become either an active or associate member to continue receiving Mythprint. Members may send in names of persons who they think would be interested in the Society and Mythprint.

Editor: Glen GoodKnight  
Layout Assistance and Proofreading:  
Bonnie GoodKnight

Mailing List and Records: Lois Newman  
Other Important Help: Helen Bautista, Fred Brenion, Gracia Fay Ellwood, Ian Slater and Mike Urban

DEADLINE for information & material is the 10th of the month, for the following month's issue.

e.g. Nov. 10 is deadline for Dec. issue

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# EDITOR'S ENSIGN

This month of October will make The Mythopoeic Society five years old. In no way does it seem like five years, rather at times it seems like only a year and a half, and other times more like 15.

What has been our short history? For the first year there was only one group meeting in the San Gabriel Valley. At that time the Society established its basic identity, worked out the basic structure for branch meetings, and started several traditions. At the beginning of the second year our second branch was established and by the end of the second year we had four. I, in effect was the Moderator of all four branches, going to a different one each Saturday night. Each branch discussed the same topic each month. The momentum for growth continued, and a crisis was faced. The current branch system was established, with three officers elected for each branch. This made new branches possible, and by the end of the third year the Society had 14 branches. During the third year our first Mythcon was held, and proved to be a new plateau in the development of the Society. Beginning with the fourth year the Society underwent a long and difficult process of drafting its new Articles of Incorporation and Bylaws. In May of 1971 we officially became a non-profit, tax-exempt, educational and literary corporation. The Society continued to grow with new branches and special interest groups. In its fifth year the Tolkien Society of America merged with it. The effects on the Society growth due to this cannot be totally assessed quite yet; it will require at least six month more for evaluation.

What will the sixth and following years bring? That no one knows. On our fifth birthday it might be fruitful to reflect on what we are. What is our character and qualities, what are our purposes and goals?

We are never going to become a majority opinion in our culture, neither are we working towards that. Within our own definition, as found on page 2, we are both general and specific in our interests and goals. We are a totally voluntary organization, making no admission requirements except the evidence of interest through the paying of dues. Being that open to new people, we cannot be in the position of pleasing everyone. Indeed the question is,

"Would we be effective in our goals and purposes if we did"? The Society does have current problems, but I see no logical link of our goals and purposes with them. If anything, we need a fresh affirmation of the original and continuing purposes which motivated us to form or join the Society at the beginning. Joy is an attainable quality in life. It can seem remote at times, but its reality cannot be denied.

There are two problems I feel the Society should be more aware of in its ongoing life. One is that we don't say thank you enough to each other. I am just as guilty as anyone in this. We are quick to take exception when in our opinion things are not right, either generally in the Society or with another individual. There is not a reciprocal impulse to express gratitude when we feel things are going well, or for acts of help or kindness. I have always hesitated to express gratitude in print, knowing that once a thank-you list is begun, one would not know where in all fairness to stop. I personally feel very grateful to a great many people in the Society, some who are totally unaware of my feelings, I'm sure. Although this is a highly ineffectual gesture, I'd like to say thank you to all of you who deserve it so well. I mean this.

I would especially like to thank at this time three people who will be resigning as members of the Board of Directors at the end of this year: our Vice President, Gracia Fay Ellwood; our Secretary, Bonnie GoodKnight; and our Treasurer, Lois Newman. I thank Gracia Fay, who is leaving because she will not be able to fill next year's term due to an extended stay in England beginning next June, for her quiet wisdom and helpful suggestions. I thank my wife, who is leaving due to pressing family duties, for her selfless giving and support that is beyond words. I thank Lois, who is leaving because of administrative and philosophical differences, for her efficient handling of Society records in her charge and the giving of much time to the Society's benefit. There will be a number of new faces on the BoD in January, some younger.

The second problem we have as a whole is the tendency to grumble about that which we don't like, even to the smallest nit-picking details, instead of thinking through the problem and sincerely trying to come up with a positive, constructive suggestion or solution. There is need for calm thinking, lest frustration rise and pessimistic and destructive actions result. Both clear logic and charity be considered, if

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# BRANCH DISCUSSION

## The Hollywood-Wilshire Branch

Met Saturday, July 8

Topic: The development of Bilbo as a hero in The Hobbit by J.R.R. Tolkien  
Reported by Mayer Lechowitzky

In order to tell his tale, J.R.R. Tolkien had to convince his readers that Bilbo Baggins, whom he had made almost as unadventurous a protagonist as possible, would actually embark upon the adventure described in The Hobbit.

Professor Tolkien got his hobbit on the road by establishing a conflict of his backgrounds. His respectable Baggins background forced him to be polite to the dwarves who invaded his hobbit-hole. His conventional good manners would not allow him to throw out his uninvited guests before they had induced his more adventurous Took side to come forth.

Finally, in order to save face, the hobbit found himself embarking upon a journey which he would just as well have avoided.

