

MYTHOPRINT

The Monthly Bulletin of The Mythopoeic Society
Vol. 7 June 1973 No. 6

Till We Have Faces





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 \$3.00 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 pending Second 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.

Staff

Executive Editor: Glen GoodKnight
 Managing Editors: Larry and Martha Krieg
 Layout Assistance: Bonnie GoodKnight
 Treasurer: Jonathon Hodge
 Mailing List Keeper: Mike Urban
 Work Party Manager: Loraine Franklin
 Other Help Last Month: Tom Wilson, Fred Brenion, Antoinette Harris, Richard Balka, and several others.

Deadline for meeting information is the 14th of the month, letters - the 10th, and ads and reports the 1st (e. g., May 1st is the deadline for ads and reports for the June issue. Send all of the above to:
 LARRY KRIEG, [REDACTED]

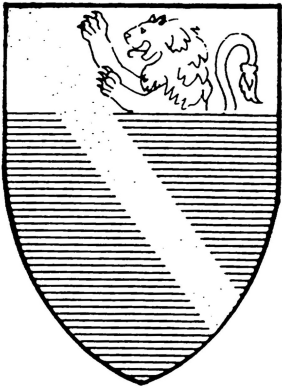
Members whose letters appear in the letter column, shall have their membership extended one month for each letter printed.

Contributions made to the Society are tax deductible.

Ads may be placed for any legitimate reason, as per the following schedule:

\$10 per full page. \$5 per half page. \$2.50 per quarter page. Write for further information on pre-reduction dimensions.

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 may make out the check to The Mythopoeic Society. This will greatly help getting the items to you more quickly.



President's Perspective

by Glen GoodKnight

This month we hope to start something a little different regarding the cover of Mythprint. We are eliminating the small text beneath the cover art, and moving it to the back page, where there will be more room to say something meaningful. The cover this month is done by Bonnie GoodKnight, of Orual seeing Cupid's palace through the mist. The text on the cover is done by Larry Krieg, who will continue writing the text for future issues. I think it improves the appearance of the issue and the worthiness of the text.

I was very sick last month due to an estimated loss of three pints of blood over a six day period. I had a ruptured artery in my nose, which literally bled like a faucet. I was in emergency three times in one night, and had to have a blood transfusion plus three bottles of saline solution. Needless to say the whole thing left me very weak. I was in bed for five days before returning to work, and am still taking large doses of iron each day to build my blood back up. The nose has been cauterized and there has been no further bleeding. I have fallen behind in some of my duties, especially answering letters, but am slowly catching up. It was because of my weakened condition, that I failed to remember to make the date change on the cover of the May issue. My apologies.

What I have to say should concern you, whether you are an active or an associate member. Due to the rapid growth of the Society, it has needed for quite awhile a full time professional person to handle most of the necessary paper work and other essential duties. Volunteer help is not the final answer, although we do need more of it at the monthly Mythprint mailing parties. Dividing the responsibility to get the job done into small enough parcels, so that people will be willing to take one of the parcels, has at least two problems. First it is not highly efficient, since it takes more time to get things

done, in that communication takes longer to get to all the concerned parties. Second, if one person falls down on his or her job, it can effect everything else. Spreading the responsibility out, on a volunteer basis is risky on that basis. But, then it is better than putting the whole show into the hands of two or three, who volunteer their service, because putting the biggest part of the load on so few volunteers is not fair.

I am not suggesting to you that the Society shouldn't have or doesn't need volunteer help. It does! But an organization as large as we are and as multifaceted both deserves and now urgently needs at least one paid person to handle the work that must be done. After reading the financial statement on page 14, you can see what I'm leading to: money. The Society can not afford to hire such a needed person from the level of income it presently has. No, I am not suggesting that dues be raised. Active member's dues amounted to only 35% of Society income for 1972; Active and Associate dues together comes to only 45%.

To pay for the professional help we need, the Society needs to find other ways of raising funds. In this we turn to you. Your ideas and suggestions are asked for. We do not wish to engage in any fund raising activities that would compromise the character or purpose of our Society. There are many things we could do, that would in no way be dubious or questionable. Nickel and Dime schemes, unless done on a large scale and done repeatedly, will not be able to raise the funds needed. Think big, think creatively. Send your ideas to the Board of Directors, in care of Frederick Brenion, Society Secretary, [REDACTED]

In the meantime the Society will make inquiries to foundations for grants to serve this urgent need. But writing foundations and getting a grant is like finding a needle in a haystack, and no one should hold his breath. You are reminded that contributions made to the Society are tax-deductible.

Because of the many requests for information on forming a branch by people all over the nation and in foreign countries, special information has been printed to give you a clearer idea of what is needed, and helpful suggestions. "Forming a Branch" is free on request.

BRANCH DISCUSSION

THE BUFFALO CHAPTER

THE GREAT DIVORCE

by C. S. Lewis
 April 19, 1973; reported by Katy Wright

The first official meeting of the Buffalo Mythopoeic chapter began with a large amount of discussion over the purpose and advantages of various degrees of Society membership. Although a couple of people were left confused and obviously disgruntled, we moved on to discuss the topic, C. S. Lewis' *The Great Divorce*. The first thought introduced concerned the possibility of Christ's becoming less radical if he hadn't been 'shot down in his prime'. It seemed to be agreed that this idea was totally absurd. Next, we talked about George Macdonald's role in the book as compared to his role in C. S. Lewis' life. It appeared that a couple of people were unaware of Macdonald's effect on Lewis, so they were filled in on it. The passage could then be more easily discussed, and we moved on to the chapter concerning the woman meeting the ghost of her earthly lover portrayed as two parts -- his spirit and his flesh, chained, with the spiritual portion having control. This theme of selfish-type love tied in well with the subject of the woman who hoped to once again control her son's life as she had on earth now that she'd reached heaven.

