

# MYTHOPRINT

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*Legolas  
looks to the West*

# *Table of Contents*

<i>Dear Mili</i> by Wilhelm Grimm .....	.2
Reviewed by Wayne G. Hammond	
A Tower in Beleriand: A talk by Guy Gavriel Kay .....	.3
Reported by Charles E. Noad	
Activity Calendar .....	.5
News Notes .....	.7
<i>False Face</i> by Welwyn Wilton Katz .....	.8
Reviewed by Anne Osborn	
Mythopoeic Society Business .....	.8
<i>A Silver Thread of Madness</i> by Jessica Amanda Salmonson .....	.9
Reviewed by David Bratman	
Letter to the Editor .....	.9

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MASCOT (NEW ARRIVAL!): Harold Francis Harrigan III, born St. Patrick's Day, 1989, the outcome of an over nine-months' project by our Managing Editor, assisted by the Computer Wizard. 10 lbs., 10 oz. (oof!)

ARTIST NOTE: This month's cover is from a limited series of black and white prints of Sylvia Hunnewell's artwork, available from the artist at [REDACTED]

# Review

*Dear Mili* by Wilhelm Grimm; translated by Ralph Manheim; pictures by Maurice Sendak. Farrar Straus and Giroux hardcover, 40 p., \$16.95. Reviewed by Wayne G. Hammond.

*Dear Mili* is a fantasy written in a letter to a child, Mili, by Wilhelm Grimm in 1816. A little girl is sent into the forest by her mother to escape the tide of war. Guided by her guardian angel, she passes deep into the woods until she reaches the house of an old man. The man, who is Saint Joseph, is kind to the girl, and she is happy in his beautiful garden. "Dear child," he tells her when three days have passed since she left her home, "you must go back to your mother now." She agrees, but will miss the old man. He hands her a rosebud and says, "Never fear. When this rose blooms, you will be with me again." At home her mother is waiting--but outside the forest not three days but thirty years have passed. Old woman and young girl are tearfully reunited and in the evening fall "happily asleep." Next morning they are found dead, Saint Joseph's rose in full bloom between them.

In its Christian context, *Dear Mili* ends in Joy, "Joy beyond the walls of the world, poignant as grief," to borrow Tolkien's phrase. The little girl and her mother are called together, go "calmly and cheerfully" to their eternal rest, happily ever after. But it is always hard when a story ends in death, and I do not doubt that some children will leave *Dear Mili* upset rather than uplifted. Maurice Sendak believes that children want endings that are honest, not necessarily happy. This is a rash generalization. When I was a child I wanted endings both honest and happy--Horton saving the Whos, Badger and company scouring Toad Hall--happiness honest and triumphant. As a child I would have found *Dear Mili* sad and unfair. I have revealed its ending so that a prospective adult buyer of the book will be better able to judge how much guidance will need to be given when the tale is read by, or with, a child. I do not counsel that *Dear Mili* (or its like) be avoided altogether; it does more

harm than good to keep children always sheltered from the dark.

Though every "Grimm fairy tale" is *a priori* for children, many adults are buying *Dear Mili* for themselves, attracted by Maurice Sendak's splendid illustrations. These paintings are to be savored for their wealth of detail, their careful composition, their symphony of colors. Their imagery is a study in itself, abundant images and symbols pertinent to the story but chiefly personal to Sendak. There is Mozart, his muse; Sendak's beloved dogs; Jewish tombstones in Saint Joseph's garden; the guard towers and gas ovens of Auschwitz looming just beyond the trees. Sendak expresses at the same time what is said in Grimm's tale and what the artist feels in his soul. Thus *Dear Mili* is both the story of a child torn from her home by war, and a memorial to the Holocaust in which many Sendaks were themselves lost.

*Dear Mili* is presently (Dec. 1988) on both the adult and children's best-seller lists. It deserves to be. I do not think it will become a classic of Children's Literature, but it is a beautiful book, and beautiful books endure no matter where they are shelved.

