

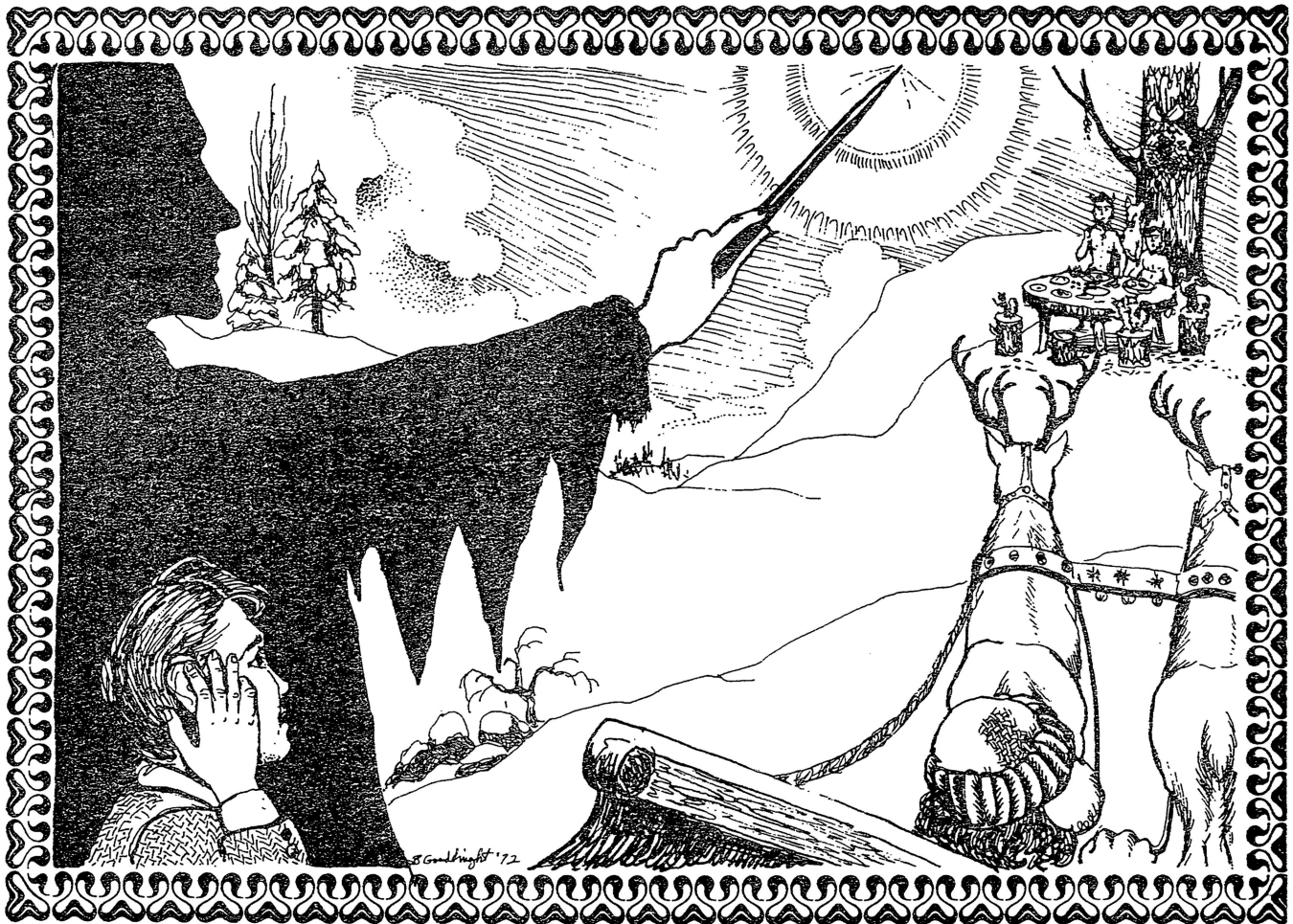
MYTHOPRINT

The Monthly Bulletin of The Mythopoeic Society

Vol. 6

December 1972

No. 6



The Lion, The Witch, and The Wardrobe

by C.S. Lewis

The above illustration by Bonnie GoodKnight illustrates what is nearly the saddest point in the book for me:

"Oh don't, don't, please don't," shouted Edmund, but even while he was shouting she had waved her wand and instantly where the merry party had been there were only statues of creatures (one with its stone fork fixed forever half-way to its stone mouth) seated round a stone table on which there were stone plates and a stone plum pudding.

1

... And Edmund for the first time in this story felt sorry for someone besides himself. It seemed so pitiful to think of those little stone figures sitting there all the silent days and all the dark nights, year after year, till the moss grew on them and at last even their faces crumbled away. There is no mention of this party again in the book, but I assume they were revived in the same way the statues in the Witch's castle were by Aslan. The incident seems especially

poignant, considering the description Lewis graphically uses. It is the last effective (?) thing the Witch does before the spell breaks and Aslan brings Spring to a land of a hundred-years winter — "Always winter, and never Christmas."

There is the continual debate over which order of the seven books that comprise the Chronicles of Narnia. One natural order is the one in which the books were written: 1) Wardrobe, 2) Caspian, 3) Dawn Treader, 4) Silver Chair, 5) Horse and His Boy, 6) Nephew, 7) Last Battle. By following this order, you sense the growth of Narnia in the author's mind, and appreciate the stylistic changes that occur as the series develops.

The other order is the chronological one: 1) Nephew, 2) Wardrobe, 3) Horse and His Boy, 4) Caspian, 5) Dawn Treader, 6) Silver Chair,

7) Last Battle. This order will avoid chronological confusion, especially if read by children.

Notice as you read, or reread, how this book is full of beautiful scenes that the author paints with very effective descriptive words. Lewis has said that the Narnia series began with mental pictures. Indeed Wardrobe is a whole series of mental pictures, painted with words, with narrative linking pictures with picture. Although it is the simplest and most directly written of the books, it has power to grip the imagination and interest that surpasses any of the others, especially when read to children, which I have done several times. —Ed.

Contributions made to the Society are deductible from your income tax.

Please pay your dues directly to the Treasurer of the Society, if they are now due. It will help greatly. It is very likely that Associate members dues will be raised to \$2.50 by vote of Council.



