

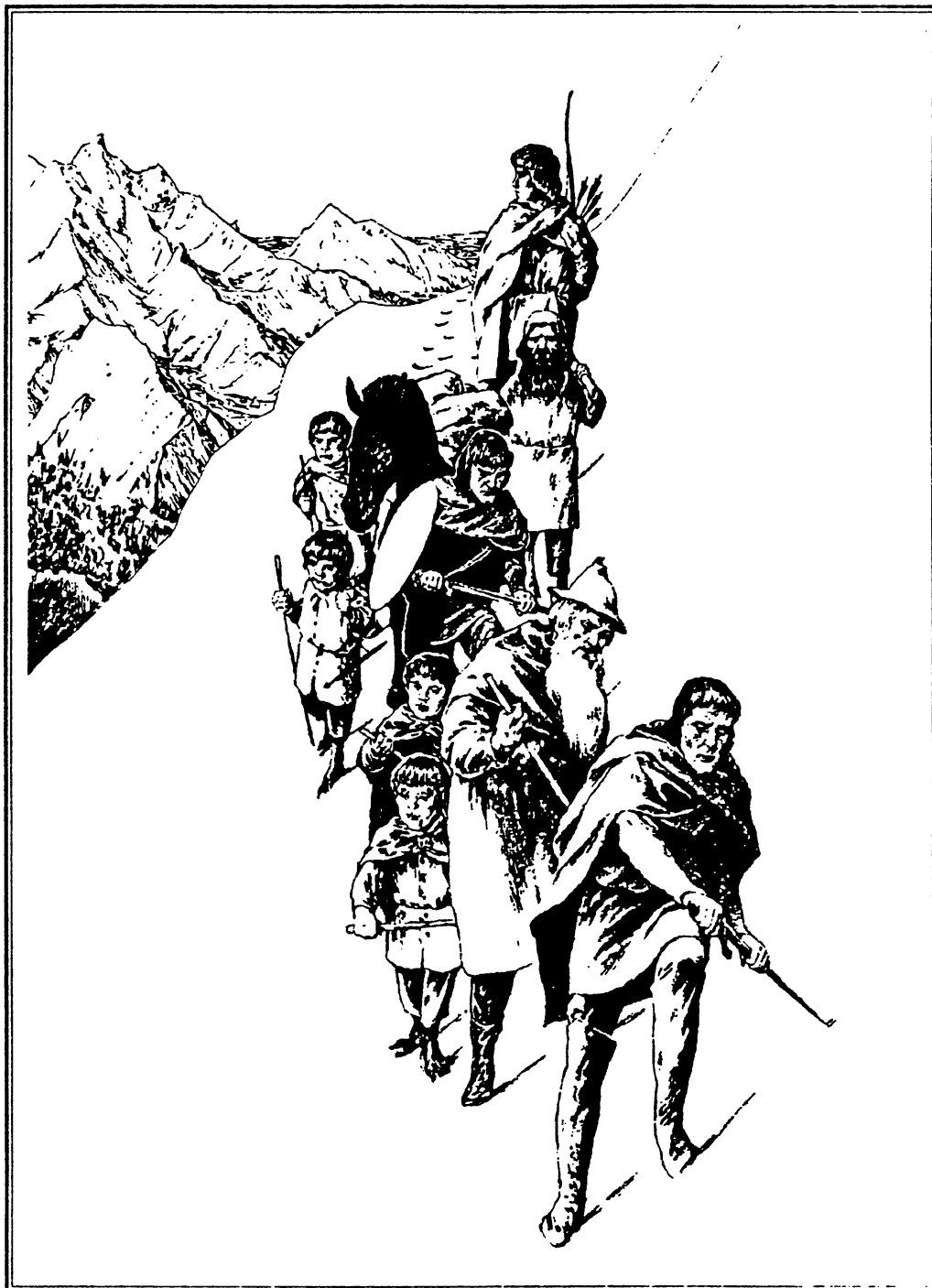
# MYTHOPRINT

The Monthly Bulletin of The Mythopoeic Society

Whole No. 142

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## — ARTISTS —

DENIS GORDEYEV: Cover, "The Redhorn Gate"  
from his set of Tolkien prints, available from Trevor Reynolds (address on p. 8)  
(see the September or November 1991 issue for further information on availability)

## — STAFF —

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See inside back cover for subscription rates and information about the Society.