During the early part of the journey, Mr. Baggins was little more than an unheroic burden. However, due to several factors, he became ever more heroic as the journey progressed.

One factor is the previously untapped resources of his personality which always allowed him to do more than he seemed capable of doing.

The events of the journey helped some of his potential to be realized, and he developed attributes which were never apparent before.

When the hobbit refused to slay Gollum when he had the chance to do so, he showed that he could feel pity and compassion. Later, when he felt that he must return to the cave from which he had just escaped so that he could attempt a rescue of his dwarf companions, he showed that he had developed a sense of loyalty and duty.

After rescuing his companions from the giant spiders, Mr. Baggins began having feelings of self confidence. He showed true courage when he paid a visit to Smaug in his chamber.

The hobbit's character had developed to a point that might be called heroic

when, at great personal risk, he attempted to make peace among the dwarves, elves, and men. Finally, he showed humility when, beside Thorin Oakenshield's death bed, he said that having shared in the dwarves' perils had been "more than any Baggins deserves."

Despite his personal growth, the hobbit could not have done what he did without generous helpings of good luck. His biggest stroke of luck was obtaining the ring which allowed him to become invisible. Not being visible can be very helpful to one who wishes to perform heroic deeds.

Although not a human being, Mr. Baggins was much like a person, with many human failings. Despite his accomplishments, he never approached the stylized perfection of a super-human hero. He always remained essentially himself.

When, during the climactic Battle of Five Armies, the hobbit felt overwhelmed by the forces swirling about him, he did what many a normal human tries to do during times of crisis, he became invisible.

In the Battle of Five Armies, the definitely evil Goblins and Wolves were pitted against the not particularly virtuous Men, Elves, and Dwarves. The Men acted like normal men would be expected to act. As for the elves and dwarves, although they each had peculiarities pertaining to their respective species, for all that they behaved pretty much like ordinary people themselves.

The forces of evil always seem powerful and well organized, yet they can only be fought by ordinary people. Ordinary people can triumph over their own inadequacies and, working together, prevail over evil. Anyway, that is what The Hobbit seems to say.

## The Chicago Branch

Operation Chaos by Poul Anderson  
reported by Karen Bailey

We agreed the structure of the meeting from then on aptly reflected the title of the book we had chosen to talk about. There were digressions into everything from descriptions of some of the books sold at MythCon to the political background of World War II. However, some reasonably coherent comments did emerge.

Opinion was sharply divided as to the

# Reports

book's merits. Several people criticized it as badly written, sloppy, disconnected and confusing; one said, "I dreamed something like this when I was about seven!" Others liked it for presenting an original idea of Hell, and connected it with Heinlein's Magic, Inc. in the way it made the traditional concepts of superstition into a sort of pseudo-science.

One of our members, Bob Tredray, connected the book also with a general trend in literature to deny the existence of really evil beings: anything the reader can identify as human in treatment must be basically sympathetic. If the character is a werewolf, for example, it must be at heart a good creature who is the victim of some terrible compulsion. Former evil figures of folklore like witches and werewolves are turned into heroes or psycho-analysed. (The heroes of the book are a witch and werewolf.) Examples which were given included Weston in the space trilogy, who can only be killed after he has renounced his humanity, and Gollum, who is not killed by the characters because they - and we - can feel he is partly sympathetic. This trend was seen as a rejection of the concept of evil as such by our society - it is either a disease, or can only be seen in some non-human form. The only exceptions to the trend seem to be the pulp magazines, which don't have to worry about being "literature." Williamson's Darker Than You Think was also suggested as an exception, but there was some argument about that, since the hero in the book is also one of the evil group (species?), and it is told from his point of view, quite sympathetically.

There was some discussion of the different kinds of non-human beings in fantasy: some are traditionally completely evil, like witches, some are more or less neutral but inclined to malice, like elementals, and some are good in themselves but perilous to men, like elves, creating a lure which draws men into faerie where they may be lost.

We agreed that the most interesting idea in the book was the concept of Hell as a sort of fourth-dimensional spacetime, a non-Euclidian, Einsteinian world. It was compared to a Klein bottle and the world in the story High Threshold (at least I believe that was the title.) It was noted that in this place "everything is an optical illusion" so that for one committed to three-D space there is no

frame of reference. A situation is created similar to sensory-deprivation experiments, in which the brain becomes so disoriented that it simply gives up. "Hell is in the eye of the beholder" - "Or rather in what the eye can't behold."

There was also some comment on the idea that a non-fallen world, an Eden, would affect us in much the same way - that it would be so different that we could not adjust to it. Perelandra was criticized in this context for not presenting a non-fallen world which was really different enough.