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

THE STANDARD ENGLISH MODE

For some time the Mythopoeic Linguistic Fellowship has thought it necessary to make a standardized method of writing English with the Elvish characters available to all members of the Society. This article is intended to at least begin such a task by presenting the Standard English Mode or SEM. So far, with the exception of the orthographic mode, all of this has been presented in the first two issues of Parma Eldalamberon. We hope that the wider distribution of Mythprint will enable us to reach a greater number of people.

The SEM comprises both a phonemic (based on the sounds of words) and an orthographic (based on their English spellings) mode, as well as numbers and a method of handwriting. Both modes may be written out in full (using the first column under "Vowels") or using the tehtar (the diacritical marks, second column), but these two methods may not be mixed (e.g. the inscriptions on the West Gate of Moria and on the One Ring, respectively). The tehtar are preferred, but the choice is left up to the writer. Also provided are three common abbreviations (in Table 3) for either phonemic or orthographic modes, which the writer may use or not, according to preference. All writing is from left to right and top to bottom; tehtar written above a letter precede the letter, those written below follow it.

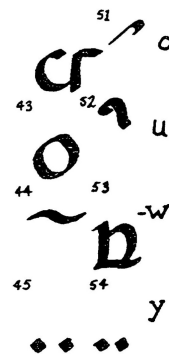
PHONEMIC

Consonants

I	II	III	IV
1 p ^t	2 p ^P	3 c ^č	4 q ^k
5 m ^d	6 m ^b	7 c ^č	8 q ^k
9 h ^θ	10 h ^f	11 d ^s	12 d
13 h ^ð	14 v	15 c ^č	16 q ^k
17 n	18 m	19 ca	20 ca ^ŋ
21 n	22 v	23 a	24 a

Vowels

37	46	a
38	47	æ
39	48	ə
40	49	e
41	50	i
42		



Since it was clearly Tolkien's intention that the tengwar spellwords according to their sounds, we shall consider the phonemic mode first. A bit of explanation is in order here: the values of the tengwar are given in terms of English phonemes. The sounds of t, d, n, p, g, f, v, m, k, g, r, l, s, z, and h are all familiar to readers of English. The letters not part of the English alphabet have the following values: θ as in through; ð as in these; č as in church; j as in judge; š as in fish; ž as in television; ŋ as in sing, not in finger. w serves both as consonant and vowel, as in win and found (/fawnd/ in phonemic transcription); in the full mode, an ending w sound after a vowel is indicated by the "u-curl," ~ (#44), and otherwise the preceding tehta is placed above ŋ (#22, #53); hw represents the breathy, voiceless sound in where and which. Where differentiation is desired between the beginning r and the ending r—or between the trilled and untrilled r, as in some British dialects—y is to be used for the beginning or trilled r, ŋ for the ending or untrilled r; if no differentiation is desired, either symbol may be used consistently, although y is preferred. CAUTION: if ŋ is used for ending r, y cannot be used for rd. Another letter given no value in the table is ca (#19), which may be used for ny (as in canyon), although it tends to get confused with ca (#20) and this sound can be written as m.

The vowel sounds of English are: a as in father; æ as in bat; ə as in gum; e as in bet; i as in bit; o as in hot*; u as in put; and y as in say and yes. The "long" vowels of English are actually diphthongs, and are transcribed as follows: ā = /ey/ (čj or qj); ē = /iy/ (čj or ij):

continued on page seven

* Oxford pronunciation. Linguists know this as the "open o" /ɔ/; apologies are extended for its use as /o/ in the diphthongs, but since /o/ rarely, if ever, appears independently, differentiation between /ɔ/ and /o/ is relatively unimportant to this writing system. For those who wish to differentiate, one suggestion is to use ˘ and c for /o/ and ˘ and v for /ɔ/, following the "short a" a mendation.

12/72

BRANCH DISCUSSION

The Ann Arbor Branch

TOPIC: C. S. LEWIS'S PRINCE CASPIAN

MEET: October 7, 1972; Reported by Martha Krieg.

What do you think of *Prince Caspian*?
Simpler in plot than Tolkien, there is still enough depth to intrigue the reader. Narnia is easily accepted as real — the differences of opinions occur mainly in regard to the connections with this world. Some find these links unbelievable, and flaws in an otherwise good work. Others are drawn precisely by the 'ordinary become extraordinary'.

The children are believable, as is the family relationship — no perfectly incredible constant peace among them all. Also true to life is the lack of understanding of why age should make a difference. 'Growing up' is a condemnation — to the worst inanities of adult life. 'Growing older' brings an increase in understanding without a consequent loss of faith. There are two ways of being shut out of Narnia — outgrowing the need for it, and rejecting it. Peter outgrows Narnia, and Susan (eventually) rejects it.

The Black Dwarfs are AGAINST Miraz, not FOR Caspian. The Dwarfs are pragmatic materialists, very practical, believing only what they can touch. Once you convince a Dwarf your side will act in his interest, he is a really valuable ally, but even this early the Dwarfs are for the Dwarfs. The parallel was drawn between Fangorn and the Red Dwarfs, and Old Man Willow and the Black Dwarfs.

The centaurs are idealized noblemen, courtly, wise and knowledgeable. They are like wizards in bearing the burden of knowing the right and then having to do it.

Reepicheep has charisma. His pride is offset by his great heart. There is nothing of expediency about Reepicheep — he's the chivalrous mystic in a very appealing form.

Is *Prince Caspian* moralistic? It's certainly broader than traditional Christianity, attempting to unite the old gods with the order of things — but then, Narnia is not Earth. Natural power can be used for good (cf. Merlin in *That Hideous Strength*). Myth on Earth may be true in Narnia. There is also a conspicuous lack of prejudice against other religions.

The 'paradise' or ideal situation for children that is set out here is definitely British — a small, limited place with definite borders (and other civilizations beyond the borders), in contrast to the usual American dream of trackless wastes and civilization left far behind. The British ideal seems not to be the

American child's dream of no rules at all, but rather ideal, reasonable rules fairly applied. =

The La Mirada-Whittier Branch

AUGUST 11, 1972 'WITCH WORLD' by ANDRE NORTON

REPORTER: The Keeper of the Stormness Head Guard-Station.

It took us longer than usual to dispense with business, as we voted for our topic for the month of October twice; once in the normal fashion, and again, after we discovered that our meeting would come on Friday the 13th. After discussing whether or not it would be feasible to occupy Forest Lawn on that day, we decided on Ray Bradbury's very weird "Something Wicked this Way Comes," and to inhabit Marj Malcolm's living room, where she has pledged to at least provide us with a black cat.

