

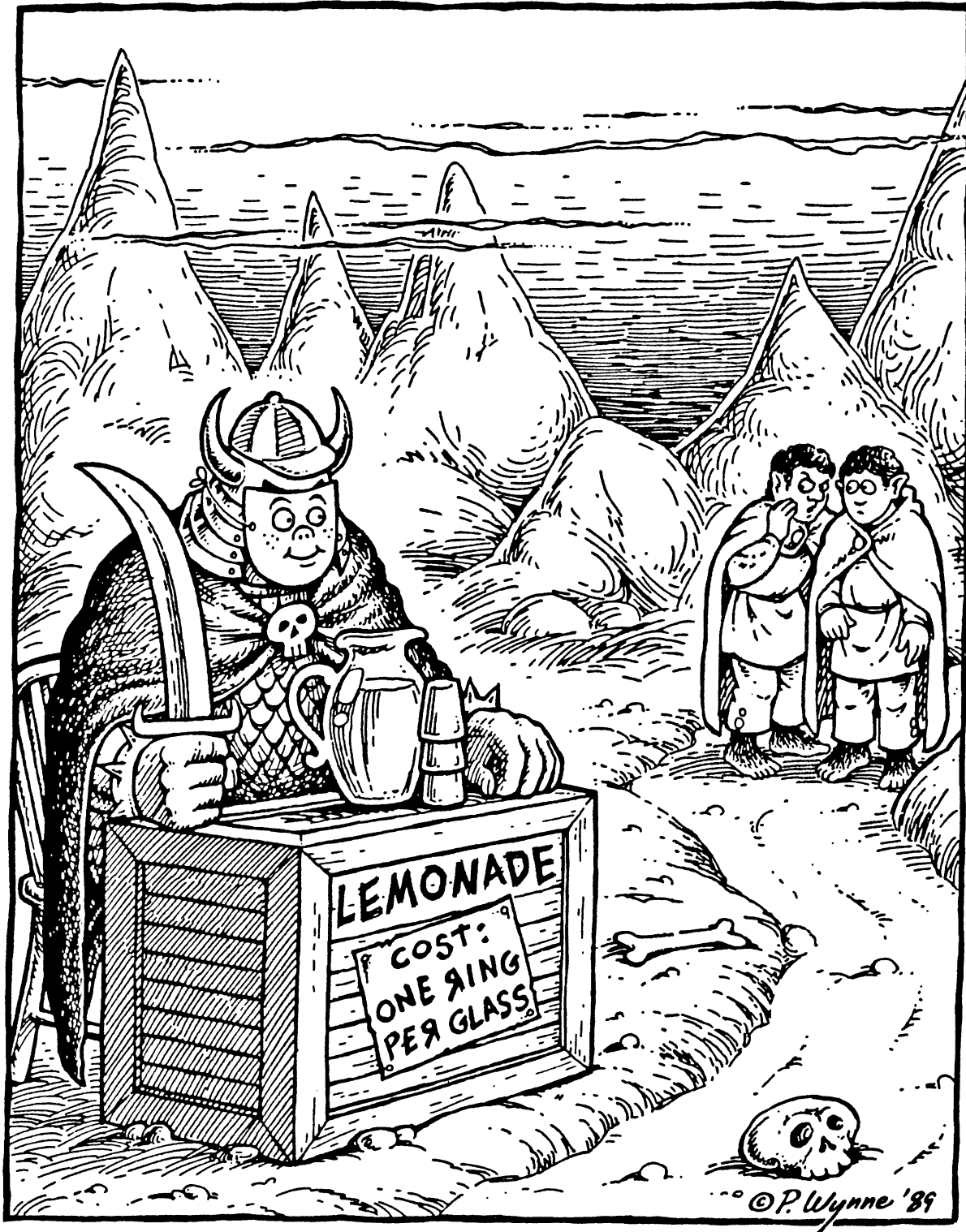
MYTHOPRINT

The Monthly Bulletin of The Mythopoeic Society

Whole No. 125

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Vol.27 No.11



"Careful, Mr. Frodo — it could be a trick."