## The San Gabriel Valley Branch

Topic: Perelandra by C. S. Lewis  
Met July 15 reported by David Sewell

Most of our discussion concerned the battle between Good and Evil and the process of temptation in Perelandra. It was agreed that exact parallels should not be sought between Perelandra and Genesis, as Lewis was writing not an allegory but an illustration of general Christian themes on alien soil. God's commands and the forms of temptation to disobey them differ in the two cases. The Tree of Knowledge was more alluring than the Fixed Land because it promised a tangible benefit. But Weston as Un-man was forced to invent a reason for disobeying Maledil, though he made the same implication about the result of transgression as the Serpent did: Tinidril and Tor would "grow older," Eve and Adam would "become as gods." On the other hand, Eve's greater temptation was balanced by the warning that she would die if she ate of the fruit; the Green Lady had not been told the consequences of her disobedience.

A lengthy free will- determinism argument followed from several theological questions raised by Lewis' work. If God created man and woman and knew they'd fall, why did he bother? If God is omniscient he would have known the outcome of Ransom's choice to fight the Un-man, so was Ransom actually exercising will? The rough conclusion was reached that God's prescience does not affect man's free will over and thus responsibility for his own actions. It was observed that God can encompass paradoxes or "He wouldn't be God."

Tinidril's state of innocence was

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compared to that of the forest children in Lilith. Tinidril was childlike, not by any means stupid but not fully awake. Innocence is not good in itself; one can only be good when one knows evil and rejects it. For Tinidril, "getting older" was the process of learning to make moral distinctions.

Weston served not only as the story's antagonist but as a vehicle for criticism of anti-Christian philosophies. It was suggested that Weston moved in turn through three major atheistic philosophies--chauvinistic social Darwinism in Out of the Silent Planet, and Shavian Life-Force pantheism and despairing existentialism in Perelandra. Weston paraphrases Shaw in the latter book. "It's a question of surrendering yourself to (the Life-Force)--making yourself the conductor of the live, fiery central purpose--becoming the very finger with which it reaches forward," Weston says, while GBS in "Man and Superman" writes, "This is the true joy in life, the being used for a purpose recognized by yourself as a mighty one; the being thoroughly worn out before you are thrown on the scrap heap; the being a force of Nature instead of a feverish little clod..." Later, after his fight with Ransom, Weston turns about and rejects any purpose in life, maintains that "reality is neither rational nor consistent nor anything else," and puts forth the existentialist argument that the best one can do is to exploit the duration of his own short life. Weston does realize that he is possessed--"guided," he terms it--but never knows that it is the Christian Devil who is his possessor. Weston's torture is what he is told about the universe. Lewis implies that if Sartre's hell is "other people" in a hotel room, true hell is believing in Sartre's hell.

Lewis also uses Weston to attack scientists and scientism, a motif fully developed in That Hideous Strength. Despite Lewis' prefatory disclaimer in Planet, his trilogy is antithesis to novels of Wells and others who see in science the preservation and glory of man. We decided that Lewis was not prejudiced against all scientists--only against philosophical ones with the wrong philosophies.

Opposed to Weston is Ransom, Perelandra's Christ-figure. We wondered why humans had to fight in inter-theistic war, as it were, and concluded that the contenders must be able to make the supreme sacrifice of dying, ergo be mortal. In matching humans

against supernatural beings, Lewis is taking the Old Testament position of placing men just below the angels in capability. Two random points on Ransom: he inscribed an epitaph to Weston to keep himself the "best of humans;" Ransom is not important in himself, but only in killing the Un-man.

## The Long Beach Branch

Topic: Mythcon III: A Review  
Held July 9, 1972  
Reported by Kris Fawcett

Since our July meeting followed Mythcon so closely, we decided to forego the usual literary discussion in favor of a general review of the convention, giving Society members a chance to voice any other-wise unspoken suggestions and/or complaints. Though we realize that such matters are primarily the ConCommittee's business, we are presenting here a list of the suggestions we came up with; we hope that other Society members will let us know what they think of them (via lettercolumn, not branch report), and maybe come up with some ideas of their own about future cons. We feel there should be a better way for individuals in the Society to express their opinions on conventions than buttonholing a committee member at a council meeting. And so we're taking this rather sneaky way to open what might become, after all, a meaningful Dialog between individuals and the committee.

These, then, are the ideas we scrounged up for future conventions:

a) Future combined conventions should have only one committee in charge, a committee made up of members of all the factions involved. That way no one group could end up running the whole show, as seemed to happen this time. Everyone would have a voice in talking to the hotel management, making room arrangements, etc.

b) If possible, have the con site all to ourselves, thus eliminating encounters with unfriendly strangers, local folk come to gawk at the odd people they read about in the newspaper, and other assorted downers.

c) Perhaps Mythcon should be put on a bid basis, like Westercon is, in order to provide for rotation between east and west coast. This is especially important not that we've merged with TSA, which has many members back east who can't make it here for a convention.

d) Shorten the con to three full days maximum (as it was last year). This

is plenty of time to see and do everything, as long as the con is not a combined effort.