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"Many Christians, I well know from my own experience, are afraid of the word 'myth' as a word that can properly be used in the language of Christian belief. They assume that 'myth' is a synonym of 'legend' or 'fairy story'. This is a total misapprehension of the nature of myth. A myth, properly speaking, is a metaphorical expression of a truth which, because it is a truth, cannot be expressed in human language except mythically: we either articulate the truths of creation and redemption in the terms of myth or we don't articulate them at all. There can be a false myth, of course, but it is false only if the 'truth' it is supposed to convey is not true."

-- from an unsigned review in *Ecclesia* of *The Power of Myth* by Joseph Campbell and Bill Moyers (Doubleday hardcover, \$27.50; trade pb, \$19.95; recently released) (courtesy of G.E. Bates)

# *A Tower in Beleriand: A talk by Guy Gavriel Kay*

Reported by Charles E. Noad

(This article was first published in a slightly different version in *Amon Hen* 91, May 1988, edited by Mike Percival. ©1988 by the Tolkien Society. Reprinted by permission of the author and editor.)

One of the most interesting presentations at the World Science Fiction Convention held in Brighton in August 1987 was a talk by Guy Gavriel Kay about his work with Christopher Tolkien in the preparation of *The Silmarillion*. Kay, who will be Guest of Honor at Mythcon XX in Vancouver this summer, is probably most well known for his extraordinary fantasy *The Fionavar Tapestry*, but eagle-eyed Tolkien readers will recall mention of his name in the Foreword to *The Silmarillion*, where Christopher Tolkien wrote that in the "difficult and doubtful task" of preparing the book, he was "very greatly assisted by Guy Kay."

After being introduced by the Tolkien Society's Jessica Yates, Kay explained that he would discuss, for the first time in public, the "Silmarillion year" of 1974-75, in which, working with Christopher Tolkien, J.R.R. Tolkien's manuscripts were "alchemized" into *The Silmarillion*. The notes on which the talk was based were made some ten to twelve years ago, not long after the *Silmarillion* year itself. Kay said he would discuss some aspects of the work on the book, but not the nuts and bolts. Obviously, his talk would have to be a pared-down version of his notes. The following account, said Kay, would be an intensely personal one. He would begin by recounting his initial encounter with Tolkien.

In December of the year that he was an eleven-year old boy, he was given the new Ballantine edition of *The Lord of the Rings*. He imagined that his experience then was similar to that of many people in the audience. He took four days to read the books the first time, staying up late at night long after he should have been asleep. The tale engendered nightmares and dreams in which he saw

the characters and places in the story. He read it a second time during the winter, and a third time the following summer. And, of course, he looked at the Appendices. He learnt of the existence of *The Silmarillion*. He expected that we all remembered the words to be found in Appendix A: "Of these things the full tale, and much else concerning Elves and Men, is told in *The Silmarillion*." When will *The Silmarillion* be published, he wondered?

Basically, it was through a connection with Christopher Tolkien's wife's family that Kay came to be asked if he would like to help edit the book. Christopher Tolkien first met Kay while the latter was an undergraduate at Manitoba University in 1970. Some three years later, J.R.R. Tolkien died, and Christopher Tolkien became his literary executor. On his next stop in Winnipeg, he asked Kay if he would like to come out to Oxford to help edit *The Silmarillion*. Kay considered it carefully for the greater part of two seconds, then said, "Yes!"