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Reference Book Review

A *Tolkien Thesaurus* by Richard E. Blackwelder. Garland hardcover, 277 p., \$39 list price. Available to "Tolkien enthusiasts" from the publishers (136 Madison Ave., New York NY 10016; (212) 686-7492) for \$31 (postpaid for orders by check or credit card). *Tolkien Phraseology: A companion to A Tolkien Thesaurus*, 15 p., available free from Marquette University Archives, [REDACTED]. Reviewed by David Bratman.

A *Tolkien Thesaurus* is a unique work of Tolkienian reference intended to stand on the shelf next to *A Guide to Middle-earth* or *An Introduction to Elvish*. Its tall, thin bulk contains hundreds of pages of teeny-weeny 6-point type, amounting to a partial concordance of the standard (1966 revised) text of *The Lord of the Rings*. *Tolkien Phraseology* is the text of a longer introduction deleted by the publishers from the *Thesaurus*, giving slightly fuller descriptions of the indexing purpose and procedure, and a short collection of some of Tolkien's most striking words, phrases, and passages.

The *Thesaurus* represents an awesome amount of work, and it's quite easy to use. A typical entry looks like this:

CIRCULATED

old mathoms...that had circulated all round the district F.46/65

F, of course, stands for *The Fellowship of the Ring*, page 46 in hardcover and page 65 in paperback. (All Houghton Mifflin and Ballantine editions, and the standard Allen & Unwin edition, are page-keyed to these systems.) Compiling the *Thesaurus* by hand, instead of relying on a mindless computer, has enabled Prof. Blackwelder to employ (as in the example) ellipses in the quotes to make the context clearer. It has also enabled him to regularize compounds, combine related forms of the same word ("FAIL + FAILED, FAILING, FAILS") and synonyms ("SAURON prop.n. + BLACK HAND, DARK LORD, ENEMY, LORD OF MOR-DOR" etc etc etc), the latter of which are cross-

referenced, and to separate different speech parts of the same word ("EVIL n.", "EVIL adj."). This separation requires a caveat, as I have found it all too easy to scour the noun list in vain, not noticing the adjectives separately below.

Human fallibility being what it is, hand-compilation has also caused a few heading errors, most of them minor. The compiler reports that a printer's error on page 155 transplanted the one entry for MIDDLE-NIGHT into the middle of MISERABLE, where I'm sure it is. As far as I have found, there are *no* errors of quotation or pagination, for which Prof. Blackwelder is to be commended. Errors of omission, however, are another matter, and here the *Thesaurus* has serious problems.

A lot of omissions are intentional. This book is not a concordance, listing every word save a few articles and prepositions. That could easily be compiled by computer, but who would buy its bulk? In his introduction, Blackwelder states that he has indexed the "active words" (nouns, verbs, participles, adjectives, and exclamations) in *The Lord of the Rings*, excluding "most articles, conjunctions, prepositions, common adverbs, and auxiliary verb forms, along with the most common words of size, number, color, and direction". He states this choice "has in general been made on the basis of *memorability*"; it seems a sensible limitation. In *Tolkien Phraseology* he defends his "subjectivity", which as he describes it is consistent, predictable, and hardly subjective at all.

But in practice the *Thesaurus* is neither consistent nor predictable. Except for stating that not all the references to "ubiquitous characters like Frodo or Gandalf" are indexed, Blackwelder nowhere indicates that not all instances of his "active words" have been included, but it's so, it's so. The preface is grossly misleading, and *Tolkien Phraseology* hardly less so. Both assure the reader "If one remembers any active word from the passage ... it should lead to all the passages that contain it." This, alas, is flatly untrue.

Continued on Next Page

THESAURUS REVIEW—Cont. from Last Page

Blackwelder makes what seems to me some very odd choices of instances to index. For one, the word *a-going* in the phrase *Where be you a-going* is indexed twice as used by Bombadil, but not when used by Young Tom Cotton quoting Lobelia (*Return* p. 293/361), which to me is the more memorable occurrence. In *Tolkien Phraseology* Blackwelder mentions that even non-active words given special emphasis are indexed. The word *He/Him* is indexed thrice as used by Gorbag and Shagrat in “The Choices of Master Samwise” (to refer to, you know, *Him*), plus, out of its hundreds (thousands?) of other appearances, this line: “He’d funny ideas, had Pimple. Seems he wanted to own everything himself ...” (*Return*, p. 291/360). Is that really a single outstandingly memorable appearance of the word *he* other than as spoken by an orc?