# Book Review

*Tolkien: The Illustrated Encyclopædia* by David Day. Macmillan hardcover, 280 p., \$29.95. Reviewed by David Bratman.

This “encyclopedia” is in fact a second, somewhat more elaborate, edition of a previous book by David Day, *A Tolkien Bestiary* (Ballantine, 1979). Besides taking some matters from the “History of Middle-earth” series into account, and being otherwise slightly expanded from the original, the encyclopedia has been divided into four alphabetical sections: geography (natural and created), sociology (peoples and nations), natural history (flora and fauna) and biography.

To this amateur Tolkienist, there seems little factually wrong with Day’s actual text itself, but he appears to lack a certain level of profundity in his knowledge, and the entries are by no means comprehensive. For instance, the biography section has only about 150 entries, enough to include all the major onstage characters and a few almost randomly selected from the histories. (Day seems especially fond of plucking namesakes of better-known characters from king-lists; thus, for instance, out of all the earlier Stewards of Gondor we get Denethor I, along with, of course, the better-known Denethor II.) Regardless of how you feel about having four alphabetical sequences, you might think that Treebeard would object to finding the ents listed in the flora and fauna section rather than the peoples section, along with, even more oddly, the orcs. There are some duplicate entries and cross references, and other alternate names findable only through the index. Sources (in their own index) are located only down to chapter level, and sometimes not even that far. Most importantly, this encyclopedia has virtually nothing on Middle-earth languages. Despite its interest level, this book is not about to replace Robert Foster’s *Guide to Middle-earth*.

The supplementary matter is less useful, and here there are even some obvious inaccuracies, as well

as numerous distracting typographical errors. The timelines are readable, but for some reason veer madly from side to side of the page. The other chronologies (one of which makes an unwarranted equation between the numbered Ages of Middle-earth and the amorphous pre-Sun ages of Valinor), the historical preface, and some genealogical charts of peoples are more confusing than helpful. The maps of Arda, colorful but fascinatingly crude cutout and watercolor renderings by Sally Davies, follow the sketchy Ambarkanta map from *The Shaping of Middle-earth* faithfully, even to the extent of calling Valinor Westernessee (the encyclopedia itself uses the term for Numenor, as Tolkien also did, elsewhere), and dubbing the vaguely known land east of Middle-earth with the unfortunate name Easternessee. (Is that where the Easter Bunny comes from?) Some of the pictures are mislabeled. A map of Valinor is captioned “Beleriand” and vice-versa, and Merry and Pippin are wearing each other’s military uniforms.

But the art (some of which, like much of the text and some of the charts, comes from the original *Bestiary*) is the main attraction of this encyclopedia. A total of nineteen artists contributed to this coffee-table extravaganza. Here are my notes on the more prolific and striking ones:

Ivan Allen: Some attractive (especially of landscapes) two-color woodcut-style illustrations. His Umbar, for instance (p. 119) is quite nice. But his Two Trees (p.224) are hideously inappropriate: they look like something out of Dr. Seuss.

Sarah Ball: Nicely-colored primitivist watercolors. Linda Garland and Sue Porter do similar work, though less primitivist.

Grahame Bence: A poor man’s Alan Lee. Everything he paints (including Minas Tirith and Bag End) looks like a desert.

Andrew Mockett: Specializes in drawing bad guys, an inclination he evidently picked up from reading too many super-villain comic books. His

Continued on Next Page

# Letter to the Editor

Kathryn Lindskoog, [REDACTED]  
[REDACTED]

[on the "Editor's Mailbox", March issue — ed.]