So, in October of 1974, Kay arrived at the farm where Christopher Tolkien lived, and the process of editing began. It was all done in a barn. Inside, Christopher had his own desk, but in the middle there was an oak table large enough to hold a banquet on. From this table, which was where Kay did most of his work, there was a view of the orchard. On this table was Tolkien's last typewriter, with its special Old English keys, on which Kay himself later did some of his work. There were masses of papers in the barn, spread out on the large table and stored in innumerable box-files, four of which contained poetry only, including a long unfinished poem on King Arthur ("The Fall of Arthur"). There were thousands of linguistic notes, as well as the latest map of Beleriand pinned to a wall, and yet more papers stored in a five-foot tall safe. Christopher Tolkien had already occupied hundreds of hours in arranging the papers in a preliminary order. Of great importance to the editing was a large collection of Tolkien's letters. Kay pointed out that these letters constituted an invaluable



## G. Kay Talk Report--Continued from Last Page

source of raw material for the editing process, in that some of them contained Tolkien's latest thoughts on many aspects of his mythology which were not otherwise written up.

Kay began work on October 21st, 1974. The initial idea had been to produce a scholarly text rather than a single narrative. Such a book would have been some 1300 pages long, and would have consisted of chapters which had as their main text the latest version of the passage concerned, followed by appendices giving variant readings from other, earlier versions, complete with an editorial apparatus of footnotes and comments on dates and inconsistencies, and so on. The first two chapters had already been drafted in this academic style by Christopher Tolkien when Kay started work. However, Kay felt strongly that such an approach was the wrong one. Tolkien had regarded himself primarily as a storyteller, and what was needed was a real story, a continuous narrative; and, eventually, the decision was made to attempt to edit a chapter as this type of straightforward narrative. This was done with "Of the Coming of the Elves", where it proved to be a catalyst. It was seen to work so well that the narrative approach was thenceforward adopted. Kay would proceed one chapter ahead of Christopher Tolkien, proposing solutions to various textual problems and the like. The latter would then go over the result critically and change it as he thought fit, and then type the initial draft of the chapter. All this was conducted in near silence, but then would come some intense dialogue across the large table concerning the chapter before the final form was reached. By February 1st, 1975, the first draft of *The Silmarillion* was completed.

Kay recalled the awe that he felt when he read in the first draft such passages as Varda standing on Taniquetil making the stars; the first awakening of the Elves by the waters of Cuiviénen; and the tale of Beren and Lúthien, especially the remarkable transformation they undergo on their journey to Thangorodrim, where the one runs in wolf-form and the other flies about him as a bat, a passage of uni-

que power in literature. He saw *The Silmarillion* as a book of images. That winter was a time of deep commitment to and involvement in the book. As it progressed he came to look upon the barn as an island, a sanctuary of light amidst the darkness. He and Christopher Tolkien felt like medieval monks. It was a labor of love for both of them, a time of rigorous mental discipline. If autumn was a time of diving into and immersion in the work, then winter was a time of complete submersion.

To lighten the tone, Kay related the story of a visitor they received in the spring of the following year. This was an interested Swede who was shown around the place and introduced to Kay. Not long after this visit, to both his and Christopher Tolkien's surprise, they received the manuscript of a book in Swedish which contained such exact, detailed descriptions of what was to be seen and of what was said during conversations, that they felt that the Swede must have had a tape recorder, if not a hidden camera! No, Kay still doesn't know why he was allowed to call on them; visitors were not usual.

Kay finished by telling of the closest he got to meeting J.R.R. Tolkien. He spent the summer of 1973 backpacking through England and the continent. His father suggested that he call on Tolkien, who was at the time living in Merton College, Oxford. So, on a day in May, he called on the college porter and left with him an introductory letter from his father, together with a note of his own, asking to see Tolkien for just five minutes. The porter took in the letter, but when Kay later returned, there was only a note saying that Tolkien was in but not well, and was not seeing visitors. Kay regretted that he had not kept that note. Tolkien died four months later. Almost two years later, while going through the files of correspondence in the barn, Kay came across those same letters he had given to the porter, and felt what seemed like a sense of fate about his presence there; it all seemed to fit. He had to take a long walk after that.