Tasha Szeftel, our moderator, was on vacation "In the Utter East" this month, so a very admirable job was done by Lynne Brown. She started this discussion by saying that Ms. Norton (women's lib members in attendance made me say that) has maintained a fairly steady string of writing from her first published story, in 1947. However, this has some strange characteristics to it, in that a) it is written from a male view-point (sort-of), that revolves around the adventures of Simon, who must remain in Witch World as a result of being transported there by means of the Siege Perilous. This is one of the ancient stone-thrones which carry a history of making people disappear forever. It is the fact that Simon Tregarth has come from modern times that is another unusual point of Norton's.

Although the view-point is male, the dominant characters are the females. Although the men must fight the battles and such, only women have witch power. This is strange, because (as is shown in a later book) the Estcarpians are from an older and more remote stock, where both sexes had the power of the witches. This is the basis for the systems of matriarchy that prevail in the Estcarp. maternal hereditary lines are easier to follow than in the paternal, and with the women ruling, the process is inevitable. Unfortunately, there was little real effort to develop some of the ideas presented, such as the Wise Women. Many of these had kudos from those present, but all felt that working and expanding of them could have made them so much better.

One of Norton's biggest problems is her habit of leaving major points unexplained, while little points are worn out by over-dramatization. Why is the Kolder force at Gorm so over-crowded with the strangest weapons, for that world? Not only sword and spear, but airplanes, submarines, atomic and

Reports

psi-powers or ESP. Why not ICEM's while she's got all the others? True, later in the series, it has answer, in that the Kolder come from another planet that they nearly destroyed, and so built gateways to Witch World and other places. As it turns out, this is why their technology is so high, and why Simon is able to penetrate the defenses. Then again, it can be considered a big plot to give at least some chance to Simon for escape. And that's the plane truth.

Witch World is a sort of Galactic Trash Pile, or a Melting Pot that won't melt. There are refugees of many different planets and races, each of which is bent on doing his own thing, which almost always consists in trying to rule the world. Because of this dissimilarity of cultures and species, interbreeding was impossible at best for an increasingly large number of tribes. Notable anomalies are the fact that the Estcarpians and Sulcarkeepers (?) are able to interbreed. But different races just swarm over the planet, which must mean that there are 100's of gates all over. Even if this were possible, it tends to clutter up the universe. If she spent some time developing racial characteristics, it wouldn't be so bad, but it doesn't happen. Not even her characters are drawn well, with the exception of a few, like Simon and Jaelith, Loyse and Koris.

Speaking of them, it was decided that Jaelith and Simon were meant for each other, but the love of Loyse and Koris was Witch World's rejoinder to "Strange Bedfellows".

The San Fernando Valley Branch

Topic: The Great Divorce by C.S. Lewis
Met September 16, 1972.

The meeting began promptly after UFC ended, at 8:01. Immediately we heard from the floor a motion to adjourn, someone seconded it; the motion passed unanimously. However, a special meeting was called to order at 8:02, and business was cleaned up quickly, if tardily.

The Great Divorce contains many elements used in Lewis's fantasy trilogies: general setting, playing lions, the reverse onion-layering of Heaven and the lower levels so that the world becomes wider and better as one penetrates, mountains as the backbone of Heaven and home of the higher ones (though this is a general pattern in fantasy), and death making one more real, to name a few. Apparently this book was not a source but a restatement, written around the same time as the Perelandra series, per-

haps for the author's self-clarification. Here it is hard to see how he needed clarification, if he did, because this book is stated so definitely that no room is left for doubt. This was probably intended. (In Screwtape, doubts are mentioned as useful tools of the devil.) The consensus was that Lewis wrote this book more as a catalog of his philosophy than as narrative; the plot was thin, most points being made in the dialogue between characters, and in the end everything turns out to have been a vision. The book admirably outlines Lewis's religious feelings. We speculated that The Great Divorce might have been better if written as non-fiction. This talkiness is not a fault of his other works, though, which put across his views more subtly. Bill Welden wondered what his religious philosophy would be today if he had finished reading the Narnia series in second grade.

Here the discussion broke up into splinters; the general believability of religious literature, fantasy works of Lovecraft, DeCamp, Bloch, and Pauline Baynes's art in the Tolkien Calendar. The meeting soon broke up at around this point, with ensusing arguments on trading around next month's book.

The Hollywood-Wilshire Branch

Met: Saturday, August 12, 1972
Topic: The Well at the World's End
by William Morris
Reported by Mayer Lechowitzky

In The Well at the World's End William Morris tells the story of Ralph, one of four sons of King Peter of Upmeads, who journeyed to The Well at the World's End.

Upmeads was a pleasant place, and Ralph along with his brothers lived there comfortably. Ralph even had his own room, with which "none might meddle." Such telling points of detail are to be found throughout the book.

The citizens of Upmeads were an independent lot. They were in thrall to no man, certainly neither to their kindly king, nor his sons. Ralph had to treat his neighbors as equals, so when he left home he was well able to deal with people from various backgrounds.

This ability proved very useful during his travels.

Like Ralph, his three brothers wished to see more of the world, so they all left, and each went his separate way.

Ralph journeyed from town to town, seeking adventure. He began hearing about The Well at the World's End, and got "turned on" to the idea of seeking it, since that seemed to be the biggest adventure to be found.

The socio-economic structure of each town Ralph visited is carefully described, and each is different. One town was ruled by merchants, another by the church, another by the military, another by a wicked dictator.

A kindly queen ruled yet another town, but her subjects did not prosper. The economic system of this town was capitalistic, which meant that "...the tillers and toilers...belonged not to a master, who must at worst feed them." They worked for little, their employers "heeded them less than their draught beasts whom they must needs buy with money, and whose bellies they must needs fill..."

Another town was a commercial one whose subjects lived well under a kindly lord who paid tribute to a neighboring lord "rather for love of peace than for fear of him..." Likewise, King Peter of Upmeads stayed out of the debateable woods adjoining his lands rather than fight the outlaws whom they harbored.

In a Poul Anderson story such actions would be considered signs of cowardice and weakness. In William Morris' book they are seen as signs of sense.

The Well at the World's End shows how Ralph changed from an attractive boy to a powerful man. The story is also about the changes which take place in societies. As Ralph returns through the towns he had visited on the way to The Well, he discovers that, like himself, they had changed.