First, let me correct a couple of possible false impressions. Stephen Schofield lived in Surrey for decades before he founded *The Canadian C.S. Lewis Journal* there in 1979. Although *Canadian Journal* is often disconcerting in style and content, it has been an unusually rich and lively resource for Lewis enthusiasts. Ever since 1980 Steve and I have exchanged letters, gifts, and photos; I visited Steve and Esther for three weeks in 1984. Our disagreement about the Lewis canon is a strong disagreement between friends.

At the beginning of 1989, Walter Hooper's public relations agent Stanley Mattson launched a media campaign in defense of Walter Hooper, demanding privately that I issue a retraction of *The C.S. Lewis Hoax* to the press. As if in concert with Mattson, Steve drafted a public apology about *The Dark Tower* and directed me to send it "abjectly" to the press. Steve has never read *Dark Tower* or Lewis's other fiction, and has never read my evidence against *Dark Tower*. He seems to fear that Walter might be imprisoned (or possibly executed?) for forgery. This is all documented in our correspondence.

The only evidence in favor of *The Dark Tower* so far is the superficial appearance of the manuscript, which first surfaced in 1980. That manuscript has now been "authenticated" by *not one but four* bogus examinations by "experts". First was Mattson's preposterous Warner Report (January 1989), and second was Mattson's imaginary Julius Grant Report (June 1990). (The Bodleian agrees with me that neither analysis took place.) Third and fourth are Steve Schofield's two 1991 handwriting analyses by a Mr. Pearson and Jacqueline Sawyer, which are as phony as the first two. Meanwhile, Professor Don Cregier's 1991 offer to co-sponsor an unbiased document examination has been flatly

refused. (Nicolas Barker of the British Library claims that some of the ink on the 1938 *Dark Tower* document didn't exist before about 1950.)

*Here is an overview of the four fake analyses.* Walter's friend Francis Warner has steadfastly refused to acknowledge or explain his contentless report. Julius Grant died in 1991 at age 89, having made no analysis and leaving no report at all. Pearson is an anonymous consultant hired by a Cheshire detective agency that refuses to identify him. (In a 12 February 1992 letter the agency says that it has no opinion yet about the validity of the Hitler diaries.) Jacqueline Sawyer openly admits that she gets her "facts" from Walter directly. Believe it or not, neither the Pearson Report nor the Sawyer Report even considers the possibility of forgery or mentions document anomalies like those that were pointed out in 1989 by Mythopoeic Society member Steven Wissler. The entire affair is like a comic opera.

[ "...has never read...Lewis's other fiction"?! — ed.]

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## REVIEW — Continued from Last Page

bald green Morgoth (p. 259) looks like one of the Skrulls from Marvel Comics.

Tracy O'Dea: The murkiest artwork this side of the Merlock Mountains.

Allan Curless: Some finely rendered black & whites vaguely like Marilyn Fitschen with pontilism instead of crosshatching.

Linda Garland: A couple truly beautiful color landscapes.

Ian Miller: Draws distinctive, and very impressive, metallic buildings in a decadent baroque style. His Downfall of Numenor (p. 36-7) and Belegost (p. 68-9) are particularly impressive. Usually less successful with figure drawing. John Blanche also draws colorful Milleresque battles.

Lidia Postma: Has a very Eastern European style with figures. Her hobbits all look as if they have black eyes.

# Convention Report

by Mike Glycer

*[This account of two panels on fantasy at Chicon V, the 1991 World Science Fiction Convention, is reprinted from File 770 no. 91, December 1991, by permission of the author. Though the convention was held last September, the topics of these panels are still important — ed.]*

**H**igh Fantasy as the Plantation Novel.. By the time I got to the panel, David Hartwell and company were miles away from the topic, and traveling at warp speed from Mordor to Moscow.

“Ninety-five percent of high fantasy is based on other high fantasy,” Hartwell observed. “There are not five books a year by people who have gone back and read the mythology, and those who have stand out.”

The panel was trying to sort out the traits of high fantasy, and someone suggested virtue was usually associated with the nobility, who provided the heroes and heroines. Lee Barwood noted in the Tolkien hierarchy it was the little guy who defeated evil. Hartwell thought as a generality, in high fantasy virtue (from whatever origin) triumphs, and in science fiction, knowledge triumphs.