Continued on Page 6

# Activity Calendar

Deadline for the Activity Calendar is the tenth of the month preceeding the month of publication: i.e. May issue 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  
[REDACTED]

## 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 under-subscribed.

**MISSOURI:** *St. Louis:*

Sylvia and Gary Hunnewell, [REDACTED]

## Chartered Groups

**CALIFORNIA:** North

*Sacramento:* AVALON

Laurine White, [REDACTED]

*South Bay:* KHAZAD-DUM

Ellie Farrell, [REDACTED]

\*April 2, 1989 (Sunday) 1 PM

*Walkabout Woman* by Michaela Roesnner. At Frankie Jemison's, [REDACTED]

\*April 30, 1989 (Sunday) 1 PM [note date change!]

Spring Picnic; Topic: Music in fantasy. At Chrys Sparks', [REDACTED]

\*June (date and place TBD)

Guest speaker Thomas Peterson, composer of "Eaquenta" ("The History of the World"), an orchestral work based on the myths of J.R.R. Tolkien (tentative).

**CALIFORNIA:** South

*Hollywood/San Fernando:* THE GREEN DRAGON

Sarah Beach, [REDACTED]

*Los Angeles/Pasadena:* MYDGARD

Dolores Speth, [REDACTED]

\*April 16, 1989 (Sunday) 2:30 PM

*Murder in the Cathedral* by T.S. Eliot.

*San Diego:* LOTHLORIEN

Linda Sundstrom, [REDACTED]

*San Diego:* CAIR PARAVEL

John Mulvey, [REDACTED]

**DISTRICT OF COLUMBIA/MARYLAND**

*Washington & Maryland Suburbs:* KNOSSOS

Tony Oliveri, [REDACTED]

\*April 21, 1989 (Friday) 8 PM

*The Demolished Man* by Alfred Bester.

**HAWAII**

*Honolulu:* SAMMATH NAUR

Stephen L. Brown, [REDACTED]

**ILLINOIS**

*Chicago-DuPage:* THE PLACE OF THE LION

Darrell Martin, [REDACTED]

\*April 16, 1989 (Sunday)

*The Nine Tailors* by Dorothy L. Sayers.

\*May 21, 1989 (Sunday)

*Orthodoxy* by G.K. Chesterton.

\*June 18, 1989 (Sunday)

*Lilith* by George MacDonald.

**LOUISIANA**

*Baton Rouge:* ROKE

Douglas A. Rossman, [REDACTED]

## MICHIGAN

*Ann Arbor: GALADHREMMIN ENNORATH*

Dave & Grace Lovelace, [REDACTED]  
[REDACTED]

## MINNESOTA

*Minneapolis-St. Paul: RIVENDELL*

David Lenander, [REDACTED]  
[REDACTED]

\*Apr. 1989 (date not set)

*The Lord of the Rings* movie by Ralph Bakshi

\*April 1989 (2nd meeting) (date not set)

The Mabinogion; Prof. Charlotte Ward, guest speaker

\*May 1989 (date not set)

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

\*May 1989 (2nd meeting) (date not set)

*The Sun, the Moon, and the Stars* by Steven Brust, at John Terwillinger's art studio

\*June 1989 (date not set)

The Wonderworks television productions of the Chronicles of Narnia by C.S. Lewis

*Unless otherwise mentioned, meetings are scheduled at Rm. 327, Coffman Union, East Bank Campus, Univ. of Minnesota at Minneapolis.*

## NEW YORK/NEW JERSEY

*New York City Area: RÓMENNA*

Per Hollander, [REDACTED]  
[REDACTED]

*(Also a branch of the American Hobbit Association)*

## VIRGINIA

*Washington Suburbs: SPARE OOM*

Mary & Conrad Stolzenbach, [REDACTED]  
[REDACTED]

## WISCONSIN

*Milwaukee: THE BURRAHOBBITS*

Jeffrey M. Long, [REDACTED]  
[REDACTED]

## SPECIAL INTEREST GROUPS

*THE ELVISH LINGUISTIC FELLOWSHIP*

Jorge Quiñonez, [REDACTED]  
[REDACTED]

## Other Groups

Other Groups are listed for the interest of Mythopoeic Society members. If you know of an interesting group that discusses mythopoeic literature and meets regularly, send us the information.