How much Ralph was changed by the waters of The Well, and how much by growth and experience, is hard to say. The powers of The Well are never clearly defined, although it apparently had some genuine supernatural potency.

Supposedly, The Well bestowed health and long life. The amount of benefit seemed to vary with the individual, as does the health and life span of those not favored with a drink at The Well.

Whatever The Well's powers, it did not have what might be called "healing waters." No invalid was likely to reach it and become whole. Indeed, one had to

be in pretty good shape to make the journey.

In addition to physical hardiness, a successful seeker after The Well had to have so many qualifications, that he probably would live for ever whether he reached The Well or not.

The major qualification seemed to be sexual attractiveness, which Ralph possessed in abundance. He left a trail strewn with panting, blushing females all the way from Upmeads to The Well, and back again.

Of these women, three played particularly important roles in Ralph's quest for The Well.

Ralph's godmother, Katherine, first told Ralph about The Well. The Lady of Abundance, a sorceress, set him upon the trail to The Well. Finally, Ursula, whom he married, led him there.

The characters in the book show remarkable understanding of, and sympathy for, the feelings of others. Such is particularly the case when the feelings are of a romantic nature.

For instance: Katherine's affections for Ralph were not limited to the motherly variety, and her husband understood.

The Lady of Abundance had been involved with several men -- since she had been to The Well she had been granted more time for such things than is usually the case -- but that fact did not bother Ralph.

Finally, Ursula was not overly jealous about Ralph's involvement with the sorceress.

Katherine lived a rather normal life as a housewife. However, both the sorceress and Ursula did much more than women do in most books, certainly more than in those of Messrs. Tolkien-Williams-Lewis.

The Lady of Abundance was, until she was killed, a living testimonial to The Well's powers. She was beautiful, and seemed to have been so for ever.

She was an example of a character found often in Victorian literature, the Fatal Woman. Unlike most versions of this character, she is neither completely virtuous, nor completely evil. Rather, she has both good and bad qualities, like a real person.

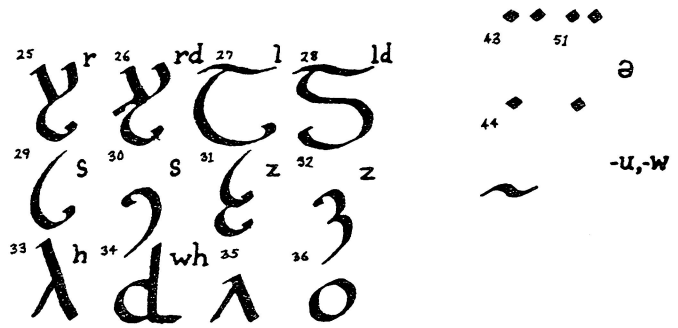
Ralph had heard some bad things about her. She explained that she had gained a bad reputation partly as a result of days which she had spent in the woods with her first husband, and his band, living a sort of Robin Hood existence. As she percep-

(continued on page 10)

continued from page three

ī = /ay/ (ĭ or ċ); ō = /ow/ (ŭ or ŷ); ōō = /uw/ (ŭ or ŷ); ū = /yuw/ (ċŭ or ċŷ). Other diphthongs are oi or oy = /oy/ (ċi or ċr); ow or au = /aw/ as in house (ŭ or ŷ).

In Table 3, the extra letters 1 through 5 are to be used with the phonemic mode: #1 and #2 are the vowel carriers, upon which the tehtar are placed when there is no consonant following the vowel; since individual styles vary, no significance is given to the length of the stem. The silent letter (#23) is very useful because the subscript tehtar . for and .. for y will not fit under the vowel carriers; thus "of" is written ċm and "yard" as ċŷ while "butter" is ꝑꝑꝑ and "cute" is ċŷŷ. The next two symbols are to be used when a sibilant follows a consonant at the end of a word, #3 for -/s/, #4 for -/z/, as in hobbits λꝑꝑꝑ or fins hꝑꝑꝑ. #5, when placed above a consonant, indicates a preceding nasal: ꝑ̃ = nt, ꝑ̃ = nd, ꝑ̃ = mp, ꝑ̃ = mb. As a typical phrase, "The Lord of the Rings and Return of the King" would read: h ꝑꝑꝑ ċm h ꝑꝑꝑ ꝑ̃ ꝑꝑꝑꝑ ċm h ꝑꝑꝑ.



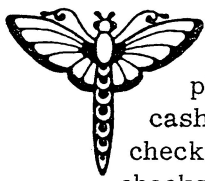
Preference, aptitude, or rapidity may lead one to use a mode following the already-known spellings of his own language—English in this case, so this orthographic mode is provided. Both modes have been made as much alike as possible so that users of one will be able to read messages in the other and vice versa without undue difficulty. Hence, while the letters could easily be put into a one-to-one correspondence with the English alphabet, a little extra attention can actually shorten the Elvish spellings of most English words.

Most of the letter values given need no explanation; those that do are as follows: The two r's, ꝑ and ꝑ are provided merely to indicate that it is up to the writer which of the two he uses; ꝑ is preferred, but whichever is chosen, it is recommended that one letter be used consistently, #9 h is to be used for th when it is "hard," such as in through, while #13 m is to be used for "soft" th, as in these or the. In full mode, #42 may be written under the preceding letter when y appears between a consonant and a vowel or when it appears after a vowel; if tehtar are used, as #50 it can only be used after a consonant. #43 and #51 may be used for a silent e or an unstressed vowel as in butter. #44 is only used in the full mode, under a vowel to indicate a following u or w in words such as mountain mꝑꝑꝑꝑ or ō ŷ. The following three vowels may be doubled by doubling the tehtar: e = ' , ee = " ; o = ^ , oo = " ; u = ^ , uu = " .