e) As far as activities go, we would like to have other things to do in the daytime than attend panels and papers which, while interesting, do tend to pall by the third day or so. Perhaps, then, the special interest groups could be persuaded to each present something representative of their group--a short play from the theater people, a lesson in Tengwar from the linguistics group, or some such. This would provide more variety in daytime activities, for those who are able to survive direct sunlight.

f) schedule at least one official party, even if it means adding a dollar or so to the price of the individual's bill. We need a few rip-roaring, organized parties to make the gathering an official convention.

g) And finally, we propose the formation of ad hoc committees whose only purpose will be to provide some sort of entertainment or diversion at the con. These committees would disband after the con, their raison d'etre having been fulfilled. They would have to present their plans to the ConCommittee a reasonable time in advance of the con, and their proposed entertainment or whatever would be subject to the approval of the Committee. This would give individual factions in the Society (like Dawn Fandom, Bacchanalia Fandom, and so on) a chance to do their thing--officially.

Well, that's about it. Like we said, we want to know what the rest of you think about these ideas, and if you have any others. A convention is something we're all involved in, and we should all try to get together and work toward bigger and better ones in the future.

(( Since this is not a usual branch report, I'd like to comment on a few points. On your point a): it is very unlikely that Mythcon and Westercon will combine again for very good reasons on both sides, which would take too long to explain here. This year's con was two distinct



When ordering the various Society publications (see page 15) please remember 1) Do not send cash in the mails. Please send either checks or money orders. 2) Make out checks to the publications you are ordering. If you are ordering several together, you make out the check to the Mythopoeic Society. This will greatly help getting the items to you.

cons meeting together. If we ever combine in the future, it would be much better to have a combined con committee.

The four day con this year was four days due to unusual calendar configurations. Next year it will be from Friday night to Monday afternoon.

The idea of a special Questionnaire and a special committee to handle ideas and suggestions for Mythcon was in the air before your report. I hope your report will help stimulate people to use the questionnaire.

MYTHCON QUESTIONNAIRE

Please fill it out and mail it by November 15th, so that the committee can begin to work up a report for the full Mythcon committee.

REFERENCE  
GUIDE  
to  
FANTASTIC  
FILMS

Compiled by  
Walt Lee

COVER BY GEORGE BARR                      RARE STILLS

The Reference Guide is being published in three volumes.  
Vol. I is now available.

For information on significant prepublication discounts,  
send a self-addressed, stamped envelope to:  
Walt Lee  
[Redacted]

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# MONDAY

All meetings start at 8pm if time not given

## The San Gabriel Valley Branch

③

Lothlorien

SATURDAY OCTOBER 21ST

TOPIC: Red Moon, Black Mountain by Joy Chant

LOCATION: The home of Bill Curry, [REDACTED]

## The San Fernando Valley Branch

③

Henneth Annûn

SATURDAY OCTOBER 21ST

TOPIC: Deryni Rising by Katherine Kurtz

LOCATION: The home of Ed Finkelstein, [REDACTED]

## The Pomona Valley Branch

②

The Desolation of Smaug

SATURDAY OCTOBER 14TH

TOPIC: The Noises that Weren't There by Charles Williams

LOCATION: Kenyon House, [REDACTED]

Contact [REDACTED]

## The West Los Angeles Branch

④

Chapter of the Western Marches

SATURDAY OCTOBER 28TH

TOPIC: Witchcraft by Charles Williams and its influence on his novels

LOCATION: The home of Mike Urban, [REDACTED]

## The Orange County Branch

④

Bucklebury

SATURDAY OCTOBER 28TH

TOPIC: "Horror in Many Media" Includes readings from Complete Tales by Edgar Allan Poe

LOCATION: The home of David & Chelle King, [REDACTED]

## The Long Beach Branch

②

The Havens of Long Beach

SATURDAY OCTOBER 14TH

No information received

Call Kris Fawcett (213) [REDACTED]

## The San Bernardino Branch

③

Lantern Waste

SATURDAY, OCTOBER 21ST

TOPIC: Witchcraft by Charles Williams

LOCATION: The home of Pat Deer, [REDACTED]

## The Hollywood - Wilshire Branch

②

Myðgarð

FRIDAY, OCTOBER 13TH

TOPIC: All Hallows Eve by Charles Williams

LOCATION: The home of Lyne Motis & Paula Mar-mor (Devil's Hole), [REDACTED]

## The La Mirada - Whittier Branch

ⓧ

Archenland

FRIDAY OCTOBER 13TH

TOPIC: Something Wicked This Way Comes by Ray Bradbury

LOCATION: The home of Marj Malcolm, [REDACTED]

② = Second Saturday    ③ = Third Saturday    ④ = Fourth Saturday    ⓧ = Other Time



# CALENDAR

## The San Diego Branch

② Cair Paravel  
SATURDAY OCTOBER 14TH

TOPIC: That Hideous Strength by C. S. Lewis

LOCATION: The home of Pam May, [REDACTED]  
[REDACTED]

## The Santa Rosa Branch

③ The Old Forest

Information not received. Contact the Simons at  
[REDACTED]

## The Santa Cruz Branch

② Khazad-dûm  
SATURDAY, OCTOBER 7TH 7:30 PM

TOPIC: The Hobbit by J. R. R. Tolkien

LOCATION: [REDACTED]  
[REDACTED] Contact  
Amy Falkowitz at [REDACTED]

## The Ann Arbor Branch

ⓧ Galadhremmin Ennorath  
SATURDAY, OCTOBER 7TH 7:30 PM

TOPIC: Prince Caspian by C. S. Lewis

LOCATION: The home of Karina Niemeyer,  
[REDACTED]

## The Bowling Green Branch

ⓧ The Midgewater Marshes

Information not received.