But instead of just browsing for nits, let’s actually use the index. My biggest need for a Tolkien thesaurus is to find remembered passages so that I can confirm they’re there, quote them correctly, and identify their contexts. I looked up in the *Thesaurus* a few such passages that I’d had occasion to search *LotR* for recently. Starting with what I hoped was the most distinctive active word (as I’d rather not paw through a long column if I have the choice), I found it took me an average of four or five searches to find a passage — what with missed cross-references (*halfling* as noun is under *hobbit* but as adjective isn’t), checking under synonyms because I couldn’t find the word I remembered Tolkien using (turned out I was usually right the first time), and flat out omissions. That is too many searches, especially after being assured that I should only need one.

Here are some passages I looked up, with the indexed words italicized. These are not isolated instances. Almost every sentence that I’ve checked is missing at least half of its active words from the *Thesaurus*; some are missing altogether though neighboring sentences are given a word or two. (Of-times this thesaurus seems designed only for those users who already know exactly what they’re looking for.)

“*Hush!* said Gandalf from the shadows at the back of the porch. *Evil* things do not come into this valley, but all the same we should not name them.” (*Fellowship*, p. 238/298) No *valley* (which has 5 other entries), no *thing/things* (5), no *name* (8 as verb), not even *shadow/shadows* (54 as common noun) or *porch* (2). I couldn’t believe this sentence wasn’t under *valley*; so, following Blackwelder’s advice to try synonyms, in this case I looked under *house* (the valley being Rivendell). Wild goose chases like that explain why it took me five searches to find this uncomplex sentence.

“*Yrch!* [under ORC] said Legolas, *falling* into his own tongue.” (*Fellowship*, p. 401/500) In a letter to Prof. Blackwelder I inquired about this one. He acknowledged that the lack of *tongue* was an unexplainable omission. (If it’s an error, there are certainly a lot of them. See above. See below.) He added that Legolas falls under the “ubiquitous character” clause. (Which makes the introduction misleading, as Legolas is a lot less ubiquitous than Frodo or Gandalf, the examples given.)

“How many hundreds of years needs it to make a steward a king, if the king returns not?, he asked. Few years, maybe, in other places of less *royalty*, my father answered. In Gondor ten *thousand* years would not *suffice*.” (*Two Towers*, p. 278/352) Here one of the three indexed words is one of number: the last one you’d try if you’re following the compiler’s instructions. *Years* is said thrice, but the word is indexed nowhere in the chapter.

Now, if this were a Tolkien quote-book, with selected phrases indexed under their subject, or one or two key words, this might have been fine. But that’s not what *A Tolkien Thesaurus* advertises itself as. In the introduction, Blackwelder claims to have indexed about 8,000 passages in an average of five places each. I suppose this is true, but it’s evidently not enough to do much good.

The omissions may merely frustrate a user looking for specific passages, but they’re absolute death on

the book's other best potential use: finding whether Tolkien ever used a given word, and if so how often. The omissions are too numerous for users to have any confidence that something not found in the *Thesaurus* isn't in *LotR*. Paul Nolan Hyde would never have been able to rely on the *Thesaurus* for his masterly article in *Mythlore* 49 on Tolkien's said-bookisms, "Gandalf, Please, Should Not Splutter". If you want to know who *does* splutter, you'll come up with an interesting list in short order (Déagol, Gollum twice, and traveling hobbits collectively), but will it be complete? Who knows? Or if you need to know what kinds of trees grow in the Shire, will you find them in here? Some of them, certainly, and that might be enough for your needs, but you might be better off re-reading half a dozen chapters of Shiretalk looking for trees to be sure.