The inversion of the visibility of the spirit and transparency of flesh in C. S. Lewis' heaven as compared to the opaque quality of flesh and the invisibility of spirit here on earth was pointed out.

The portion dealing with the lizard on the shoulder of the ghost was then focused upon. The necessity of the lizard's death in order for the ghost to become solid was spoken of as a reference to the need for one to make a decision about Christ -- whether it would be God's will or their own which would guide his life. The great amount of faith needed for such a decision was said to be well represented in this section. Lewis' use of a serpent form (here as a lizard and in *The Voyage of the Dawn Treader* where Eustace is turned into a dragon) to represent Satanic influence was mentioned. We felt that the relief felt by the ghost when he allowed the lizard to be killed corresponded with the relief felt when one gives a spiritual burden over to Christ. The ideas on which the lizard based his self-defense on p.101 resemble Rilian's warning before he was strapped down in *The Silver Chair*. Lewis also seemed to repeat the idea of creation thru song in this book when the very earth sang a song of joy as he had in *The Magician's Nephew* when Aslan created Narnia.

Lewis seems to have had a consistency of ideas and belief in the writing of the Narnia

Chronicles and in that of *The Great Divorce*. This adds an interesting area of discussion in works of most authors.

The meeting, though small in attendance, did prove the existence of an interest in such writing in the community. A solid base of common curiosity and variation of thought is being built, and provides for a spirit of optimism in looking to future discussions.

KHAZAD-DŪM Santa Cruz, Cal.

THE GORMENGHAST TRILOGY

by Mervyn Peake
 January 6, 1973; reported by Amy Falkowitz

We had quite a discussion on these books. We decided that there was a definite difference between the first two and the final book. The first two were better.

We questioned whether Titus was actually a hero. We decided that he was a 'low-key' hero. By necessity, he can't be the hero of the first book, since he is only a baby.

The Castle itself is the most overwhelming thing -- thus, no one person can really stand out.

The Castle is based upon a tradition which has become meaningless in many of its rituals. The three books deal more with the struggle of certain individuals to find out who and what they are; in the case of Steerpike (the fugitive from the kitchens) and Titus, this struggle is also one against the binding traditions of Gormenghast.

The interesting thing is that it is really Steerpike who brings about the changes which make it possible for Titus to break away from Gormenghast. Neither Steerpike nor Titus wants to play his role.

It is possible to say, in fact, that Steerpike is, if not the main character of the first two books, then at least the focal point. He is intended from the beginning to be an anti-hero; he's the only one doing anything at the beginning.

Fuschia, Titus' sister, is a heroine. She is dark, moody, and we can pity her even at her worst. She is a psychological characterization. We know her thoughts. She has a kind of classic relation with her father; she doesn't know him until the end, when it's too late. Perhaps the reason for her relationship is that she was not the son the Earl was supposed to have.

The doctor is the noblest and most heroic person. He understands Fuschia. He is the scientific observer. He is also the first to suspect Steerpike.

We came up with a series of progressive events in each character. On page 513 of *Gormenghast*, Titus has finally gone from boy to man, and to man of action.

REPORTS

Fuschia at last attains womanhood -- and dies. The Countess wakes up and uses her mind. Steerpike goes from madness into death. He has been caught in hubris, and it backfired. Flay, who is the figure of loyalty to tradition, returns from banishment and achieves a noble death. The doctor at last shows his real self, helping against Steerpike.

And at last, Gormenghast loses its continuity. For without Titus, there is no focus for the rituals of tradition. We got the feeling that Gormenghast would continue, but that it would not be complete without an Earl.

Another symbol of the break from tradition is The Thing. She is a concrete symbol of the disruption going on in the Gormenghast society, only she is a break from the tradition of the Bright Carvers, who are the only people outside the walls of the Castle and yet who are still tradition-bound by it. She helps Titus see that there is more than just the rituals.

We had very little to say about the third book. Cheeta appeared to be the only motivated character. Muzzlehatch was undefined. Titus does become somewhat his own person without Gormenghast.

Jim came up with a great observation about the way Peake uses ivy as a symbol all through the first two books. We decided it symbolized ritual and tradition. Steerpike, at one point, climbs up through the ivy to reach Fuschia's room. Titus climbs down through it to kill Steerpike. And the ivy encompasses all -- like the ritual.

Steerpike's climb equals an attempt to climb up into a higher level of ritual and tradition.

Titus' climb down is a climb down from tradition. (It is a break from tradition because the Earl should not endanger his life.) All lives are bound together.

MYÖGARD Hollywood-Wilshire, Cal.

THE LAST BATTLE

by C. S. Lewis
February 10, 1973; reported by Lee Speth

It is a curious fact of literary response that the children's stories of C.S. Lewis always seem to provoke the most heated debates of any titles on the Society reading list. Narnia's Apocalypse proved no exception. In this case however heat also generated light; and a good deal of insight was gained, at least by this writer, from the session.

We will pass over certain queries that were raised - e.g., is the book a plea for safer railroads? - and also

certain comparisons - as that of Tirian and Jewel to a cowboy and his horse. Many considered the book to occupy an extreme in the series; either the most depressing (in the middle) or most exhilarating (in the end). It is certainly the most serious; for the first time we find the children thinking about death, about the future, about whether they will ever get back to England.