## The Sacramento Branch

③ Avalon  
SATURDAY OCTOBER 21ST 7PM

TOPIC: The Influence of the Norse in The Lord of the Rings by J. R. R. Tolkien

LOCATION: Contact Loretta Wilson at [REDACTED]  
[REDACTED]

## The Houston Branch

② Gwynedd

Contact Dwight Raulston at [REDACTED] for  
topic and location.

## The Chicago Branch

② Orthanc  
OCTOBER 14TH

TOPIC: The Chronicles of Narnia by C. S. Lewis

LOCATION: [REDACTED]  
[REDACTED]

## The Kitsap Branch

ⓧ The Wood between the Worlds  
THURSDAY OCTOBER 26TH 7:00 PM

TOPIC: The Horse and his Boy by C. S. Lewis

LOCATION: [REDACTED]  
[REDACTED]  
[REDACTED]

## The Valley of the Sun Branch

Edgestow

Contact Robert Prokop for information. [REDACTED]  
[REDACTED]

# SPECIAL INTEREST GROUPS

## The Inklings II Writers Workshop

OCTOBER 7TH and 20TH BOTH 7 PM

Elvenwood, the home of the Ellwoods, [REDACTED]

The home of Dave Hulan, [REDACTED]

## The Performing Arts Workshop

SUNDAY, OCTOBER 8TH 7PM

A "Movement Workshop" will be held by Christine Smith at the Rec Room in the apartment bldg of Dave Hulan, see under Inklings for address. Bring clothing suitable for exercise.

## Mythopoeic Linguistic Fellowship

No Meeting in October.

## The Company of Logres

SUNDAY, OCTOBER 29th 2pm

All those working on the Narnian Lexicon are urged to attend. Assessment of work thus far and plans for the ongoing work will be made. Those who haven't worked on it yet, but would like take part, are very welcome.

At the GoodKnight's [REDACTED]

## The Neo Pre-Raphaelite Guild

SATURDAY, OCTOBER 14TH 8PM

The home of David and Chelle King, [REDACTED]



## WORK PARTY

The October work party will be on Friday, October 27th at 7:30. It will be at [REDACTED] Your help would be appreciated.



NOVEMBER IS THE MONTH TO NOMINATE BRANCH OFFICERS. Each officer is very important to the functioning of a successful branch. Members should nominate those they think will do their job well.

## Party for Society's 5th Birthday

All are invited to celebrate the Society's fifth Birthday on Sunday, October 22nd from 1:30 to 6pm. The San Gabriel Valley Branch (our first) will bring refreshments and plan the activities. If you are at all within traveling distance, you are urged to come. The location is the home of Glen and Bonnie GoodKnight, [REDACTED] Ph. [REDACTED] The house is very near [REDACTED] and the [REDACTED] It is on a cul-de-sac, [REDACTED] The residence will be given its mythopoeic name at the party. See the infamous Lockholes! See the artwork on the walls, and the waterbed. See Arwen Joy and Fred Brenion! See you there!



# Letters

Sharyn Lawler

Don't let them give you any of that stuff about your personal remarks being inappropriate in "Mythprint"! As a member of the silent majority and an old fogey of almost 26, I say we like it very much! Mythprint is a newsletter type of publication, not at all like Mythlore. Anybody that can't make that kind of distinction is just too picky. An associate member, who may not have a soul to just talk to about the books, is absolutely starved for the atmosphere that breathes from Mythprint--not a lecture and not random chitchat, but a community, meeting informally, yet to talk seriously about a common interest. I would even say that this kind of conversation is languishing about all subjects in our society, to its grave detriment. Keep up the good work.

I think the "guest" articles on the monthly topics are a good idea. The last two have been very fine, and maybe take some burden off the general editor? Thought the Lothlorien branch report brought out good points about an unusual subject. Only wish they had compared the geography; I have never managed to feel, though I know, that Bilbo and Frodo followed approximately the same route to Rivendell. Wish I could thank Anne Osborn for her mini-review of the Langton book; I wasn't previously familiar with this author, and she is enchanting. Has anybody read Lolah Burford's The Vision of Stephen? I'm wildly excited about it, hope to send you a m-r later; I'd like to see it up for the next Fantasy Award. Believe it or not, she re-

minds me of Williams.