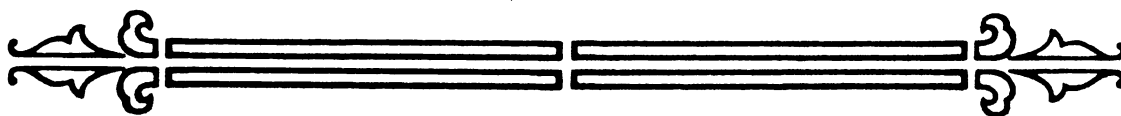
Still, the book can be enormously useful. If you have the patience to deal with Blackwelder's idiosyncratic indexing, and to brush aside his exaggerated claims, you may find this book worth the trouble. If you don't think four or five searches for a passage are too many, or if you want just one or a few instances of a common word, the *Thesaurus* can make life much easier. Just today I wanted to know whether Tolkien ever used the word *let* to refer to reflex instead of deliberate actions (for writing a reply to Donald O'Brien's article hinging on this word in the October *Beyond Bree*), so I turned to my Blackwelder and found that he did. A survey of Tolkien's use of the word this isn't, but where one instance will prove a point, the *Thesaurus* is the tool for the job. Compiling it was a wonderful idea, and Prof. Blackwelder's effort has been stupendous, but I can recommend it only to those prepared to accept its severe, and unadvertised, limitations.

(Thanks to Nancy Martsch for some suggestions and comments)

Film Review

The Shadow of the Raven. Iceland, 1988, directed by Harfn Gunlaugsson. Reviewed by Eleanor Farrell.

Icelandic director Harfn Gunlaugsson's second film, made in 1988, is currently making its first American film run. This rather unusual version of the Tristan and Isolde story is set against the backdrop of Iceland's Christianization (which officially occurred, by parliamentary decree, in 1000 A.D.). The hero Trausti's father, a follower of Odin, has died, but his widow memorializes the death by building a Christian church. The film begins with Trausti's return from Norway with his education in the new religion and an Italian artist (the self-titled "Great Leonardo", who serves as both outside observer and comic relief) to paint the altar fresco. Arriving in the midst of a clan feud, Trausti takes responsibility, as clan leader, for the killing of Isolde's father by one of his men. Isolde scorns Trausti at first and demands revenge, but is eventually won over by his determination to make peace. The various elements of the doomed romance of Tristan and Isolde are greatly changed in this version; it is intriguing to view this familiar tale as a classic Icelandic saga, more akin to *Njal's Saga*, one of the best examples of this genre (and available in translation from Penguin Books) than to medieval romance. One scene in particular reflects the saga tradition: the reconciliation and betrothal of Trausti and Isolde on a stone bridge is witnessed and recited by a group of old men, using a formal question and answer structure. Set this way, the scene is more effective than if done as straightforward action. Throughout the film, the Icelandic scenery is stunning, the costumes and sets authentic-looking, and the ensemble of Icelandic and Scandinavian actors competent and engaging. Most of all, this film is recommended as a fascinating study of medieval Icelandic society in transition, centering on the conflict between clan loyalty and the idea of a more universal brotherhood.



Activity Calendar

Deadline for the Activity Calendar is the tenth of the month preceeding the month of publication: i.e. December issue information is due the tenth of November; January information is due the tenth of December. All calendar information should be sent directly to *Mythprint*. Thank you.

Secretary for Discussion Groups

(Please write to him about forming groups, or if you have any questions):

David Lenander

Chartered Groups

CALIFORNIA: North

AVALON

Laurine White,

PH:

KHAZAD-DÛM

Ellie Farrell,

PH:

*November 4, 1990 (Sunday) 1 PM

The City, Not Long After, by Pat Murphy. At Ellie's.

*December 1, 1990 (Saturday) 6 PM

The Annual Reading and Eating Meeting. At Edith Crowe's and Amy Wisniewski's,

PH:

*January 6, 1991 (Sunday) 1 PM

The Lion, the Witch and the Wardrobe by C.S. Lewis. Our 20th Anniversary meeting, repeating our first discussion topic near our original locale. At Chrys Sparks,

CALIFORNIA: South

THE GREEN DRAGON

Sarah Beach,

PH:

MYDGARD

Dolores Speth,

PH:

*November 18, 1990 (Sunday) 2:30 PM

The Golden Ass (also called *The Metamorphosis*) by Apuleius, any translation. At Gary Myers,

PH:

LOTHLORIEN

Linda Sundstrom,

PH:

DISTRICT OF COLUMBIA

KNOSSOS

Mary Whitlock,

PH:

FLORIDA

HOBBITON

Paul S. Ritz,

PH:

*November 17, 1990 (Saturday) 3 PM

The Demu trilogy by F.M. Busby

*December 15, 1990 (Saturday) 3 PM

Tekwar by William Shatner.