There are many scriptural parallels, notably the Beast, the false prophet called Antichrist who is to appear at the end of time. The suggestion that the tricky Shift (Darwinian man?) in some way represents science was generally hooted down. Shift is assuredly the false prophet (Matthew, 24) who cries "Lo, he is there." The "tree of life" in Aslan's country is another biblical reference.

One of the basic focuses of the work was quite contemporary. It depicts the weakening of faith when the gods don't show themselves. The issues of faith and commitment that emerge don't divide neatly into black and white but sort into four or five positions. Of particular note are the dwarfs who, it was decided, represent apostasy rather than agnosticism. They abandon Aslan for the nothingness of a smug, embittered self-regard. "The Dwarfs are for the Dwarfs," they growl ("The proper study of mankind is man"?) and will apparently spend eternity fixated in paranoia and resentment.

Puzzle is another character of contemporary relevance; he follows orders, is a "good German." While Jill, with the conscientious liberty of a Narnian, rebels against King Tirian's orders at one point, Puzzle follows Shift docilely despite a recurring suspicion that they are engaged in blasphemy. Of course, the major blame is the ape's, but Puzzle, altering allegiance in Aslan's name, does so just in time - just barely in time - to save himself; a consideration for us all.

Mythprint, published monthly, is the bulletin of The Mythopoeic Society, Inc., Annual dues are \$6 of which \$3 are subscription to the bulletin. Associate Members subscriptions are \$3 a year. Second Class postage entered at June 1973/Volume 7/Number 6



The History of Flamberge

by Joyce O'Dell

The unrelated question included in the Ann Arbor report of the January, 1973 meeting was one calculated to send one of the few, lost, lonely Cabell fans (apparently) in the Society scurrying to the nearest piece of paper, and snatching at the nearest pen as at a straw to communicate to all and sundry; the history of Flamberge. (*Ra-ta-ta-ta-ta-tah!*)

Flamberge: the one sword by which the Leshy (a race of non-human beings, not immortal but of great power) may be slain. A sword which by its nature makes its bearer invincible. Therefore, with Flamberge a man (the Biography is notably barren of shieldmaids) may win unto all his desires and having won (since the sword IS double-edged) see what he has won in its true value.

Was at the beginning of its recorded history in the keeping of one Miramon Lluagor, the Lord of the Nine Sleeps and Prince of the Seven Madnesses, himself of the Leshy, his fate was tied up in its. Namely, he knew that one day he would be slain with it by his son Demetrios. He gave it incognito to a young swineherd, Dom Manuel, bidding him to slay Miramon for reasons of Miramon's own.

This Manuel did not do and returned it to Miramon (*Figures of Earth*). In due time Destiny, or Fate, or what-have-you, was fulfilled (*The Silver Stallion*). Demetrios then fled to the south taking the sword with him and set up his own dictatorship. Some years later he abducted the eldest daughter of Manuel, Dame Melicent, and in the resulting wars, Demetrios passed the sword to Melicent's champion Perion de la Forêt. Perion, scorning to overcome his foe by such magical aid, flung Flamberge into the sea where it was lost to man (*Donnei*).

It then passed into Antan, into the keeping of Queen Freydis in her exile. From this shadowy realm it was once recovered by Florian de Puytagne as being necessary to the keeping of a pact made by said Florian with the Brown Man (then going under the name of Janicot). But as this incident took place in cancelled time it is not concerned overmuch with the history of the sword itself (*The High Place*).

After the destruction of Antan (c.1801) by the demonic Theodorick Quentin Musgrave (*Something about Eve*), the recorded history of Flamberge seems to come to an end.

It is therefore difficult to say exactly to whom the sword rightfully belonged. I personally am of the feeling that its first keeper Miramon Lluagor has the best claim although I disremember at present whether the sword came originally to him from the Norns or whence.

→ p.12 →

Mini-Review

PAUL H. KOCHER, MASTER OF MIDDLE EARTH:
THE FICTION OF J. R. R. TOLKIEN
Boston: Houghton Mifflin Co, 1972. \$5.95

This too-short book (247 pp.) is a study of Tolkien's fantasy works, dwelling longest on the Lord of the Rings. It is divided into seven parts, dealing with Middle-earth, The Hobbit, cosmic order, Sauron and the nature of evil, the Free Peoples, Aragorn, and several of the shorter tales and poems of Tolkien's.

Kocher's familiarity with all of Tolkien's writings as well as much of the literature about Tolkien is gratifying. He is quite familiar with the old Tolkien Journal, among others.

Kocher is the first writer who seems to have coped with Sauron and the forces of evil without doing violence to the fabric of Tolkien's world. He examines the nature of evil and uses a wealth of supporting detail (from LOTR) to show that Sauron must not be thought of as evil personified. Rather, he is a spirit, once good and capable of free choice, but now utterly devoured by the evil he espouses. One must not make him a generalized force of evil. He has remained as an individual.

Kocher's discussion of the Ring is perceptive, particularly as it touches on Gollum, and when he came to Aragorn, Kocher warmed my heart. As he points out, Aragorn, although one of Tolkien's favorite characters, is most maligned and least understood by reviewers. The explanation is simple enough: the elements of Aragorn's history and human-ness are so subtly worked into the work and the appendices that most people miss them entirely.

Kocher also considers W.H. Auden's disturbing article on orcs (T.J. III: 1 (1967) pp 5-8). He lays to rest criticism of Tolkien's orcs as being a race created evil, root and stock. The orcs were not created evil by evil. Although perverted and twisted by Sauron, they are pitied by Gandalf and the Wise. Ultimately even they are redeemable to good, as is necessary to be one of Tolkien's free peoples.