## CALIFORNIA: South

*Orange County: THE GOLDEN PERCH*

Paul Davis, [REDACTED]  
[REDACTED]

## DISTRICT OF COLUMBIA/MARYLAND

*Washington: CHILDREN OF THE NIGHT*

Tony Oliveri, [REDACTED]  
[REDACTED]

\*April 28, 1989 (Friday) 8 PM

The Mars books of Edgar Rice Burroughs, especially *A Princess of Mars*

\*June 23, 1989 (Friday) 8 PM

Selections from *The Avon Fantasy Reader* magazine (photocopies available in advance from the secretary)

## ILLINOIS

*Chicago: MINAS AEARON*

Jo Ann Bagnell, [REDACTED]  
[REDACTED]

*A branch of the American Hobbit Association.*

## OHIO

*Cincinnati: CELDUINDORIE*

Renee "Arwen" Alper, [REDACTED]  
[REDACTED]

*A branch of the American Hobbit Association.*

## WISCONSIN

*Madison: U. OF WISCONSIN TOLKIEN SOCIETY*

Richard West, [REDACTED]  
[REDACTED]

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## G. Kay Talk Report -- Continued From Page 4

On a morning in June 1975, after writing up his journal, Kay took a short cut to the barn for the last time to say goodbye and take a last look around. He felt somewhat taken aback at seeing for the last time the folders which had so involved his labors. The next day he flew back home to Canada.

# News Notes

## BOOKS BOOKS BOOKS BOOKS BOOKS

C.S. Lewis newsletter begun: Kathryn Lindskoog, author of *The C.S. Lewis Hoax* (reviewed in the Feb. *Mythprint*), is editing *The Lewis Legacy: Newsletter of the C.S. Lewis Foundation for Truth in Publishing*, to "cover current events, people behind the scenes, discoveries, controversial issues, and news of general interest to Lewis readers." The first issue, 4 pages dated Feb. 1989, has short articles reporting on a panel appointed to view the manuscript of *The Dark Tower*, some details of Lewis editor Walter Hooper's past career, reactions to the publication of *The C.S. Lewis Hoax*, and other matters; an editorial, and a letter from Lloyd Alexander. The newsletter is \$1/issue; \$5/6-issue subscription, (plus \$1/issue outside the U.S.) from Lindentree Press.

*G.K. Chesterton and C.S. Lewis: The Riddle of Joy*, a collection of essays, will be published by Eerdmans in June. *A Tolkien Treasury*, a collection of illustrations by Michael Green and Tim Kirk, is appearing from Running Press in hardcover this month.

New and upcoming fiction: *Endangered Species* by Gene Wolfe is a short-story collection including two set on his Urth of the New Sun (Tor hc, March, \$19.95); *The Third Eagle* by R.A. MacAvoy, her first future-sf novel (Doubleday hc, February, \$18.95); *Contrarywise* by Zohra Greenhalgh, the latest Ace Fantasy Special (Ace pb, April, \$3.95); *The Coming of the King* by Nikolai Tolstoy, an Arthurian novel focusing on Merlin (Bantam hc, April); *Ratha and the Thistle-Chaser* by Clare Bell (Macmillan) will be Bell's third novel about the big cat.

Waiting for the paperback? Wait for these: *The Outlaws of Sherwood* by Robin McKinley (Ace, August); *Howl's Moving Castle* by Diana Wynne Jones (Ace, Sept.); *The White Raven* by Diana L. Paxson (Avon, Sept.); *Sister Light, Sister Dark* by Jane Yolen (Tor, Sept.).