*January 26, 1991 (Saturday) 3 PM

Slan by A.E. van Vogt and *The City* by Clifford D. Simak.

All meetings held at

GEORGIA

SHEEP, INDEED

Beau Farr, Eden,

PH:

Meetings are usually held at Eden. Contact Secretary for specific dates and locations.

HAWAII

SAMMATH NAUR

Ken Burtness,

PH:

; or Steve Brown,

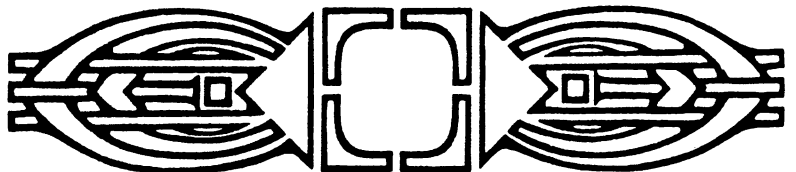
PH:

*November 3, 1990 (Saturday)

The Tarot. Come in costume as your favorite card. At Ken & Cari's.

*December 1, 1990 (Saturday)

The Wreckage of Agathon by John Gardner. At Willy & Vanessa's.



ILLINOIS

THE PLACE OF THE LION

Ann Wilson,

PH:

*November 16, 1990 (Friday) 7:30 PM

The Abolition of Man by C.S. Lewis. At Pat Hargis,

PH:

*December 21, 1990 (Friday) 6 PM

Potluck dinner and bring your own writing. At Diana Pavlac,

PH:

*January 18, 1991 (Friday) 7:30 PM

The Floating Admiral by G.K. Chesterton, Agatha Christie and Dorothy L. Sayers. At Pat Hargis,

PH:

LOUISIANA

ROKE

Douglas A. Rossman,

PH:

MICHIGAN

GALADHREMMIN ENNORATH

Dave & Grace Lovelace,

MINNESOTA

RIVENDELL

David Lenander,

PH:

PENNSYLVANIA

Lancaster area: C.S. LEWIS AND FRIENDS

Neil Gussman,

PH:

WISCONSIN

THE BURRAHOBBITS

Jeffrey and Jan Long,

PH:

Contact Secretary for times and location. All meetings held the 3rd Wednesday of the month.

SPECIAL INTEREST GROUPS

THE ELVISH LINGUISTIC FELLOWSHIP

Jorge Quiñonez,

PH:

Other Groups

CALIFORNIA: South

THE GOLDEN PERCH

Paul Davis,

PH:

*November 10, 1990 (Saturday) 8 PM

The Man Who Was Thursday by G.K. Chesterton. At Paul's. (Inquire about possible pre-meeting bookstore crawl)

*December 8, 1990 (Saturday) 7:30 PM

The Greater Trumps by Charles Williams.

LOTHLORIEN

*November 17, 1990 (Saturday) 8 PM

Modern Fairy Tale Retellings. At Joyce O'Dell's,

The Mythprint T-Shirt

— featuring Sylvia Hunnewell's drawing of "Tom and the River-daughter" underneath the *Mythprint* logo, is still available. Green Large and X-Large, and Blue X-Large, are still in stock.

T-shirts are pre-shrunk all-cotton, silkscreen printed in black. They're available for \$10 + \$2 shipping from the editorial offices: *Mythprint*,

The shirts sold well at Mythcon XXI, and earned rave reviews from wearers. ("Nice shirt ... washes well" — N. Martsch. "Worth the trouble it took to get them made" — D. Bratman. "Biggest sale item all weekend" — L. Speth. "I wore it at Nasfic, and the recognition was wonderful" — L. Harrigan.)