Jim Brunet brought in the California water crisis and the issue of disposable-versus-recyclable diapers to illustrate what he deemed the success of Tolkien in planting in people’s consciousness a subversive idea that there exists an ideal world without these hard choices — a world based on giving all this stuff up.

Kathryn Cramer argued there is utility in having a point of view that there is good and evil, or else the people dealing with the previous week’s Soviet coup would have been forced to examine everything as shades of gray and found only ambiguous moral choices. Karen Wherstein disagreed with her example, and thought only a few members of

the Politburo didn’t know what side they needed to be on to survive before it was all over.

**F**antasy of Manners. By coincidence, a panel in the very next hour vindicated Hartwell’s opinion about the derivative nature of today’s fantasy novels. Steven Brust, John M. Ford, Patrick Nielsen Hayden, John Douglas and Teresa Nielsen Hayden joined Don Keller for a panel to seriously discuss Keller’s description of a major trend in modern fantasy literature, to lampoon cyberpunk, and praise their friends who write good fantasy books, all at the same time.

Patrick Nielsen Hayden began, “This panel is to establish a manifesto of the new movement of mannerpunk ... written by people who are cooler than all of you.”

Don Keller took a serious tack, explaining “fantasy of manners” was a term he applied to a group of writers with shared sensibilities, people born in the ’50s who grew up in the ’60s. Thanks to the paperback revolution of the ’60s they had at their disposal the entire history of fantasy. They had also taken in a disparate group of influences like fairy tales, children’s literature, traditional Celtic ballads recorded by Fairport Convention and Steeleye Span, Georgette Heyer Regency romances, and historical novels by Dorothy Dunnett.

John M. Ford mused, “I was born in a steel town, so I was born in the ’50s and grew up in the ’40s.” Steve Brust jumped in, “And I’m not all that fond of Steeleye Span.” But they didn’t exactly object to being recognized as part of literary history. Ford said, “I’ve written cyberpunk, too, but nobody noticed.” Brust added, “I have never before been part of a movement and I’m tickled to death.”

The panelists expanded Keller’s list of influences, agreeing they included Chester Himes’ books about Gravedigger Jones and Coffin Ed Smith,

Continued on Page 9

# Activity Calendar

Deadline for the Activity Calendar is the tenth of the month preceeding the month of publication: i.e. May information is due the tenth of April; June information is due the tenth of May. 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

Send meeting information directly to *Mythprint*.

## Prospective Groups

Here are listed people who are interested in forming groups. If you live in their areas and would like to join a group, contact the hopeful undersubscribed.

### CALIFORNIA: South

#### TOLKIEN CENTENARY READING

Glen GoodKnight,

PH:

\* March 22-August 1 (Sundays) 2:30 PM  
Reading and discussion of chapters, in sequence, from *The Lord of the Rings* by J.R.R. Tolkien. Contact secretary for location.

### CORRESPONDENCE GROUPS

#### BUTTERBUR'S WOODSHED (general fantasy)

Jo Alida Wilcox,

PH:

*Publishes an amateur press association (correspondence circular), deadlines the first of odd-numbered months. Discusses regular topics:*

\* May, 1992

*Moonwise* by Greer Ilene Gilman.

\* July, 1992

*The Summer Queen* by Joan D. Vinge.

## Chartered Groups

### CALIFORNIA: North

#### AVALON

Laurine White,

PH:

#### KHAZAD-DÛM

Ellie Farrell,

PH:

\* April 5, 1992 (Sunday) 1 PM

*The Sorceress and the Cygnet* by Patricia A. McKillip. At David Bratman and Berni Phillips.

PH:

\* May 10, 1992 (Sunday) 1 PM

Mother's Day Picnic. Meet at Frankie Jemison's.

PH:

\* June 7, 1992 (Sunday) 1 PM

*The Stress of Her Regard* by Tim Powers.

### CALIFORNIA: South

#### THE GREEN DRAGON

Sarah Beach,

PH:

#### MYDGARD

Dolores Speth,

PH:

\* April 26, 1992 (Sunday) 2:30 PM

*The Lost Stradivarius* by J. Meade Faulkner. At the Speths'.