Award news: *Walkabout Woman*, Michaela Roessner's Aboriginal fantasy (Bantam) has won the annual William Crawford Award, presented at the International Conference on the Fantastic in the Arts at Fort Lauderdale last month. *The Devil's Arithmetic* by Jane Yolen, in which a present-day Jewish girl is transported back to the time of the Holocaust, (Viking) has been nominated for the 1988 Nebula for Best Novella.

On the Ursula K. Le Guin picture book front, *Catwings Return* (illus. by S.D. Schindler; Orchard) has been spotted in the bookstores; and *Fire and Stone*, a dragon tale illustrated by Laura Marshall (Macmillan/Atheneum), should be joining it soon. Meanwhile, an essay by Le Guin on women and writing, "The Hand that Rocks the Cradle Writes the Book", appeared in the *New York Times Book Review* on January 22.

## CONS CONS CONS CONS CONS CONS

MYTHCON XX, July 28-31, 1989. At the University of British Columbia, Vancouver, B.C. The annual conference of the Mythopoeic Society. GOH: Guy Gavriel Kay and Raymond Thompson. Membership: \$25; Room and board (single occupancy) \$140 (does not include banquet); total \$165. All prices in U.S. dollars. Write:

NOREASCON 3, Aug. 31-Sept. 4, 1989. The World SF Convention. At the Sheraton Hotel, Boston MA. GOHs: Andre Norton, Ian & Betty Ballantine. Memberships: \$80 to July 15, 1989. Write:

WORLD FANTASY CONVENTION, Oct. 27-29, 1989. At Sheraton Hotel & Towers, Seattle WA. Guests: Ursula K. Le Guin, others. Theme: "The Roots of Fantasy: Myth, Folklore, & Archetype". Membership: \$70 to May 1, 1989; \$30 supporting. Write:



SILICON '89, Nov. 24-26, 1989. At the Red Lion Inn, San Jose, CA. GOH: Charles de Lint, David Cherry. Memberships: \$20 to June 1, 1989; \$25 to Nov. 1, 1989; \$30 at the door. Write: [REDACTED]

MYTHCON XXI, July 27-30, 1990. At Wheaton College, Wheaton IL. The annual conference of the Mythopoeic Society. GOH: Diana L. Paxson, Lyle Dorsett, Patrick Wynne. Write: [REDACTED]

### FILMS FILMS FILMS FILMS FILMS

An information clearinghouse for fans of the tv show *Beauty and the Beast* has been established by Kimberly Hartman. An information packet listing some 45(!) *Beauty and the Beast* fan publications (including the less-than-decorous one mentioned in this column last month), available merchandise, and the advertising sponsors of the show may be had for \$1 plus \$0.45 in postage from Helpers Network, [REDACTED]

More *Beauty and the Beast* news: novelizations of the show will be published in paperback by Avon Books starting in September. They will be written by veteran novelizer Leonore Fleischer (*Leonore, get it?*) (info from Kimberly Hartman)

The screenplay from *The Wizard of Oz* will be published by Delacorte in August (trade paperback).

## Review

*False Face* by Welwyn Wilton Katz. McElderry Books, Atheneum, hardcover, \$12.95, 1987. Reviewed by Anne Osborn.

This book has the rare distinction of having been named both a Best Book for Children and a Best Book for Young Adults by *School Library Journal*, and is winner of the Douglas and McIntyre International Children's Fiction Contest. Katz, a Canadian, is author of *Witchery Hill* and *Sun God, Moon Witch*. Her mastery of characterization begins on the first page of *False Face*; all we know of the characters springs directly from their words and actions, and their hidden malevolence is the true horror of this supernatural tale.

Laney, thirteen, and her half-Iroquois schoolmate Tom discover the bog-preserved ceremonial masks simultaneously. Tom knows these masks represent the Iroquois god Gaguwara, whose terrible power to both heal and harm can corrupt the masks' owner. Laney only knows she needs a way to impress her brittle antique-dealer mother. But gradually she realizes that her angry impulses are being magnified by the masks into dangerous, hostile acts. This riveting short novel has two unusual features: fully-developed adult characters, though the focus is on the teenagers, and a respect and understanding for the Canadian Iroquois culture, including anthropological and ecological efforts to preserve it.