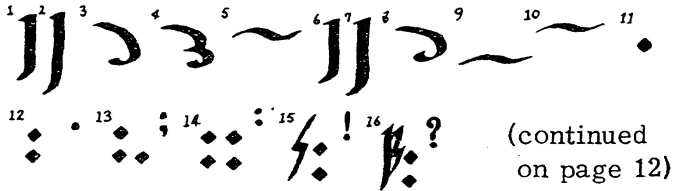
The symbols 6 through 10 in Table 3 are to be used with the orthographic mode; #6 and #7 are the vowel carriers, used as in the phonemic mode; #8 may be used for s at the end of a word ending in a consonant followed by s, such as hobbits λꝑꝑꝑ; #9 may be used under a consonant to double the consonant, as in hobbits; #10 may appear above certain consonants to indicate a preceding n or m: ꝑ̃ = nt, ꝑ̃ = nd, h̃ = nth, ꝑ̃ = mp, ꝑ̃ = mb, q̃ = nk, ŷ̃ = nch. With this mode, "The Lord of the Rings and Return of the King" becomes: h ꝑꝑꝑ ċm h ꝑꝑꝑ ꝑ̃ ꝑꝑꝑꝑ ċm h ꝑꝑꝑ.

ORTHOGRAPHIC

I	II	III	IV	
1 p ^t	2 p ^p	3 q ^c	4 q ^k	37 c ⁴⁶
5 m ^d	6 m ^b	7 q ^j	8 q ^g	38 λ ⁴⁶
9 h th	10 h ^f	11 d ^{sh}	12 d ^{ch}	39 j ⁴⁷
13 h th	14 h ^v	15 c ^l	16 c ^l	40 q ⁴⁸
17 m ⁿ	18 m ^m	19 c ^a	20 c ^a	41 o ⁴⁹
21 n ^r	22 n ^w	23 a ^y	24 a ^q	42 o ⁵⁰



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.



(continued on page 12)

12/72



The San Gabriel Valley Branch

Lothlorien

SATURDAY DECEMBER 16TH

TOPIC: The Lion, the Witch and the Wardrobe and The Magician's Nephew by C.S. Lewis.

LOCATION: the home of Nick Smith, [REDACTED]
[REDACTED]

The San Fernando Valley Branch

Henneth Annûn

SATURDAY DECEMBER 16TH

TOPIC: The Silver Chair by C.S. Lewis.

LOCATION: The home of Tom Wilson, [REDACTED]
[REDACTED], [REDACTED]

The Pomona Valley Branch

The Desolation of Smaug

SATURDAY DECEMBER 9TH

TOPIC: "Reflections on the Lord of the Rings"

LOCATION: [REDACTED] [REDACTED]

Call (714) [REDACTED] for directions.

The West Los Angeles Branch

Chapter of the Western Marches

SATURDAY DECEMBER 16TH

TOPIC: A Comparison between the Bureaucracy of the N. I. C. E. and Mordor.

LOCATION: The home of Ian Slater, [REDACTED]
[REDACTED]

The Orange County Branch

Bucklebury

SATURDAY DECEMBER 16TH

TOPIC: "Christmas Myth from Dickens and Seuss" Books: Dickens, A Christmas Carol and Seuss, How the Grinch Stole Christmas.

LOCATION: The home of Anne Osborn [REDACTED]
[REDACTED]

The Long Beach Branch

The Havens of Long Beach

SATURDAY DECEMBER 9TH

TOPIC: The Beast Master by Andre Norton

LOCATION: The home of Michelle Feldman
[REDACTED]
[REDACTED]

The San Bernardino Branch

Lantern Waste

SATURDAY DECEMBER 16TH

TOPIC: The Song of Rhiannon" by Evangeline Walton

LOCATION: Contact Barbara or Clover Hughes
[REDACTED]

The Hollywood - Wilshire Branch

Myðgarð

FRIDAY DECEMBER 15TH

TOPIC: The Wind in the Willows by Kenneth Grahame.

LOCATION: [REDACTED]
[REDACTED]

Phone [REDACTED]

The La Mirada - Whittier Branch

Archenland

FRIDAY DECEMBER 8TH

TOPIC: The Great Divorce by C.S. Lewis

LOCATION: The home of Dorothy Rendon; call
[REDACTED]

for directions.

The San Diego Branch

Cair Paravel

SATURDAY DECEMBER 9TH

TOPIC: A Wrinkle in Time by Madeline L'Engle

LOCATION: The home of Bill Lund, [REDACTED]
[REDACTED]

For info: Pam May [REDACTED]



The Santa Rosa Branch
The Old Forest

SATURDAY DECEMBER 16TH

TOPIC: The Hobbit by J. R. R. Tolkien and
Yulemoot at Sacramento

LOCATION: Contact the Simons: [REDACTED]

The Santa Cruz Branch
Khazad-dûm

SATURDAY, DECEMBER 2ND

TOPIC: The 13 Clocks by James Thurber and
A Yule Moot (Everyone Welcome) 1P. M.

LOCATION: [REDACTED]

For Info. call Meg [REDACTED].

The Ann Arbor Branch
Galadhremmin Ennorath

SATURDAY DECEMBER 2ND

TOPIC: Smith of Wootton Major by J. R. R.
Tolkien.

LOCATION: The home of Larry and Martha
Krieg, [REDACTED]. Call
[REDACTED]

The Bowling Green Branch
The Midgewater Marshes

No information received. Call Lowell Leland at
[REDACTED]

The Sacramento Branch
Avalon

SATURDAY DECEMBER 16TH

No meeting due to the Northern Yule Moot, to be
held at the home of Tim Dunbar, [REDACTED]

[REDACTED], Ca. [REDACTED] 3 PM

The Chicago Branch
Orthanc

SATURDAY DECEMBER 9TH

TOPIC: All Hallows Eve by Charles Williams

LOCATION: [REDACTED]
[REDACTED]

The Kitsap Branch

The Wood between the Worlds

WEDNESDAY, DECEMBER 20TH

TOPIC: The Screwtape Letters by C. S. Lewis.

LOCATION: [REDACTED]
[REDACTED]

The Valley of the Sun Branch
Edgestow

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

The Rockford Branch
Bree

SATURDAY DECEMBER 2ND

Contact Mike or Karen Bailey at [REDACTED]
for information.



SPECIAL INTEREST GROUPS

The Inklings II Writers Workshop

DECEMBER 2ND AND 15TH BOTH 7pm

The home of Tatiana Szeftel, [REDACTED]

[REDACTED] House is behind [REDACTED]

The Performing Arts Workshop

SUNDAY, DECEMBER 10TH 7 PM

A reading of Dicken's A Christmas Carol will be held at the home of Helen Bautista, [REDACTED]

Mythopoeic Linguistic Fellowship

For information contact Jim Vibber, [REDACTED]
[REDACTED] Ph. [REDACTED]

The Company of Logres

Next meeting in January.