Little concerned with showing how Tolkien's works can be made to support his own ideas (unlike most of us, readers and reviewers), Kocher is concerned with listening for what Tolkien is saying for himself.

If I were to pick just two volumes as companions for my Tolkien library, this and Foster's A Guide to Middle-Earth would certainly be my choices.

Incidentally, the book cover has a picture of Tolkien sitting in the gnarled roots of a giant old tree, a setting reminiscent of Fangorn. He is wearing penny loafers, for all you trivia lovers!

— Reviewed by Craig J. Brown

SISTER JOURNAL

REVIEWS By Jim Allan

AMON HEN (John Martin) 17pp, mimeo. One year's membership in the British Tolkien Society, £1.50 or \$5.00, will get you 8 *Amon Hens* and 2 *Mallorns*. Send dues to Archie Mercer / [REDACTED]

The bulletin of the Tolkien Society (England). Mostly letters with some reviews of children's fantasy.

MALLORN 6 (Jon M. Harvey) 44pp, mimeo. Cost: 25p from Hartley Patterson / Finches / [REDACTED] / [REDACTED] (I suggest that North Americans send either an international money order or \$1.00.)

Mallorn is the journal of The Tolkien Society.* Articles in this issue are a study of Aragorn by Mike Cruden, a provisional classification of the various races of Middle-earth by Archie Mercer, A. R. Fallone's reactions to David Lindsay's *Voyage to Arcturus* and his negative opinions on its philosophy and the character of the author, a lengthy discussion by Jon M. Harvey of the 'wild hunt' folklore motif as used in fiction and particularly in Tolkien, and finally an account by Mrs. Vera Chapman the Society founder of her meeting with Professor Tolkien at a sherry party and his agreeing to be the Society's honorary President.

There is also some poetry, a short letter column, and lots of very good to excellent art by Jon M. Harvey, Alan Hunter, Brian Talbot, and others.

Every Tolkien fan should want a copy.

ANDURIL 3 (John Martin / [REDACTED] / [REDACTED]) 48pp, offset. Cost: 30p. or \$1.00 US (plus 50¢ extra for airmail), no U.S. stamps or cheques please!

A beautifully produced fanzine devoted to fantasy in general and, for the present at least, to Tolkien in particular. This issue's main articles are a discussion of the reasons for Tolkien's popularity by Marion Zimmer Bradley, and a putdown of Tolkien by M. John Harrison reprinted from *New Worlds Quarterly* 2.

Bradley compares the effect *LotR* has on many of today's young with that of the Arthurian legend on the youth of an earlier generation, and uses this as a take-off point for demonstrating man's eternal need for such 'mythical' tales.

The Harrison article is mostly a compendium of unacknowledged borrowings from previous anti-Tolkien critics, which I suspect John printed in part to rouse reaction. The criticisms are not without validity.

There is also a beautiful Clark Ashton Smith portfolio by Jim Pitts, and to round out the is-

sue some reviews, fantasy news, a poem by A. R. Fallone, a Tolkien crossword puzzle, and a lively letter column.

Artwork varies from good to excellent.

Also available at the same price as #3 are the two previous issues, which also served as bulletins for the Tolkien Society (British). No.1 is 34pp (mimeo) and contains an account by Fritz Lieber of the development of his *Fafhrd* and the *Grey Mouser* series and a back cover illustration of *The Hobbit* by Virgil Finlay. No. 2 is 40 pp (mimeo) and is mainly news, reviews, art, poetry, and an enormous and interesting letter column.

MATHOM 8 (Grahame Lamb / 'Ashfield' / [REDACTED] / [REDACTED]) 11pp, mimeo. Free on request, but you will be expected to respond with a letter to get further issues.

Mainly letters on Tolkien and topics raised in previous issues, and a few short articles.

CSL 4 (Eugene McGovern) 8pp, offset. Cost: \$7.00 for 12 issues to Mrs. Hope Kirkpatrick / [REDACTED]

The bulletin of the New York C. S. Lewis Society. Contents include a meeting report, James Mark Purcell on Lewis's poetry and poetic preferences, J. R. Christopher on Lewis's attitude to the 'gentleman' of restoration comedy type, and a letter of Dr. E. J. Van Waasdijk of Holland about contemporary Dutch awareness of Lewis and on a possible relation between the 'Great Dance' and Lewis's church preferences.

CSL 40 (details above)

Main features this issue are an article 'Lewis *contra* Freud' by Hope Kirkpatrick and recollections of personal encounters with Lewis.

THE CHRONICLE OF THE PORTLAND C.S. LEWIS SOCIETY.

(Terri Williams / [REDACTED] / [REDACTED]) Cost: \$6 for 12 issues. 2 sample copies free; write Carole Green at the address listed here.

I:12 - 10pp dry copied

Most of this issue is devoted to 'An Appreciation of G. K. Chesterton' by David Hendrickson, who concentrates on Chesterton's opinions on the value of fantasy.

II:1 - 6pp xeroxed

Main items are a meeting report and a discussion by Charles Smith of *Out of the Silent Planet*.

AMON DIN 5 (Steve Porter / [REDACTED] / [REDACTED]) 6pp, dry-copied. Free on request; back issues 10c each, 35c whole set.

The bulletin-journal of the Tolkien Society of Treewood. This issue is mainly a collection of data on Tolkien from older fanzines, along with some art and discussion of Austin Tappen Wright.

June Branch Meetings

This is a listing of official Mythopoeic Society branches meeting in the locations shown.

WELCOME TO OUR NEWEST BRANCH !!

Buffalo, N. Y.