Somehow I got from Mythprint to books (which is the idea I suppose) so to continue, if anyone wants to elucidate The Man Who Was Thursday for me I'll listen. Primarily, are those things supposed to have happened to him or not? OH, THE COSTUMES!! Wouldn't they make a fantastic group for Mythcon? And have you read Roger Lancelyn Green's From the World's End? I was very impressed by it, though some of the description bothered me: light described as "steep swords of soft caressing gold" sounds a rather mixed metaphor. But the ancestral house with a corridor like history that rouse out of the ground and came together in a point at the end--the present--now there is a real mythopoeic image. Do you know anything about Green's children's books? Lewis mentions a fairy tale of his about a tiger which reviewers have compared with Aslan. That I should like to read! I am currently reading Shideler's Creed for a Christian Skeptic; I unearthed a copy in a used bookstore in Cincinnati. I love Shideler, would I dare write her a note? I wrote to Thomas Howard and he very graciously replied; he says he is working on another book. Speaking of Howard, Tim Kirk's cartoon in the Mythcon II Proceedings of the cultured duck with Howard's and all those others' scholarly books is delightful. But if "Stimpson" means that Columbia Univ. pamphlet, I think she's among her betters! Isn't it glorious how many good books these days are or probably are influenced by Our Mythmakers? The angelic beings in Madeline L'Engle's Wrinkle in Time must owe something to Lewis's eldila. (Aren't any of you people L'Engle fans, you never mention her. The Performing Arts Workshop should do that rather devastating little play of hers, The Journey with Jonah.) And Robert Farrar Capon: in An Offering of Uncles, he actually discusses coinherence. Coherently. And then looking through (not reading--over my head) a book called Camelot and the Vision of Albion by one Geoffrey Ashe, I noticed a comparison of a Spenserian forest with a Tolkienian forest--obviously any literate person should be familiar...

The Mythcon III program book just came today and gave me a lot of pleasure. The Kirk cartoons are priceless. Hey--Security: F. Hardcastle??? Well, have a N.I.C.E. Con! The history of the Society was well done and a good idea. By the time I'd read everything, I could almost pretend to myself I'd been there--except, Williams would say that's forbidden, I expect.

(( If you had ever met Mary Shideler, you wouldn't wonder about writing her. She has corresponded with many Society members, and her letters are a prize to receive. She would enjoy hearing from you. Yes, there are many L'Engle fans in the Society, and Wrinkle in Time has been discussed by at least one branch in the past. She is working on another book that will have more of the angelic beings in it.))

Carol Stevens - [REDACTED]

Though this letter is addressed to you it is intended for all the members of the society as well; I just wanted to be sure it came through as a personal message as well as a society one.

We feel as though we have come to know you at least a little bit through our issues of Mythprint, and if you do not know us as well as we feel we know you, it is because we have not taken the time to make ourselves known.

Impersonal? If the society were that to me, I would not remain. I don't need a formal organization to read and talk about the books I love. Far more important to me is the sense of fellowship I feel with each of you as I read through the letters, editorial comments, and branch reports, all of which communicate to me the joy and idiosyncracies of individual human beings making a space in their lives for this most profound perception of human existence that we call mythopoeic literature. We have intellectualized for far too long; Mythprint and the society give, for me, at any rate, a needed sense of being with people who care about some of the same things I do and are willing to stand forth in their individual human imperfections and proclaim the joy of them.

To Dave and myself, the Mythopoeic Society is a composite of our experiences with its members--Don and Sylvia Smith driving up from Chicago with a new baby to attend a joint meeting in Bowling Green with the Ann Arbor branch, pictures of members' weddings, Larry and Martha Krieg offering a spare bed should we have need of one in Ann Arbor, and, yes, hearing of Arwen's birth from Glen and Bonnie, two people we have come to care very much about. It is the knowledge that we have shared experiences as well as ideas in the context of our mutual interest in the literature that gives the society meaning for us.

(( I agree with your last sentence very much; the Society has always had the experiential

as well as the intellectual. Some want one element more than another, and who is to criticize them for their preference? I personally feel our Society is distinctive because of the unique balance we have arrived at in this. No one, including myself is probably satisfied that the balance is perfect, nor could we agree exactly as to how the balance should be adjusted. Indeed the balance is the expression of the membership as a whole.))

## MINI REVIEW

WALTON, EVANGELINE. *The Song Of Rhiannon*. N.Y., Ballantine Books, 1972. Paperback.