If your size and color are not in stock, do not despair! If demand warrants, the shirts will be reprinted, but they will cost more, so if the shirt fits, buy it now!

News Notes

Tolkien visual adaptation: Part 3rd and Last of Charles Dixon and David Wenzel's comic book adaptation of *The Hobbit* is in the comic book shops now (Eclipse trade pb, \$4.95). The first two parts are already out of print. A single-volume bookstore-oriented edition from Ballantine will appear next month. A review will appear soon too.

Tolkien aural adaptation: *The Fellowship of the Ring*, unabridged, read by Rob Inglis (well-known in Britain for his award-winning solo stage performance of *The Lord of the Rings*, which he will reprise at the '92 Tolkien Conference). 15 cassettes, 20.5 hours, available from Recorded Books, [redacted], \$99.95 for purchase, \$20.50 for rental. (The other two parts are also available; the total *LotR* comes to 38 cassettes, 53 hours.)

Upcoming books: *The Little Country* by Charles de Lint, a long novel set in modern Cornwall (Morrow hardcover, \$22.95, January). And de Lint's *Ghostwood* is a small-press novella concluding his Tamson House series (Axolotl hardcover, \$25, and trade paperback, \$10). Michael Moorcock is revising *Gloriana* (for unknown reasons, but one hopes it's to remove authorial approval from the rape scene). Diana L. Paxson has added a "Volsung Trilogy" to her upcoming book list (Morrow hc, Avon pb). In the scholarship department, Richard C. West is working on a third edition of *Tolkien Criticism: An Annotated Checklist*, which he hopes to have ready in 1992.

Paperbacks: Ursula K. Le Guin's fiction & poetry assortment, *Buffalo Gals and other animal presences* (Roc, \$4.50). *Soldier of Arete* by Gene Wolfe, sequel to *Soldier in the Mist* (Tor, November, \$4.95).

The Encyclopedia of Witches and Witchcraft, by Rosemary Ellen Guiley, covering wiccan matters from ancient times through neo-paganism, is a \$19.95 trade paperback from Facts On File. A review is on file.

A Long-Expected Party

The J.R.R. Tolkien Centenary Conference

If you plan to attend the 1992 Conference in Oxford, England, Aug 17-24, but haven't sent in at least your reservation deposit, you need to act quickly.

Since July 1, 1990, residential places are no longer being reserved solely for members of the Mythopoeic Society and the Tolkien Society. The Conference Committee is now actively seeking bookings from non-members, and is accepting non-residential places for the whole Conference from members of both Societies. Anyone with a residential booking who wishes to change to a non-residential one should write to the appropriate booking officer as soon as possible.

The cost if paid in full by December 31, 1990, is:
Conference only (non-residential, no meals), £80
Conference plus lunch, dinner at Keble (excepting Thursday's banquet), £180

Conference plus lunch, dinner, and banquet, £205
Conference with full residential package, £365
All figures include deposit of £25 or \$50.

Prices will increase for 1991 payment and again for 1992. Inflation in the U.K. is currently about 9%, and the increase will probably at least equal that. U.S. attendees may pay in U.S. funds at the current exchange rate; contact the U.S. booking officer for further information.

Note: A few banquet tickets *may* be available for people who have booked a no-meals option. Contact a booking officer to be placed on the waiting list.

Progress Report #2, just published, adds Donald Swann, composer of *The Road Goes Ever On*, to the guest list. He will perform this song cycle plus a new setting of Beren's song to Lúthien from *The Silmarillion*. Possible panel topics include: Tolkien at the *Oxford English Dictionary*; The History of *The Lord of the Rings*; the relation between Tolkien's academic work and his fiction.

U.S. and Canada Booking Officer: Lynn Maudlin, [redacted]

U.K. and European Booking Officer: Pat and Trevor Reynolds, [redacted]

Books Review

"The Last Herald-Mage", a fantasy trilogy by Mercedes Lackey: *Magic's Pawn* (Daw paperback, \$3.95); *Magic's Promise* (Daw paperback, \$4.50); *Magic's Price* (Daw paperback, \$4.50). Reviewed by Berni Phillips.