Sec: Katy Wright

LOTHLÓRIEN

San Gabriel Valley, Cal.

Sec: Karen Trimble

*JUNE 16, Saturday, 8:00 PM
Mary Stewart's *THE CRYSTAL CAVE*
at Karen Trimble's home (see above)

THE DESOLATION OF SMAUG Pomona Valley, Cal.

Sec: Judy Bell

*JUNE 9, Saturday, 8:00 PM
Reflections on *THE LORD OF THE RINGS*
at Kenyon House, Pomona College, Claremont

CHAPTER of the ELFIN MARCHES West Los Angeles, Cal.

Sec: Tatiana Szeftel Halida Khalimh

*JUNE 30, Saturday, 8:00 PM
C. S. Lewis' *OUT OF THE SILENT PLANET*
at Ian Slater's home

BUCKLEBURY

Orange County, Cal.

Sec: Anne Osborn

THE HAVENS OF LONG BEACH Long Beach, Cal.

Info: Gail Claypool

LANTERN WASTE

San Bernardino, Cal.

Info: Barbara Hughes

ACTIVITY

MYÐGARÐ

Hollywood-Wilshire, Cal.

Sec: Lee Speth

*JUNE 9, Saturday, 8:00 PM
Peter Beagle's *THE LAST UNICORN*
at "Devil's Hole"

*JULY 14, Saturday, 8:00 PM
Peter Beagle's *A FINE AND PRIVATE PLACE*
at Helen Bautista's home

ARCHENLAND

La Mirada-Whittier, Cal.

Info: Jim Carleton

*JUNE 8, Friday, 8:00 PM
The character of Aragorn, seen by Kocher
at Jeri Bethel's home

CAIR PARAVEL

San Diego, Cal.

Info: William Lund

THE OLD FOREST

Santa Rosa, Cal.

Sec: Valarie Frazier

KHAZAD-DŪM

Santa Cruz, Cal.

Sec: Amy Falkowitz

*JUNE 2, Saturday, 12:30 PM
FIRESIGN THEATRE
at Jim's home

GALADHREMMIN ENNORATH

Ann Arbor, Mich.

Sec: Martha Krieg

*9 JUNE, Saturday, 7:30 PM
J. R. R. Tolkien's *THE TWO TOWERS* (first half)
at Stan Hoffman's home

*JULY 7, Saturday, 7:30 PM
C. S. Lewis' *THE GREAT DIVORCE*

THE MIDGEWATER MARSHES Bowling Green, Ohio

Sec: Carol Stevens [redacted]
*JUNE 5, Tuesday, 7:30 PM
Charles Williams' *DESCENT INTO HELL*
at Univ Lutheran Chapel, Bowling Green
*JULY 10, Tuesday, 7:30 PM
Lloyd Alexander's *Prydain Chronicles*
and sources in Welsh folklore
at Univ Lutheran Chapel, Bowling Green

STARFORGE Berkeley, Cal.

Mod: Stephen Ellner [redacted]

AVALON Sacramento, Cal.

Sec: Stone [redacted]
*JUNE 16, Saturday, 7:00 PM
W. Shakespeare *MIDSUMMER NIGHT'S DREAM*
at Laurine White/Lynne Thompson [redacted]
*JULY 21, Saturday, 7:00 PM
Peter Beagle's *THE LAST UNICORN*
at Deana Davis' backyard [redacted]

ORTHANC Chicago, Ill.

Info: Richard Schwegel [redacted]
all meetings at [redacted]
*JUNE
Power in *THE LORD OF THE RINGS*
*JULY
PHANTASTES as mythopoeic literature

EDGESTOW Valley of the Sun, Ariz.

Info: Robert Prokop [redacted]

BREE Rockford, Ill.

Sec: Tom Lee, Jr. [redacted]

HENNETH ANNUN Granada Hills, Cal.

Info: Denis Levine [redacted]
*JUNE 16, Saturday
Harvard Lampoon's *BORED OF THE RINGS*
at Bill Welden's home [redacted]

DOL AMROTH North Hollywood, Cal.

Info: Denis Levine [redacted]
*JUNE 9, Saturday
Narnia, L. W. W.
at Richard Balka's home [redacted]

Special Interest Groups

Special Interest Groups are chartered by the Society not on a geographic basis but to serve those who wish to focus their attention on specific aspects of mythopoeic life.

Inklings II Writers Workshop

Info: Tatiana Szeftel [redacted] & Halida Khalimh [redacted]
Regular meetings: 1st Sat. and 3rd Fri., 7PM at Tatia's

Performing Arts Workshop

Info: Helen Bautista [redacted]
*JUNE 10, Sunday, 7:00 PM
a reading of William Gibson's *DIMMY AND THE WITCHES*
at Dale Ziegler's home (see above)

Linguistic Fellowship

Info: Paula Marmor [redacted]
ANN ARBOR APPENDIX
*JUNE 9, Saturday, 4:00 PM
Potluck (contact Martha Krieg if you are coming)
at Stan Hoffman's home [redacted]

Company of Logres

Info: Glen GoodKnight [redacted]

Neo Pre-Raphaelite Guild

Info: David King [redacted]



Letters

LESLIE MARDIS

April 16, 1973

Re: Glen's editorial (*Mythprint* 3/70). Right on! Having been a member, in and out of the Mythopoeic Society for nigh on 4½ years, I have seen many changes take place and most of them I've favored. But at the moment...many of the people involved are losing sight of the goals that were once...evident in the Society. I ask these people to take heed and listen.