\* May 16 (Saturday) 8 PM

George Macdonald's Fairy Stories (selection to be announced).

#### LOTHLORIEN

Linda Sundstrom,

PH:

### DISTRICT OF COLUMBIA

#### KNOSSOS

John M. Epperson,

PH:

### FLORIDA

#### HOBBITON

PH:

### GEORGIA

#### SHEEP, INDEED

PH:

## HAWAII

### SAMMATH NAUR

Ken Burtness,

PH:

or Steve Brown,

PH:

\* April 4, 1992 (Saturday)

*Sister Light, Sister Dark* and *White Jenna* by Jane Yolen. At Cari & Ken's.

\* May 2, 1992 (Saturday)

*Iron John* by Robert Bly. At Chris & John's.

\* June 6, 1992 (Saturday)

*Xenocide* by Orson Scott Card. At Willy & Vanessa's.

## ILLINOIS

### THE PLACE OF THE LION

Ann Wilson,

PH:

\* April 17, 1992 (Friday) 7:30 PM

*The Two Towers* by J.R.R. Tolkien.

\* May 15, 1992 (Friday) 7:30 PM

*The Return of the King* by J.R.R. Tolkien.

\* June 19, 1992 (Friday) 7 PM

Potluck and Bring your own writing.

Meetings are held at the home of Jack Flores,

(PH: ).

## LOUISIANA

### ROKE

Douglas A. Rossman,

PH:

## MICHIGAN

### GALADHREMMIN ENNORATH

Dave & Grace Lovelace,

PH:

## MINNESOTA

### RIVENDELL

David Lenander,

PH:

\* April 18, 1992 (Saturday) (date tentative)

Tam Lin in Song and Story: especially *The Queen of Spells* by Dahlov Ipcar and *The Perilous Gard* by Elizabeth Marie Pope. Meeting to be held at Minicon.

\* May, 1992

*The Lord of the Rings* by J.R.R. Tolkien.

\* June 6, 1992 (Saturday)

*The Green Fairy Book* edited by Andrew Lang, in honor of the centenary of its publication.

Unless otherwise mentioned, meetings are tentatively scheduled at

## PENNSYLVANIA

### C.S. LEWIS AND FRIENDS

Neil Gussman,

PH:

## WISCONSIN

### THE BURRAHOBBITS

Jeffrey and Jan Long,

PH:

\* April 22, 1992 (Wednesday)

The Ozark trilogy by Suzette Haden Elgin.

\* May 20, 1992 (Wednesday)

*Expecting Someone Taller* by Tom Holt.

\* June 17, 1992 (Wednesday)

*The Lord of the Rings* by J.R.R. Tolkien.

All meetings held the 3rd Wednesday of the month, at the Secretaries' house, unless otherwise mentioned. Contact Secretaries for times.

## SPECIAL INTEREST GROUPS

### THE ELVISH LINGUISTIC FELLOWSHIP

Carl F. Hostetter,

Publishes newsletter, *Vinyar Tengwar*, bimonthly.

\* Second Sunday of each month

Meeting of Northern California ELF. For further info contact Arden Smith,

PH:

## CORRESPONDENCE GROUPS

### ONCE UPON A TIME (children's fantasy)

Berni Phillips,

PH:

Publishes an amateur press association, deadlines the first of even-numbered months.

# News Notes

**C**harles Williams, in the "Arthurian Poets" series, is an expensive but unusual collection of his poetry. Part One contains the texts of his two well-known Arthurian poetry collections, *Taliessin Through Logres* and *The Region of the Summer Stars*. Part Two contains 24 previously unpublished poems from *The Advent of Galahad* and 11 other poems from other sources. Eric Rauscher, who has tracked down a copy, says of this find, "This would be like going into a bookstore and finding *The Silmarillion* without being aware of its existence." The editor, David Llewellyn Dodds, provides introductions to both parts, a select bibliography, and notes and sources at the end. *Charles Williams* is published by the Boydell Press ( ), and is available in the U.S. through Boydell & Brewer Inc., . The paperback edition is \$30; hardcover is \$80. Review pending.