This is an extraordinarily good book. Reviews are not supposed to begin this way, but in this case it's almost impossible not to do so. This third book by Miss Walton, retelling part of the Welsh MABINOGION, begins exactly where the CHILDREN OF LLYR ended. It tells of Manawyddan and Pryderi's return to the Island of the Mighty and of Manawyddan's reuniting with Rhiannon. The major portion of the book is concerned with the scouring of Dyved in retaliation for the beating Pwyll, Rhiannon's now dead first husband, gave to Gwawl the Bright when Gwawl sought to make Rhiannon remain in Faery as his wife. The 'Gray Man', as he is called, makes Dyved into a desert, with no living thing but Manawyddan, Rhiannon, Pryderi and Kigva, his wife, remaining. Finally both Rhiannon and Pryderi are trapped and disappear. In the end, however, it is Manawyddan who traps the Gray Man by capturing his wife and extracting promises of freedom for Rhiannon and Pryderi, the restoration of Dyved and freedom from all vengeance forever.

What separates this book from most fantasies being written today is the characterization and the way in which the story is told. The main characters are truly heroes and heroines of epic proportion with great magical and supernatural powers; yet they are very human and their frailties make them seem very real to the reader. The skill and subtlety Miss Walton uses to blend the real and unreal is dazzling.

There is no doubt Miss Walton is a master in the use of the English language. The style and grace which she uses to tell the story makes a very good plot and an endearing love story more appealing than most authors could have.

Miss Walton is a master of fantasy, myth and language. She blends these three with a fine, sure touch and in the process has written a book which will become a classic in the field of fantasy and one which will be read again and again by those who are readers and lovers of fantasy.

Lois Newman

(continued from page 3)

they are found in our make up, before acting.

Over the next few months, the Society must make adjustments as to how its ongoing work is to be handled. More people must be forthcoming to help; the burden will not be so heavy if more of the members offer to share in the work. I must divest myself of much of the labor, which up until now has caused me to spread myself much too thinly to do all effectively. I have taken the attitude that it must get done, whether or not other help was forthcoming. This has led to the misunderstanding that I think I am the only one capable of doing it. This is very frustrating and not worth it. There are certain things I plan to give up, and if help is not forthcoming, these things will not be done. One must periodically adjust to a more realistic and equitable arrangement, both in fairness to all and for one's own peace of mind.

I would like to assume a more creative role as President, and do less administrative paper work. This can be done if competent people are willing to help substantially in a number of areas. This will be further outlined in November.

Meanwhile the vision goes on (with its optimism tempered with realism), and I look forward to our next five years with great expectations of fulfilled hopes and opportunities.



Lorothy Rendon      Whittier College

You said any items of interest so here goes. I was browsing through a dictionary the other day and discovered something that really fascinated me. It seems that the word "grimace" is descended from an Old Frankish word "grima" meaning mask. Another dictionary consulted (Random House Dictionary of the English Language) said that grima meant fright and was Gothic. Anyway, I was wondering if there was any connection with Grimason

of Galmod, evil counciler of Theoden, whom some call Wormtongue. Any comments? By the way, you should try reading a dictionary sometime. You can find some really weird things.

## The Ann Arbor Branch

met Monday 24 July 1972 at Joe Norton's house.

Topic: *Perelandra* by C. S. Lewis

reported by Martha Krieg

Joe led the discussion beginning with *Is the first chapter an allegory as opposed to the myth in the rest of the book?* A definition of allegory as personifying abstractions such as goodness and evil in contrast to myth in which people act as agents of abstractions was tentatively accepted. We decided that no allegory need be intended or inferred -- chapter 1 sets up and clarifies Ransom's conflict; it is more interesting because it seems real -- we are drawn into it from a more normal human's point of view.

*Is there a difference between Heaven and Paradise? Which is Perelandra?* These were never answered, because in the midst of the debate it was asked whether people in Heaven still have desires, and why did Lewis concentrate on seeing and touching while practically ignoring hearing and smelling in his descriptions of Perelandra? Did his pipe dull his nose -- or did he consider hearing and smell as passive senses, most subject to original sin (since one can't will not to hear or smell). The question of desires was more easily answered from Lewis' own writings -- desires, yes; the same desires, no.

*Why did Satan use a man instead of a snake for his tempting of the Perelandran Eve?* Satan being restricted to the Moon's orbit, had to send his spirit in another's willing body. Someone remarked that we're cancelling most of the space program after reaching the Moon because the public wants to see the rottenness on Earth corrected before we spend huge sums to infect other planets. In a way we're tied to Earth by our own corruption!

*What was the turning point in chapter 11? Is it a pivotal point for the book?* Ransom knew a miracle was needed to save Perelandra, but it wasn't until he allowed himself to realize that he was the miracle and expressed the willingness to oppose the evil that his ability increased enough to do so. His willingness opened the gates for the spiritual support he needed to help him. The fundamental change in his outlook, and thus in his role in the story, occurred when he said, in effect, "OK, I'm the miracle. Now what?" and began to act on the answers he got.

# THE MIRROR OF GALADRIEL

by Gracia Fay Ellwood



In the "Mirror of Galadriel" in the May, 1971 issue of The Mything Link, I wrote a quick sketch of the remarkably mythlike events in the life of Japan's Emperor Hirohito, prefacing the account with "I do not expect to start a Hirohito fan club (although that would be a splendid idea)." To my delight several people told me they shared my enthusiasm for the Emperor and would like to join such a club if it were formed. I had a vague thought that we should produce a song in his honor, and occasionally get together to sing it.