In the beginning was the dream, the dream to bring shared experience through literature to others with similar ideas. And the end result would hopefully be Joy. Yes, in order to be a growing, grooving Society we need changes, structural changes and laws. But the Mythopoeic Society is expanding so rapidly that no one seems to want to stop and think whether these changes, [or] at least some of them, may be harmful; that they (changes) may be pushing people further away and not closer (which is the goal of the Society, isn't it?).

...It is the little people in a society that make it grow. In *The Lord of the Rings*, it was the quiet Hobbits who continued the Quest they had chosen, willingly or not, to fulfill. We must be like them; learn from our experiences and go forward. Grow... Occasionally, tho, we must stop and look behind us to see where we came from in order to go further...

A few...feel that only through reactionary changes can the Society be improved. T'aint so, dear friends. Let us see our way through the dark so that we will neither be swayed by emotional outbursts, nor grow our way into oblivion.

JAN HOWARD FINDER

APRIL, 1973

The organizational committee for EUROCON II has requested that I put together a program on Professor Tolkien and his works. Your help is solicited towards this end. One way is for you to participate in the program itself. A second would be in your suggestions of what might be included in the program; as yet no specific for-

Men, Halflings & Hero Worship

An inquiry into the relationships developed in *THE LORD OF THE RINGS*, by J. R. R. Tolkien; with various speculations about the passing of the Heroic Age in society, in literature and in the individual.

by Marion Zimmer Bradley

Marion Zimmer Bradley's fascinating exploration of the world of J. R. R. Tolkien, illustrated by a brilliant new fantasy artist, Judith Weiss.

Published in a paperback edition of 1000 copies

ONLY \$2.50!

To order your copy now, while they last, send \$2.50 (check or money order--no cash, please) to:

Dept. M,
T-K Graphics

mat has been adopted, nor has the committee established boundary conditions for the program. Participation need not be limited to papers. Artwork, music, movies, song and dance routine... You could send me names of people who you think would be interested, or have them contact me directly. Then, of course, you could simply come to the convention to enjoy the program.

EUROCON II will be held in Brussels, Belgium, from 25 to 30 August, 1974... I have, so far, mentioned only Tolkien, but EUROCON II will be the European Science Fiction and Fantasy Congress of 1974. Your attendance will bring you into contact with the European world of science fiction... There is much good material which unfortunately never sees light of day in another language, be it French, Hungarian, Italian, Russian, or English.

On matters pertaining to the Tolkien Program, please write to me at CMR Box 403, APO NY 09123 (if you are writing from North America); otherwise write to me at the address above.

On matters pertaining to EUROCON II in general, please write to Simon Joukes/Haantjeslei, 14/B-2000, Antwerpen, België...

Simultaneous translation will be provided for the official program in English, Flemish, and French. The cost of an attending membership has been set at \$10.00 or roughly its equivalent in other currencies.

RUTH BERMAN APRIL 14, 1973

Some assorted news of interest: the April *Writers Digest* has an interview with Lloyd Alexander, in which he talks a good deal about his Prydain series; the National Book Award for a children's book this year went to Ursula K. LeGuin's *The Furthest Shore* (the third and - I assume - last in the series about the life of the Archmage Ged); the NBA award for fiction was a tie, one half of it going to John Barth's *Chimera*.

Chimera reminds me of the argument some time back as to whether James Branch Cabell's fiction could be called mythopoeic or not. Like Cabell's fiction, *Chimera* is funny, bawdy, and incredibly mannered in style (in fact, it makes Cabell sound straightforward). As I remember it, the main argument for excluding Cabell from a list of myth-makers is that a myth must be essentially serious - and to mock it is to destroy its being taken seriously. But surely the argument is false as a theory? Individual readers may not enjoy comedy, especially bawdy comedy, but surely in itself it is as valid as tragedy and romance?

And as for being serious in comedy - consider these lines from *Chimera*. The first is Perseus on being a constellation (from the mid-section, "Perseid"): "My fate is to be able only to imagine boundless beauty from my experience of boundless love - but I have a fair imagination to work with, and, to work from, one priceless piece of unimagined evidence: what I hold above

----- Cut here -----

The Mythopoeic Fantasy Award

Myth
Fantasy
Imagination

BALLOT



Each Active and Associate member may vote.

The deadline for receipt of your ballot is July 15th. If you do not wish to cut up your Mythprint, you may make a facsimile instead.

Because of a tie for 5th place, we have given both works tied for 5th place a place on the ballot. All six

works are listed in alphabetical order. IF you do not feel any of the nominated works should receive the Award, you may vote for No Award instead. The winner of the Award will be announced at the Banquet at Mythcon IV.

Send your ballots to: Frederick Brenion, Society Secretary, [REDACTED]

MFA Ballot

NAME _____

Active or Associate member? _____

Dancer from Atlantis
by Poul Anderson
New American Library

Deryni Checkmate
by Katherine Kurtz
Ballantine Books

The Farthest Shore
by Ursula LeGuin
Atheneum

Green Phoenix
By Thomas Burnett Swan
Daw Books

The Guns of Avalon
by Roger Zelazny
Doubleday

No Award

Song of Rhiannon
by Evangeline Walton
Ballantine Books

Please check one. To count, your ballot must be received by July 15th. Mail it to:
Frederick Brenion, Society Secretary,



Beta Persei, Medusa: not serpents, but lovely woman's hair. I'm content. So with this issue, our net estate: to have become, like the noted music of our tongue, these silent, visible signs; to be the tale I tell...as long as men and women read the stars." And from Bellerophon's lecture ('Bellerophoniad'): 'Since myths themselves are among other things poetic distillations of our ordinary psychic experience and therefore point always to daily reality, to write realistic fictions which point always to mythic archetypes is in my opinion to take the wrong end of the mythopoeic stick, however meritorious such fictions may be in other respects. Better to address the archetypes directly.'