Further update on *Sauron Defeated*: the Harper-Collins edition in the U.K. was published in January. The Houghton Mifflin edition in the U.S. will not appear until November. This appears to mean that future volumes in the "History of Middle-earth" series will also appear in the U.S. a year behind their U.K. publication, but that last point isn't confirmed.

A review of the British edition of *Sauron Defeated* in the March *Beyond Bree* confirms that the book contains drafts of Book 6 and the Epilogue (in which Sam tells his children what happened after the story ends), but not the Appendices, of *LotR*; "The Drowning of Anadûnê", which can be described as a distorted later Manish account of the First and Second Ages; and "The Notion Club Papers", essentially a reconception of "The Lost Road" with a fictionalized and drolly presented version of the Inklings as characters. It contains some of Tolkien's own thoughts on fiction-writing and language-creation, and has embedded within it versions of the poems

"Imram" and "King Sheave", and the unfinished (naturally) but as far as it goes definitive account of the Adunaic or Númenorean language.

Eleanor Arnason's *A Woman of the Iron People*, a Morrow hardcover last year, was deemed too long for a single-volume paperback. It will be published in two volumes by Avon in June and July. In the Tolkien tradition, the two volumes will be subtitled: *In the Light of Sigma Draconis* and *Changing Women*. (The book has co-won the first James Tiptree award for breaking gender stereotypes in the SF and fantasy field.)

P.C. Hodgell fans may now gnash their teeth: Hodgell has written a new novel, *Seeker's Mask*, but it hasn't been sold to a publisher yet.

Far future books: *Bears Discover Fire*, a short story collection by Terry Bisson (Tor). *The Devil You Say*, a Thorne Smith-ish Thirties fantasy by Elisa DeCarlo (Avon). *Dyadd* by Ru Emerson (Daw). *The Flight of Michael McBride* by Midori Snyder, set in the old American West (Tor hardcover).

Brian Attebery, Scholar Guest of Honor at Mythcon XIX in Berkeley, has written a new book incorporating his Speech on that occasion. Titled *Strategies of Fantasy*, it was published by Indiana University Press in March.

*The Legend of the Wandering Jew* by George K. Anderson has recently been reissued by the University Press of New England as a \$24.95 trade paperback. This analysis of the legend of the Wandering Jew traces it through history, from St. John through the Middle Ages to Shelley, Eugene Sue, and the anti-Semitism of Hitler to recent movies and novels. Anderson shows how changes in emphasis and meaning reflect civilization's shifting concerns and attitudes.

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CONS CONS CONS CONS CONS CONS

FANCON 92, April 30-May 3, 1992. At Courmayeur, Italy. The national Italian SF/Fantasy convention. The Tolkien program will include artwork, miniatures, and a large diorama, as well as papers (in Italian, of course). Write: [REDACTED]  
[REDACTED]  
[REDACTED]

OASIS 5, May 15-17, 1992. At the [REDACTED]  
[REDACTED] GOH: Michael Bishop, Andre Norton. Membership: \$17 until April 15, 1992; \$20 at the door. Write: OAS-FIS, [REDACTED]

NEW ORLEANS SF AND FANTASY FESTIVAL, June 5-7, 1992. At the [REDACTED]  
[REDACTED] GOH: Stephen R. Donaldson. Membership: \$20 until May 1, 1992; \$25 at the door. Write: [REDACTED]

SOCIETY OF CHILDREN'S BOOK WRITERS 1992 MIDWEST CONFERENCE, June 12-14, 1992. At the Radisson Metrodome Hotel, Minneapolis MN. Registration: \$175 for SCBW members, \$190 for nonmembers (includes meals, but not hotel room). Write: Norma Gaffron, [REDACTED]  
[REDACTED] (include SASE with 52 cents postage).