I admit to having been resistant to reading these books, my sole reason being that Ms. Lackey is a filker and I find it hard to reconcile filksongs with good writing. After reading the series, I am still unconvinced they are compatible, but the books are intriguing, nonetheless.

Welcome to Valdemar, a generic fantasy kingdom peopled by ordinary folk, royalty, heralds, herald-mages, and Companions. (I was annoyed by the assumption that one has read Lackey's earlier works also set in Valdemar in which all these were explained.) Vanyel, the last herald-mage of the title, is the Chosen of the Companion, Yfandes. Companions are mysterious telepathic beings who happen to look like big white horses. Whether they are indigenous to the planet or not is unclear. A herald-mage has the Gift of magic in addition to some of the other more mundane heraldic Gifts such as telepathy, healing, and "fetching." In a sort of "Who's on First?" scenario, they are heralds because they are Chosen and they were Chosen because they possess the heraldic Gifts. (It took me the better part of two books to figure this out. Presumably Bad people either do not possess heraldic gifts, are not Chosen, or all live out of state.)

Lackey has a rather quirky sense of pacing. She draws each book out slowly then rushes through the climactic battle. Much of the action occurs not only offstage but even between novels. Both *Magic's Promise* and *Magic's Price* begin with Vanyel returning from some horrific battle that is only referred to, but in which characters we've known die. This may irritate those who like a lot of action in their fantasy, but I rather liked it as it eliminated much of the blood and guts of the fight

scenes, leaving more time for character development.

There is some nice character work in the trilogy. Vanyel's Aunt Savil, a formidable herald-mage herself, is a marvelous character. She's a strong woman, not physically attractive perhaps, but intelligent and capable with both a sense of humor and a sex life.

Lackey is to be commended for giving us a positive homosexual protagonist with no graphic love scenes. Unfortunately, he is not as interesting as some of the people around him. The character stops growing somewhere in book two so that by *Magic's Price* he is stiff and wooden.

What Lackey does best, though, is allow her characters to justify their actions. In *Magic's Pawn*, Vanyel's father and his armsmaster are portrayed as brutal boogiemens. As Vanyel matures and knows himself better in *Magic's Promise*, he begins to understand these men and their motives. Viewed from an adult's perspective, they may be harsh and erring, but they were still good men who did the best they knew how. *Magic's Price* also gives us a glimpse behind the shallow vanity of Lady Treesa, Vanyel's mother, to the real woman beneath the airhead.

"The Last Herald-Mage" is admittedly not great fantasy, but it has some fine things to offer. Lackey has positive portrayals of women, homosexuals, and the elderly. Her magic, although not strictly laid out in the text, seems to be well thought out and consistent. Love is tender but not graphic. Battles are suitably impressive without excessive or explicit violence.

Although the writing is not as fine as that of Ellen Kushner's *Swordspoint*, I can't help but find similarities because of the common feature of homosexual heroes. If I had a gay nephew, I think I'd hand him Lackey's works along with Kushner's.

Letters to the Editor

Ruth Berman, [redacted]

You'll probably have several letters answering Veida Wissler's question about "a thousand points of light" [*No such luck. Where are the Lewis trivia-hunters when we need them?*—ed.], but I guess I'll be one of the pack and say that it isn't in "one of his space books", but in Lewis's *The Magician's Nephew*. When Aslan sings the stars into the Narnian sky, the narrative says, "A thousand, thousand points of light leapt out."

An interesting fantasy play is on tour currently: *Peter Pan*, in a production starring Cathy Rigby (better known as a gymnast, although she's turned to acting in the past few years and had a good deal of success, starring in L.A. recently as Dorothy in a production of *The Wizard of Oz*). This *Peter* is the musical (recently released on videotape with the original star, Mary Martin) of the play. This production moved it to a script somewhat closer to the play, producing a more somber tone. Instead of the rescue of Tiger Lily being in the forest, with the comic "Oh my mysterious lady" for Hook and Peter, it's on Marooner's Rock, where Peter is duly marooned ("To die will be an awfully big adventure"), although rescued by Tiger Lily and Indians, rather than by a bird. The Indians were different, too, being played as non-comic characters, with their music re-scored (a lot of drumming added, and sometimes drums replacing all other instrumentation entirely). Their dancing seemed to be authentic Indian dances. I expect this change was to stave off protests against the production by Native Americans, but it worked well with the more somber tone of the production as a whole — except in a couple of spots (notably with the non-comic choreography combined with the nonsense song "Ugh-a-wug"). The production isn't a "must-see", but if you get a chance to see it, it's very enjoyable. It seems to be a *Peter Pan* sort of fall, with this production on tour, the release of the videotape with Mary Martin, and the release last month of the Disney version.