MORE ON FLAMBERGE from Joyce O'Dell: →→→from p.6
I abruptly came across this passage from *Domnei* which gives a bit more of the (early) history of Flamberge. (Demerios is the speaker.)
"This is Flamberge...the weapon which was the pride and bane of my father, famed Miramon Lluagor, because it was the sword which Galas made, in the old time's heyday, for unconquerable Charlemagne. Clerks declare it is a magic weapon and that the man who wields it is always unconquerable. I do not know. I think it is as difficult to believe in sorcery as it is to be entirely sure that all we know is not the sorcery of a drunken wizard..." Which rather fouls my opinion that Miramon was the rightful owner. ...The text of this section differs among the different editions.

PRINTABLE COPY FOR MYTHPRINT

When sending in branch reports, letters, reviews, etc., the editors would greatly appreciate your typing in this format for direct printing:

COLUMN: 4 inches wide or as close as possible; not more than 2 spaces more or three spaces less.
A light blue, green, or yellow guideline helps.
TYPEWRITER: Elite (small) size is better because more fits in; Pica is acceptable too. Clean the typefaces! Check stationery stores for cleaners.
RIBBON: Medium dark; both extremes are messy.
PAPER: Don't use erasable paper: it smudges, and the printers can't get good print from it. Heavy 20-lb. bond is best. You may fold the paper.
CORRECTIONS: Erase completely; better yet, use correction fluid (Sno-pake, Liquid Paper, etc.)
SPACING: single space, throughout, including between paragraphs.

Recently a former officer of the Society decided to make unauthorized use of the Mythprint mailing list to publicise a new publication of a separate organization. This was done without the knowledge and prior consent of the Society. The resolution passed on November 1, 1972: "The mailing lists of the Society may not be used for any other than regular and official purposes, without prior knowledge and consent of the Board of Directors" was passed with the approval of this same officer. Without further comment, we regret any inconvenience this may have caused you.

REVIEWS

by Joe R. Christopher

TWO AND ONE-THIRD ON TOLKIEN

Robley Evans: *J. R. R. Tolkien* (New York: Warner Paperback Library, 1972), \$1.50

Paul H. Kocher: *Master of Middle-earth The Fiction of J. R. R. Tolkien* (Boston: Houghton Mifflin, 1972) \$5.95.

Roger Sale: *Modern Heroism: Essays on D. H. Lawrence, William Empson, and J. R. R. Tolkien* (Berkeley: University of California Press, 1973), \$10.00.

Evans' *J. R. R. Tolkien*, part of Warner's "Writers for the 70's" series, will probably reach more fans than Kocher's *Master of Middle-earth*, simply because it is a paperback and costs a good deal less. This is a pity, because Kocher's book is much better.

The series preface says that Evans was supposed to write "without the sort of detachment that makes so many critical studies seem remote." Here is perhaps the worst passage in Evans:

Behind this "accidental" conclusion to the Quest lies Tolkien's belief in the efficacy of the moral vision which must work itself out, which will work itself out, in the acts and desires of even the simplest beings. The apocalypse is finally an assertion of the tremendously simple nature of essential being expressed through individual events and creatures, the diverse parts of the fragmented world. But when the Maker and the thing Made, the subject and object of the Quest, are reunited, all errors of perception are cleared away, and eternal Nature asserts itself from where it lay hidden behind illusion and disguise. (p. 188)

Even Evans' organization is unfortunate: he begins with a chapter summing up Tolkien's "On Fairy-stories", which is necessary to understand Tolkien's intention but is heavy going for a book's opening; the second chapter is a discussion of analogues—about as exciting as my last installment on Narnia in *Mythlore*, I'm afraid. Then Evans reaches a survey of the creatures of Middle Earth:

Chapter Three: The Hobbits in History
Chapter Four: Elves, Dwarves, Wizards
Chapter Five: Men and Others

This survey is equivalent to Chapter V, "The Free Peoples", in Kocher's book:

1. Elves: The People of the Stars
2. Dwarves: Durin's Folk
3. Ents
4. Hobbitc
5. Men

Evans has more of the encyclopedist in his nature than Kocher, who is an essayist at heart—thus Evans produces thorough surveys, Kocher,

the main points, leaving the reader of Tolkien to fill in the details.

Let me backtrack to the first part of Kocher's book now. He begins with Tolkien's sub-creation: "Middle-earth: An Imaginary World?"; he then sets the time sequence with a chapter on *The Hobbit*, before exploring the moral implications of *The Lord of the Rings* in Chapters III and IV: "Cosmic Order" and "Sauron and the Nature of Evil". Let me give one illustration of Kocher's analyses; in the fourth chapter, he traces Sauron's history, and then writes:

Sauron's every change is a deterioration from those good and healthy norms with which he began. Aquinas would call them all losses of Being. Evil is not a thing in itself but a lessening of the Being inherent in the created order.

Tolkien does not write in so many words about Being, any more than he does about ... other metaphysical concepts. But as his evildoers suffer loss after heartbreaking loss from origins which he holds up as admirable these losses cry out for ontological interpretation. One of the few detailed descriptions we get of Sauron's omnipresent Eye overtly pulls us along that direction: "The Eye was rimmed with fire, but was itself glazed, yellow as a cat's, watchful and intent, and the black slit of its pupil opened on a pit, a window into nothing." To see into Sauron's Eye is to look into nothingness. Sauron is getting as close as a subsisting creature can get to absolute non-Being.