SCIENCE FICTION RESEARCH ASSOCIATION ANNUAL CONFERENCE, June 18-21, 1992. At [REDACTED]  
For information on presenting papers, write: Steven Lehman, [REDACTED]  
[REDACTED]

READERCON 4, July 10-12, 1992. At the [REDACTED]  
[REDACTED]. A literary SF conference. Memberships: \$23 until May 29, 1992; \$30 afterwards. Write: [REDACTED]

The J.R.R. TOLKIEN CENTENARY CONFERENCE (incorporating MYTHCON XXIII),

Aug. 17-24, 1992. At [REDACTED]  
[REDACTED]. Membership deposit: \$50 U.S. or £25 U.K. to Nov. 1990. Complete membership/room and board package: £447. (These are now very close to, if not already, sold out; contact the Booking Officers, below, for further info.) Membership only (non-residential, no meals): £111. Weekend attendance only (Friday evening to Sunday morning, Aug. 21-23), £20. Checks payable to Tolkien Centenary Conference. Write: Lynn Maudlin, [REDACTED]  
[REDACTED] or Pat and Trevor Reynolds, [REDACTED]  
[REDACTED]

WORLD FANTASY CONVENTION 1992, October 29-November 1, 1992. At [REDACTED]  
[REDACTED] Guests: Michael Bishop, Anne McCaffrey, Martin H. Greenberg. Membership: \$100. Write: [REDACTED]

WESTERCON 46, July 2-5, 1993. At the Red Lion and other hotels in Bellevue WA. GOH: Greg Bear. Membership: \$35 until June 30, 1992. Write: [REDACTED]

MYTHCON XXIV, July 30-August 2, 1993, [REDACTED]  
Theme: Down the Hobbit Hole and Through the Wardrobe: Fantasy in Children's Literature. Author Guest of Honor: Robin McKinley. Scholar Guest of Honor: Jane Yolen. For membership information, write Joan Marie Verba [REDACTED]  
[REDACTED], or watch this space. For information on presenting papers, contact David Lenander, [REDACTED]  
[REDACTED]  
[REDACTED]

CONFRANCISCO (51st World Science Fiction Convention), September 3-6, 1993. At [REDACTED]  
[REDACTED] Guests include Larry Niven, Alicia Austin, Guy Gavriel Kay. Membership: \$85. Write: [REDACTED]  
[REDACTED]

# Book Review

*Grand Masters' Choice*, edited by Andre Norton. Tor paperback, \$4, 354 pages. Reviewed by David Bratman.

Science fiction anthologies come along frequently, but ones that present the absolute cream of the crop, and emphasize tales with traditional storytelling values — the sort of things that C.S. Lewis, that inveterate reader and occasional writer of SF, might have liked — are rarer. This one deserves note.

The stories included are by the first eight authors honored as Grand Masters by the Science Fiction Writers of America. Each author (two are now deceased) chose his or her own finest story as a representative for this anthology. The authors are all of the generation that came of age in the 1940s and late 30s; thus the stories share a certain generational aesthetic of plainspoken yet intense storytelling, even though the most recent story dates from 1974. Yet in other ways they are very different.

Three of the stories are more fantasy than science fiction, showing the closeness of the fields. "The Autumn Land" by Clifford D. Simak is a quiet description of a mysterious but benign timeless place where one may escape the problems of unemployment and the threat of nuclear war. "Lean Times in Lankhmar" by Fritz Leiber is a colorful and amusing story of the sword-fighting heroes Fafhrd and the Grey Mouser. "Toads of Grimmerdale" by Andre Norton comes from her Witch World series, and poses sharply a moral lesson.

The other stories are also worth reading. "The Long Watch" by Robert A. Heinlein, one of the earliest and the most blunty-written story, and "Transit of Earth" by Arthur C. Clarke both recount vigils by dying men, one working for political freedom, the other for the beauty of scientific inquiry. "A Gun for Dinosaur" by L. Sprague de Camp (which could be titled, "Stalking Prehistoric Lizards with a 600-Caliber Rifle") is about as light-

hearted as a story with so much bloodshed (including one human death) can get. The remaining two stories are the most serious and in my opinion the finest. "With Folded Hands" by Jack Williamson, though crudely written, excellently poses a dilemma of the modern age: could humans' desire to use technology to protect ourselves from danger eventually diminish our human freedoms? And "The Last Question" by Isaac Asimov treats the dry scientific subject of entropy with rare eloquence and passion, probing even the religious implications of the heat-death of the universe. Lewis would have found it very thought-provoking.