Wendell Wagner, Jr., [redacted]

I suppose it is true, as Stefan Bilandic claims in his letter in the September *Mythprint*, replying to my letter in the July issue, that I was being rather arrogant in saying that there was something bizarre about A.N. Wilson's judgments about C.S. Lewis's literary works. Still, doesn't Mr. Bilandic find at least Wilson's remarks on *Till We Have Faces* strange? Wilson has so little to say about the book that I seriously wonder if he bothered to read it.

I deny though that I was being disingenuous when I said that I failed to understand what feud between Lewis's fans Wilson was referring to. Indeed, I find it hard to think of anyone who holds the extreme positions that Wilson attributes to the sides in his imagined feud. Does anyone, aside from Walter Hooper, believe that Lewis's marriage was never consummated? Does anyone at all actually deny that Lewis was a smoker and a drinker? And if there are fans of Lewis's somewhere beyond my ken who subscribe to such strange views, do they really fit into Wilson's "Protestant" and "Catholic" (or maybe "high church" and "evangelical" camps? Or if Wilson was being metaphorical about these terms, what did he mean by them? Or is Wilson saying that Kathryn Lindskoog's criticism of Walter Hooper has by itself created a schism among Lewis fans?

Mythcon XXII

is the annual conference of the Mythopoeic Society, July 26-29, 1991, at the Clarion Hotel, [redacted]. Theme: The Hero Cycle — Archetypes in fantasy literature. GOH: C.J. Cherryh, Stephen Potts. Membership: \$35 until December 1990; \$40 later. Room package: \$210 per room (single or double occupancy), includes lodging and breakfast. Write: [redacted]

Mythopoeic Society Ballot

In accordance with the California Non-Profit Corporation Code, the Mythopoeic Society holds triennial elections for the officers of the Council of Stewards. This paper is a ballot for the term 1991-1993. The following persons have been nominated in accordance with Article 4, Section 2, of the Society's bylaws.

All members of the Society (which includes personal subscribers to *Mythprint*) are encouraged to vote. Ballots must be received by December 15, 1990 to be counted. Your name and return address on the envelope are needed to confirm your membership, although you need not sign the ballot. Comments (on a separate sheet) on the Letter to the Members in the October *Mythprint* are welcomed. Mail to:

The Mythopoeic Society
Attn: Recording Secretary
P.O. Box 6707
Altadena CA 91003

Sarah Beach as Recording Secretary	Yes	No
David Bratman as Editor of <i>Mythprint</i>	Yes	No
Glen GoodKnight as Editor of <i>Mythlore</i>	Yes	No
Don King as Secretary for the Board of Advisors	Yes	No
David Lenander as Secretary for Discussion Groups	Yes	No
Christine Lowentrout as Secretary for Mythopoeic Conferences	Yes	No
Lynn Maudlin as Membership Secretary	Yes	No
Diana Pavlac as Publicity Secretary	Yes	No
Lee Speth as Manager of the Orders Department	Yes	No
Bill Welden as Treasurer	Yes	No
Jo Alida Wilcox as Corresponding Secretary	Yes	No



Mythprint is the monthly bulletin of the Mythopoeic Society, a nonprofit educational organization devoted to the study, discussion, and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. To promote these interests, the Society publishes three magazines, and sponsors local discussion groups and the annual Mythopoeic Conferences.

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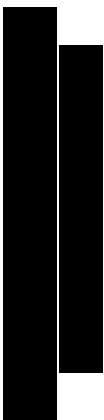
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