The Neo Pre-Raphaelite Guild

For information call David King at [REDACTED]
[REDACTED] or Bernie Zuber at [REDACTED]



(continued from page 6)

tively pointed out, "...when the rich man is hurt his wail goeth heaven high, and none may say he heareth not."

Essentially, the Lady of Abundance seemed a victim of a bad PR job by those who had the ability to have their voices heard.

Just as the powers of The Well are never clearly defined, so is it with those of the Lady of Abundance. Like The Well, she apparently did have some genuine supernatural powers. She probably could not have survived as long as she did, were her powers completely spurious.

After the sorceress was killed, Ralph met Ursula, who was on her way to The Well. They had met twice previously and, of course, had been attracted to each other.

The journey of Ralph and Ursula to The Well, and the development of their relationship to each other, is beautifully described. As they set out, Ursula wore a knight's costume, thus conforming to the literary con-

vention of a woman dressing as a boy.

Ursula led the way to a sage, who had been to The Well, and who gave them instructions. Once past him, they seemed to pass out of the real world and its problems, which they need not face again until their return.

Ursula continued to lead the way until they reached The Well. She pushed Ralph on when he wanted to give up, and bailed him out when he got into trouble.

Once back from The Well, male supremacy reasserts itself, and Ursula is pushed into the background. She re-emerges briefly when it is revealed that a charm she was wearing, and which she thought had the power to protect her on the way to The Well, really did not have the magic attributed to it. Therefore, she had made it to The Well without supernatural assistance.

Perhaps thinking the charm was magic had made it magic; or perhaps it was her fierce determination alone which had taken her and Ralph to The Well.

Though the last chapters of the



Letters

Kris Fawcett

Long Beach, Ca.

I've heard about Lois' letter of resignation from Michelle, and I read your reply in the last Mythprint, and all I have to say to you is: Bravo! I'm glad you've finally realized that working yourself to death for the Society the way you've been doing isn't gaining you any points with certain elements, because those people are the kind of psychic leeches that are never satisfied, no matter what you do for them. If you give them your all, they turn around and stab you in the back for it and then demand more. I've seen this kind of nonsense going on within my own branch and frankly, I've decided that those sort of people just are not worth bothering with. They don't represent by any means the majority of Society members, even if they are more vocal than the rest of us. I think the reason they seem to pick on you more than anyone else is because you have, by birthright almost, more of that thing which they desire than they'll ever have in their lives; that thing is, of course, status. You're the President of something, even if it is only a literary Society, and they sense that they themselves will never rise that high in any field. So what a lot of the static you've been getting about birth reports being unsuitable for Mythprint and decisions being handed down via Papal Bull and so on is simple envy. And it's not worth your time nor worry.

I may sound a little bitter or vindictive for someone who's been an outsider watching it all;

if so, it's just because I'm so sick and tired of people trying to crucify you for doing the best job you can do. And up till now you've been playing along with them by trying to justify every move you make that gets criticized by anyone, anywhere. You know that to that sort of faction, nothing you can say or do would make any difference, and any justification on your part would simply be further fodder for their cannon.

But you finally seem to have realized this, and that's why I say "Bravo!" When I read the part in your open letter (admirable for its restraint, I might add) that talked about how from now on, if nobody was going to do certain jobs then they just wouldn't get done, I smiled. That's what you should have said five years ago.

Maybe when you step down a little the Society will fall apart, but I think not. This is not a malignment on yourself; in fact it's just the opposite, because I think you'll find just how many people there are who, although quiet about it, do stand behind you. And those jobs will get done, because you'll find there are a number of people who do care about the Society as much as you do.

You might be surprised to find out just how many real friends you have, after all.

((What I said in the October Mythprint was not a reply to Lois' letter, but was rather my honest feeling of what the Society's real problem were (in part) and what need to be done (in part) to remedy the situation.

I appreciate your closing thoughts, and I think you're right. There are many who are willing to do what they can to help the Society. I've seen them express themselves recently. My faith in the Society has been again affirmed. This doesn't mean it's smooth sailing from here on. There will be a periods of both short term and long range adjustments. And the good thing is that no one seems satisfied with the status quo.

As far as a vocal minority goes; yes there certainly is one. It is true that I'm sensitive to criticism, and have overly tried to justify my actions. There are those who are not satisfied, and evidently they only become more cynical as explanations are given. I have grown weary of playing their game, and why should I? There is too much else happening: good things, like family and friends, and the Society and its reasons for being. I have to outgrow my own insecurity about being liked personally by everyone, and get on with enjoying the things I feel deeply about.))

continued from page 7

Table 3

the
17
of the
18
of

The punctuation was obtained from Tolkien, using the values indicated in The Road Goes Ever On, and is pretty easy to adjust to. The numbers are Arabic, and follow the style of Elvish characters closely enough to blend in fairly well; the zero dot is to be written midway in the line, neither above the letters nor on the line itself. The last three symbols in the table are the decimal point, the comma, and the fraction bar; so 1,000.03 becomes $\dot{\cdot}$... $\dot{\cdot}$ and $\frac{1}{5}$ is written $\frac{1}{5}$. Suggestions for \$ and ¢ are $\dot{\cdot}$ and $\dot{\cdot}$, respectively.

n	p	q	r	
m	pp	qq	rr	u
h	b	d	d	v
h	b	d	d	w
m	pp	qq	rr	x
n	p	q	r	y

The system given for handwriting the tengwar is mostly self-explanatory; all the letters are meant to connect on both sides except $\dot{\cdot}$ and $\dot{\cdot}$, which connect only on the left side, and the tehtar, which, like the dot on an i, are written above the letter.

It is hoped that this column will help ease the rampant confusion concerning the use of the tengwar by calligraphy fans, ensure domestic tranquility, and, most important, promote communication between people.

You are urged to express your opinion about the two different modes presented. Do you feel that:

1. The Phonetic system as is, should be adopted.
2. The Phonetic system with further modifications should be adopted.
3. The Orthographic system as is, should be adopted.
4. The Orthographic system with further modifications should be adopted.
5. Other suggested system of yours.

Please write within 30 days after receiving this issue, so that the Mythopoeic Linguistic Fellowship can tally your opinions and suggestions.