A personal introduction by Robert Bloch, brief discussions of the stories, one-page biographies of the authors, and selected lists of their work complete the collection.

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## CONVENTION REPORT — Cont. from Page 4

Fritz Leiber, Jay Ward cartoons, Richard Lester's Beatles film *A Hard Day's Night* and Dumas' *Three Musketeers*.

In short order Patrick Nielsen Hayden let go of "the whole noble but doomed concept this is a group of writers influencing each other" and struck on the truth of what their books had in common — including Ford's *The Dragon Waiting*, called by Patrick "a 800-lb. gorilla" for its stature among them — was "a cheerful willingness of just throwing in everything they think would be fun." Ford thought the notion of doing work to please yourself resulted in work that resonated differently than writing a certain way because you "had to."

Teresa Nielsen Hayden singled out the *Borderlands* collection, saying the mean streets of Raymond Chandler and the city envisioned by Frank R. Paul were both missing some neighborhoods, but the two fit together like Africa and South America, and the *Borderlands* told stories that merged some of the different visions of fantasy.

*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.

### Membership and Subscriptions

The address for subscriptions and back issues of *Mythprint* and other Society publications is:

**Mythopoeic Society Orders Dept.,** [REDACTED]

Membership in the Mythopoeic Society is \$5 for one year or \$10 for two years, entitling you to members' rates on publications.

#### Members' rates

(not including \$5/year membership)

	One year	Two years
Third class U.S.	\$ 7.50	\$15.00
First class U.S.	\$11.00	\$22.00
Canada; or, Overseas surface	\$12.00	\$24.00
Overseas air	\$15.00	\$30.00

#### Institutional and non-members rates

	One year	Two years
Third class U.S.	\$12.50	\$25.00
First class U.S.	\$16.00	\$32.00
Canada; or, Overseas surface	\$17.00	\$34.00
Overseas air	\$20.00	\$40.00

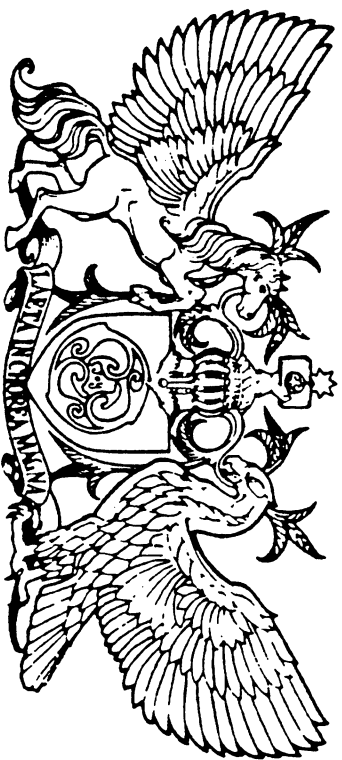
The number in the upper right corner of your mailing label is the "Whole No." of the last issue on your subscription. Checks should be made out to the Mythopoeic Society. Foreign orderers should use U.S. funds if possible; otherwise add 15% to the current exchange rate.

The Mythopoeic Society also publishes two other magazines: *Mythlore*, a quarterly journal of Tolkien, Lewis, Williams, fantasy and mythic studies (subscription is \$14.50 per year for Society members; \$4 for a sample issue) and *The Mythic Circle*, publishing fiction, poems, etc., three times per year (\$15 per year for Society members; \$6.50 for a sample issue). Send subscriptions to the Society at the address above.

### Submissions

Reviews, discussion reports, news items, letters, and other submissions for *Mythprint* are always welcome, in any readable format. Artwork is also always wanted, especially cover art! The maximum cover size is 6 inches high by 6 1/2 inches wide, but we can reduce or enlarge to fit.

**Submissions of material for publication only should be sent to:**  
**Mythprint,** [REDACTED]



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