(p. 78)

Interestingly, his final chapter, on Tolkien's shorter works, finds most of them concerned with literature rather than (as above) ontology. The fay-star in *Smith of Wootton Major* symbolizes "the gift of fantasy" (p. 195), the ability to be an imaginative artist. (I remember debating with Glen GoodKnight at Mythcon I a religious interpretation; Kocher convinces me I missed the point entirely.)

The latter part of Evans' book tends to follow Roger Sale's "Tolkien and Frodo Baggins", which Evans calls "the single most important essay yet written on the Trilogy" (p. 206). Sale's essay, revised and polished, but not essentially changed, now appears in his *Modern Heroism*. Since Sale is concerned with the intellectual heroism of three twentieth-century writers, who react against our Myth of Lost Unity (see his book for details), his otherwise curious identification of Tolkien and Frodo is explained: Frodo, as Tolkien's persona, enacts Tolkien's heroism parabolically. Sale's essay is good—I hope libraries will buy his book; but fans, for \$2.50 less, can buy the Notre Dame anthology, *Tolkien and the Critics*, which includes his earlier version.

Meanwhile, Kocher (the intellectual hero of my review) notes that everyone has been writing on Frodo and so spends his sixth chapter on Aragorn instead.

Financial Statement for 1972

THE MYTHOPOEIC SOCIETY, Inc.
Society Income and Expenses for the Year
Ending December 31, 1972

INCOME	
Active Memberships	\$1129.00
Associate Memberships	386.00
Carry over funds from 1971	161.60
Donations	44.55
Auction at Mythcon III	340.37
Ads in <u>Mythprint</u>	53.00
Back issues of <u>Mythprint</u>	63.25
Miscellaneous	18.84
Mythcon I Proceedings	180.00
Mythcon II Proceedings	117.00
Mythcon III	557.32
Advance payments on Mythcon III Proceedings	24.00
Westercon XXV Committee	40.00
Postage Donations	21.01
TOTAL INCOME	\$3135.95
EXPENSES	
Auction - 60% to Donors	\$194.12
Bank Charges	2.75
Bulk Mailing Permit	30.00
General Business Expenses	18.12
Mythcon II Proceedings	195.30
Printing \$165.35	
Typing 29.95	
Mythcon III Proceedings	40.00
Mythcon III Expenses	397.28
<u>Mythprint</u>	984.30
Postage \$234.00	
Printing 625.90	
Supplies	
Address Labels \$46.23	
General Supplies 47.67	
Running Labels 30.50	
Post Office Box Rental	28.80
Society General Expenses	425.86
Postage \$247.01	
Printing 37.29	
Supplies 168.56	
Telephone	162.30
Worldcon Expenses	23.50
TOTAL EXPENSES	\$2529.33

Note: The cover date on the May Issue was given as April. Please note that it is identified as May inside.

If you are an active member, and have not yet voted on the issues presented in the ballot in the May issue, please do so. The deadline is June 15th. A letter will do in place of ballot.

MYTHCON

IMPORTANT INFORMATION

PAYMENT DEADLINE

If you are going to Mythcon this year, and plan to stay at the Torres and eat your meals there, then you should be aware that AUGUST 6TH is the deadline to pay for your room and meals. Checks should be made payable to Mythcon. The convention committee must inform the Torres before the convention, how many are taking rooms and meals. We must give them a number, and then we are committed to pay for this number. We cannot be put in the position of paying for people who might not actually show up. Thus the Mythcon committee must have your actual payment before the convention itself. Your cooperation is necessary in this.

MEMBERSHIP: \$4 till July 1st; \$5 from July 1st till the convention. Supporting memberships are \$1 (will receive a Program Book); Daily memberships will be \$2.50 at the con.

MASQUERADE: To enter the competition, repeats from previous Mythcons are not allowed.

LIVING CHESS GAME: We still have several openings for players. See page 3 of the March issue for description of characters. Write the Mythcon committee about the players you would like to be.

PROGRAM BOOK: The deadline for ads in the PB is July 25th. Your reservation of an ad should be made as soon as possible. Dimensions of a full page (not counting margins) are 5 3/4" x 10". Half page: 5 3/4" wide and 5" tall. Quarter page: 2 3/4" wide and 5" tall. Fan rates are \$12.50 for full page; \$8 for half page; and \$5 for a quarter page. Professional rates are \$17.50 for full page; \$12 for half page; \$8 for quarter page. Branches may take ads at fan rate.

ART SHOW: Christine Smith will be the director, and wishes to encourage new artists as well as the familiar ones to exhibit their work this year. Write her (care of the box) for details.

JOIN NOW AND MAKE YOUR RESERVATION.

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, plus fine artwork. No membership required to contribute. 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. #1- Out of print. #2- 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 - \$1.00 (Kirk cover, issue also Orcrest #3)
- #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 Orcrest #4) (1970)
- #14 - \$1.00 (Issue also Orcrest #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 2, bottom of column 1, on ways to make the ordering faster and easier on both ends. Thank you.



This issue of Mythprint is brought to you for free and open access by the [Mythopoeic Society](#) at the [SWOSU Digital Commons](#).

For more issues of Mythprint go to https://dc.swosu.edu/mythprint/all_issues.html

To join the Mythopoeic Society, go to: <http://www.mythsoc.org/join.htm>

Authors and artists of items in this issue may request to have their materials removed from the digital repository. To do so, contact the platform administrator at archives@mythsoc.org or the *Mythprint* editor at mythprint@mythsoc.org.