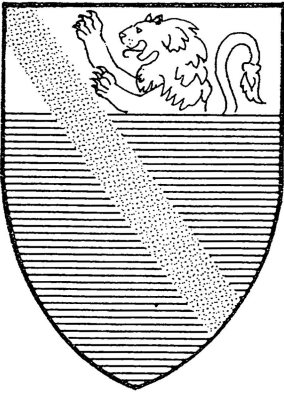


Welcome to our Newest Branches

Two new branches are joining the Society: The Rockford Branch and the Berkeley Branch.

The Rockford Branch was founded by Mark and Karen Bailey. They have been officers of the Chicago Branch - Registrar and Secretary, respectively. It is about 125 mile round trip from Rockford to Chicago, but the Baileys have been making the journey each month for the Chicago meetings.

The Berkeley Branch began under the urgings of the Secretary of the Santa Rosa Branch - Debbie Peterson. She is a student at UC Berkeley, and has recruited other students there.



Editor's Ensign

I must express appreciation to those who have indicated their desire to help the Society. Some response came through the mails; most was expressed at the Council meeting of Nov. 19. Nevertheless I repeat the appeals for help as outlined in last month's issue. More help is appreciated and needed.

The Council meeting was successful in several ways: we were able to work out the short-term readjustment of the work load for the Society, and established a Committee to investigate long range possibilities of redistributing the work done for a national organization. One of the Committees will explore the adjustments needed to make the Society workable as an international organization, since we do hope to have branches in other English speaking countries.

The ballot that is to go out to the voting members of Council will be a long one. We did have a very unfortunate situation as to the results of the last ballot. Of the 33 people then qualified to vote, only 13 sent their ballot in by the deadline to be tallied. Another four ballots arrived late, and could not be counted. This did not make the required 2/3 voting quorum of the full Council, and thus the ballot is of no effect. Therefore we must resubmit the ballot, along with the additional items passed at the last Council meeting to the full Council. Let's hope this time the voting members will vote and the ballots pass the required 2/3 majority to be effective. It is very disappointing that such time and effort has been wasted because of voter apathy.

Fortunately the mood at Council was not apathetic, but was rather concerned about problems, as each person saw them. There were a host of motions, many which failed to pass. The meeting lasted four and a half hours, and did not finish all its new business. There will be another meeting in early January.

I personally feel optimistic and that a great weight is about to slide off my back. The work done by the Society should be done more harmoniously and spread among more people willing to share it. I see a new spirit to discover further better and rewarding ways to study, discuss, and enjoy myth, fantasy, and the three authors; to seek further definition and explore the substance of MYTH, and further explore the relation of the three authors to their genre, and vice versa.

We do expect the formation of several new branches around the nation very soon. We hope to have national participation at next year's Mythcon, and expect to make that Mythcon the best one yet in several ways. Thanks to those who sent in their Mythcon Questionnaires.

What can you as a member (either active or associate) do to help the Society?? Several things: write to the Committee seeking a better redistribution of the Society's work in a letter giving your ideas, no matter how minor or ineffectual you may think they are. Also Mythprint needs more letter of all kinds for its letter column. There has been almost no comment on branch reports. This seems strange, in the light of the number of unusual interpretations that appear from time to time in the reports, some of which are surely controversial.

Next month I will have a report on the new Board of Directors: who they are; and how the BoD will operate in the future. I will also explain how the short term readjustment of the Society's work is planned and progressing. These things should be more clearly explained to the membership, so that no one need be in the dark or foster misunderstanding about who does what, and how things get done.

At the Society's fifth birthday party held in October, the name for the residence of the GoodKnight family and Fred Brenion was chosen by an ancient and well known method (see ch. 1, verse 7 of Jonah, and other places in scripture). Carbonek was the name chosen. There are certain analogies between the Arthurian Carbonek and the Rivendell of Middle-earth (see my article on "A Comparison of Cosmological Geography" in Mythlore 3). This modern Carbonek does contain certain hallows, such as the Cup of Peace that survived the earthquake of 1971, while everything around it broke.

My apologies for the issue being five days late; this was due to a cold on my part and the printers being closed over Thanksgiving weekend.

THE MIRROR OF GALADRIEL

by Gracia Fay Ellwood



Humor sometimes has a very special significance in mythopoeic literature, evoking and expressing Joy as nothing else could. This is particularly the case in the Chronicles of Narnia. (Those who dislike hearing jokes analyzed can stop reading at this point.)

In some instances, of course, the humor is there for its own sake. For example Puddleglum, one of Lewis' most delightful creations. He is funny both in his grotesque pessimism and in his evaluation of it:

"They all say--I mean the other wiggles all say--that I'm too flighty;....

'Puddleglum,' they've said, 'You're altogether too full of bobance and bounce and high spirits. You've got to learn that life isn't all fricaseed frogs and eel pie.'

--until, by a sudden equally comical reversal, he responds to Jill's kiss on his muddy cheek with "Well, I wouldn't have dreamt of her doing that. Even though I am a good-looking chap." Reepicheep, another character who is there only for the fun of it, is just the opposite, a very small creature always living and thinking in the Grand Style, obsessed with his honor: "his mind was full of forlorn hopes, death or glory charges, and last stands."

But some of the other instances of humor in the Chronicles are deeply significant of the ultimate human experience, the adventure to the Center where ordinary values are upended and opposites are seen to meet: finitude and infinity, evil and good, weakness and strength, folly and wisdom, the absurd and the sublime, death and life. Aslan is the Creator of Narnia, but in his ordeal in Wardrobe he is just an ordinary lion who is made a fool and slaughtered; and even after his return from death he is still a lion like other lions. In the scene in the Witch's courtyard when the statues are restored to life by his breath, he refers to himself and the other, smaller lion as "us lions."

The most pleased of the lot was the other lion, who rushed about pretending to be very busy but really in order

to say to everyone he met, "Did you hear what he said? Us Lions. That means him and me. Us Lions. That's what I like about Aslan. No side, no stand-off-ishness. Us Lions. That meant him and me!"

Some of the same delightful incongruity appears in The Magician's Nephew. At the awesome moment when Aslan commands

"Narnia, Narnia, Narnia. Awake. Love. Think. Speak. Be walking trees. Be talking beasts. Be divine waters."

and old Strawberry is the first to speak, the Cabbie's profound if undignified response is "Strike me pink! I always did say as that 'oss 'ad alot of sense, though." The point is clear: Aslan isn't just reversing a situation, he is uncovering a situation that in some ways had obtained all along: the horse was always a splendid creature; the Cabbie, for all his lack of education, humble job and cockney speech, had always been "the bravest as well as the kindest person present," a true king.