There the matter stayed for several months. At length I produced half a stanza, and now have a more or less complete rough draft. Rather than incubate it still longer and bring it to final form myself, I throw it out to interested persons for comments and criticisms, which will hopefully make the completed work more of a joint product. This is also an invitation to musicians. When it is complete we will get a friend to translate it into Japanese, and ask the Emperor's brother, Prince Mikasa (with whom my husband is acquainted) to convey it to His Majesty.

A bit of background may be helpful to those unacquainted with the story:

When Hirohito acceded to the throne in 1926 he took as his official title, and the title of his reign, "Showa" meaning Enlightened (or Radiant) Peace, expressive of his own hopes and desires. Prominence and officialdom were not exactly his cup of o-cha; he simply wanted to be left alone to enjoy the friendship of his wife and children, and to study marine biology in Sagami Bay. (He is also a very fine nature poet--I do not know whether this is a passion with him.) What sane person would not want peace to love, to explore and to contemplate beauty?

Those who seized control of Japan's government in the 1930's were not particularly sane. "The Emperors of Japan have been figureheads for about fourteen hun-

dred years; worshipped as 'God Manifest' but never consulted, merely shown the dotted line. Hirohito didn't like the aggressions of his government in the thirties and in 1941; well, whatever peculiar notions the august Tenno might have had were his own private affair; he was expected to endorse official decisions nonetheless. He would open a war-mongering assembly with a poem about peace that he had written; members squirmed in their seats but went ahead with declarations of war anyway, handing him the documents for signature. No one knows what would have happened if he had had the courage at this point to refuse. War might have been averted; or possibly he might have been assassinated or forced to abdicate.

The war, especially the last months, were agonizing for the tender-hearted man in whose name it had all been done. He hardly slept at all during the spring and early summer of 1945, by which time everyone could see what he had seen from the beginning--that defeat was inevitable. Some of the military were pushing for an Alamo-type end, a glorious death for all rather than the humiliation of defeat and a war-crimes tribunal. It is a measure of Hirohito's stature that he pressed for surrender in order to save as many lives as possible, even though he should pay the ultimate price himself.

Finally he stood up in a deadlocked Cabinet meeting in mid-August and expressed his views. His word was accepted, and arrangements were made for his surrender message to be recorded and broadcast to the people. In a last-minute cloak-and-dagger incident the Imperial Palace was surrounded by renegade Army officers searching for the record; luckily, however, it was spirited away to safety behind the fan of a lady-in-waiting.

After the surrender Hirohito waited for a summons from the new American shogun, but none came and the suspense grew intolerable. Finally he took the initiative and called on MacArthur. The general, aware of Hirohito's status as a mere figurehead throughout the war, expected him to explain his position and beg not to be indicted as a war criminal. What the Emperor did say, trembling visibly, was (in effect) 'General MacArthur, I wish to take all the responsibility for the war.' Meaning, of course, 'I will be the war criminal; please let the others go.'

Mentally MacArthur's jaw dropped. He wrote in his journal, 'He was an Emperor by...birth, but I knew then that I was speaking to the First Gentleman of Japan

(continued on page 15)



Meg Garrett-The Desolation of Smaug and Khazad-Dum

Here is some "feedback in letter form". As is usual with my letter writing, this is too late for the August Mythprint, but you are getting it!

In answer to your July editorial, I can see how members from out of the Southern Calif. area might feel the society is impersonal. But as far as I'm concerned, your editorials and the personal notes about members' weddings etc. keep Mythprint from being impersonal.

These personal notes make Mythprint more than a straight reference source and business **newsletter**. They give it a sort of "letter from home" quality, especially when I'm in Santa Cruz. I'm sure there must be some other members that feel as I do.

I find it enjoyable to hear what you've been doing and thinking and I appreciate your sharing your joy with us.



Marion Peglar-[REDACTED]

I think people who bandy about charges of escapism in connection with readers of the Mythopoeic literature would do well to remember what Tolkien himself had to say on the subject. Journeys into faerie worlds, which do not deny the possibility of failure or unhappiness, are like, as Tolkien put it, fulfilling the need "to clean our windows; so that the things seen clearly may be freed from the drab blur of triteness or familiarity..." One is also reminded of the analogy of the "Escape of the Prisoner versus the Flight of the Deserter." Recovery and Escape are two essential elements of the literature we enjoy.

To live in this world is to experience a need for "both sides." Existence in a fantasy world on a full time basis is unwise; there is Everyday to be dealt with, too. I am glad the Society seems, from what I read in Society publications, to be holding to that balance. Knowing the direction of Faerie makes travelling in the Fields We Know just a little more bearable.

Anyone from St. Louis want to organise?

# THE MYTHOPOEIC SOCIETY



**Address Correction Requested**



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