The comical scene in which Uncle Andrew is mistaken for a tree and planted by the other animals shows another situation where things are not as they seem, but it is the reverse of that of the Cabbie and his horse. Uncle Andrew considered himself very important, of distinguished birth ("a very old Dorsetshire family, Ma'am") and an adept, one of unique achievements in magic. Animals and even other persons were only experimental material for him. Yet he deliberately makes himself stupid during Aslan's creation song--a lion cannot be singing--and so far dehumanizes himself that being treated like a plant is a very appropriate symbol for what he really is by now.

There is comparatively little humor in The Last Battle, although the theme of union of opposites is very strong, especially in the image of the stable, whose door is the way both to death and life. But there is a touch of humor in the ending of Emeth's story, an account in heavy Calormene style ("Know, O Warlike Kings,...and you, O Ladies, whose beauty illuminates the universe") of his meeting with Aslan which overturned the religious structure of his whole life. But he is undercut again as he solemnly concludes with

"And this is the marvel of marvels, that he called me Beloved, me who am but as a dog--"

"Eh? What's that?" said one of the Dogs.

Tolkien uses humor both for its own sake (the hobbits, especially Merry and Pippin) and in giving expression to the joy of the Center where the great are small and the small are great. Ioreth is the best example of the

(continued on page 16)

Society Publications



MYTHLORE

features articles, reviews, editorials, letter column, and outstanding artwork. The articles mainly deal with material on Tolkien, Lewis, and Williams; their works; and the mythopoeic genre of literature in general. Single issues are \$1;

subscriptions are 4 issues for \$3.50

Back issues: 1,2,&3 are out of print. 4,5,6, 7,&8 are \$1.00 each.

MYTHRIL is a product of The Inklings II Writer's Workshop. It features original fiction and poetry written by members of the Workshop, plus fine artwork. Single issues are 75¢; subscriptions are 4 issues for \$2.50

Back issues: 1,2,3, &4 are 75¢ each.

PARMA ELDALAMBERON (Elvish for The Book of the Elven Tongues) is the journal of The Mythopoeic Linguistic Fellowship, and is interested in imaginary fantasy languages and all matters linguistic and philological, especially the divers tongues of Middle-earth and the Low Worlds. Back issues 1 & 2 are 50¢ each.

NARNIA CONFERENCE PROCEEDINGS

is the product of a conference on Narnia held in 1969. The Proceedings contain nine papers on Narnia, plus poetry, artwork and a bibliography. Copies are \$1

MYTHCON I PROCEEDINGS

is the product of the 1970 Tolkien Conference III/ Mythcon I. It contains 17 lengthy papers on Tolkien, Lewis, Williams, Dunsany and other writers of fantasy. This 60 page proceedings is \$2.50

MYTHCON II PROCEEDINGS

is the product of the 1971 Mythcon, contains 8 papers on various aspects of mythopoeic literature, plus reports on the other activities of the convention. Copies are \$1.50

TOLKIEN JOURNAL back issues are available from The Mythopoeic Society since the merger of the two organizations. Tolkien Journal is now merged with Mythlore.

- # 1 & 2 - 25¢ (Reprint of original mimeo from both issues together.)
- # 3 - 50¢ (printed in 1966, 11 pages with several articles.)
- # 4,5, & 6 Out of print.
- # 7 - \$1.00 (Birthday issue, 1967. Articles by W.H. Auden & C.S. Kilby, plus a birthday menu by Nancy Smith.)
- # 8 - \$1.00 (Article on the Ice Ages in Middle-earth, plus both covers by Tim Kirk.) (1967)
- # 9 - 75¢ (Bergstrom cover, plus two long articles on LOTR) (1968)
- #10 - 75¢ (Bergstrom cover, plus six articles on Tolkien) (1969)
- #11 - Out of print.
- #12 - \$1.00 (Cover by George Barr and Tim Kirk, issue also Mythlore #5, numerous articles.) (1970)
- #13 - \$1.00 (Cover by Poplaski, issue also Orcrist #4) (1970)
- #14 - \$1.00 (Issue also Orcrist #5.) (1971)
- #15 - \$1.00 (Special 80th Birthday Issue, cover by Bergstrom-GoodKnight.) (1972)

Back issues of Green Dragon are also available at 20¢ each: Numbers 3, 6, 7, 8, 9, 12, 13.

MYTHPRINT back issues are available: January 1972 to date are 35¢ each.

December 1970, January, March, April, June, July, August, September, November, & December 1971 are 25¢ each.

January (Vol. 1, No.1), February, March, April, May, August, September, & November 1970; plus January, February, March, April, May, June, July, August, October, November, & December 1969; plus August and October 1968 are 15¢ each.

Each bulletin has a large piece of artwork on the cover. Before January 1970, Mythprint was know as the Bulletin, without anyother title.

See the item on page 7, bottom of column 1, on ways to make the ordering faster and easier on both ends. Thank you.



(continued from page 10)

novel clearly belong to the men, still it is told how a group of women had helped fight and win a battle.

The Well at the World's End is written in psuedo-archaic language which some might find initially hard to understand. However, once into the book most readers will find that difficulty in understanding largely disappears.

The book is enjoyable, particularly if read slowly. It is published in two volumes. Unfortunately, volume II has proved difficult to obtain, and volume I even harder to find.

(Mirror of Galadriel, con't from page14)

latter. The Coronation for all its grandeur would not please us half so much without Ioreth's delightfully inappropriate chatter in the background, as she presses upon her cousin the fact that the King had spoken to her, had said "Ioreth, men will long remember your words"--the old wives' tale scorned by the loremaster, but containing the key to the recognition of the True King come at last. **16**

yule moot

The Southern California Yule Moot will be held on New Year's Eve, December 31st, at the home of Paula Marmor and Lynne Motis,

████████████████████ Phone ████████████████████
If you can assist with the refreshments, please call several days in advance.

WORK PARTY

The December work party for the mailing of Mythprint, will be, for this month, at

████████████████████ Phone ████████████████████
The date will be Thursday, December 21st, from 5pm on. Please come as early as you can. Important details of how redistribution of Mythprint work is to be made will be outlined at this time. Please don't leave the work party short handed, because of the holidays. Your help is needed.

THE MYTHOPOEIC SOCIETY



Address Correction Requested



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