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### Mythopoeic Society Business

The position of Society Treasurer will be becoming vacant this year. Society members with experience in bookkeeping or accounting who wish to enquire about the duties of this position and be considered for it should write to the Chair of the Council of Stewards: Christine Lowentrou, [REDACTED]

The Society is also proud to announce the election of a new Corresponding Secretary at the February Council meeting: Jo Alida Wilcox, long-time Society member, and Registrar at last year's Mythcon XIX, will now be answering inquiries about the Society, sending these people sample *Mythprints*, and fulfilling the other duties of the position. Christine Lowentrou, the previous Corr.Sec., has become Secretary for Mythopoeic Conferences, a position she's held on an acting basis since last spring. -- ed.



# Review

*A Silver Thread of Madness* by Jessica Amanda Salmonson. Ace paperback, \$3.50, 179 p., 1989. Reviewed by David Bratman.

The fantasy genre has always favored the novel, as it's the best form to create an entire invented world in, but there is much that can be done with short stories, especially if their settings are modern (as with most horror) or timeless (as with fairy tales). Jessica Amanda Salmonson, wearing a wry smile and carrying something shapeless and lumpy up her sleeve, has combined these two types of story in the twenty-one mostly very short tales in this collection.

The "Six Legends" of the first section are stories with an assortment of folktale settings. They read something like the works of a tougher-minded Jane Yolen. For instance, "The Romance of Tcheska and Provetsko" begins like a love story, but the male protagonist leaves to seek his fortune as a wrestler; the story follows him through dissipation to his sordid but yet dignified death, and leaves a sad sense of an incomplete tale of "what if" -- what if it had taken a different turn, and really been a romance.

The book's central section contains mostly fantasies of the dirty urban: there's little like their sordid content and tough but elegant style in recent fantasy literature, save Megan Lindholm's *Wizard of the Pigeons*. (Salmonson and Lindholm have in common residence in Seattle, a city with no more grime than other large cities, but which doesn't try to hide it. I suspect these authors' tones would be quite different if they lived in Los Angeles or New York.) Some, like "Atrocities", "Body Rot", and "The Old Woman Who Dragged Her Husband's Corpse", are as gruesome as the titles suggest, but are not designed to shock the way Stephen King horror stories are. Others are not even gruesome, though they use the materials of which horror stories are made. There's a ghost story, "Nights in the City", which is a love story of sorts, with a

happy ending of sorts. Lastly are three elegant Japanese fantasies, without which no book by Salmonson, a devotee of the Japanese, would be complete.

Salmonson's style is elegant and sure-footed, a change from what I remember as the clumsiness of her first novel, *Tomoe Gozen*. (The only false step is in the book's best-known story, "Samurai Fugue", where she misuses the term "fugue" for her metaphor; she should have used a more general term, like counterpoint or polyphony.) Her dedicatory note fiercely defends the short story as the highest form of literary art (and dedicates the book to Jane Yolen and Michael Bishop, whom she is not the only person to consider the two finest practitioners of the short story in current fantastic literature). Salmonson's instincts have served her well: she is a natural short story writer. Overlong novels sell better, but there should always be room in a publisher's list for good short story collections, and this is one.

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## Letter to the Editor

Kathryn Lindskoog, [REDACTED]  
[REDACTED]

Thanks for your review of *The C.S. Lewis Hoax* in *Mythprint*. I had heard that there was a parallel between what happened to Lewis and what happened to Bertrand Russell, and I was glad to get the story...

In citing Douglas Gresham, you are citing the friend and employer of Walter Hooper who has kept him in his post all these years. (Presumably, Gresham could fire Hooper if he wanted to do so.) However much one likes and trusts Gresham, one should recognize that he is closely connected with Hooper and the Macmillan Publishing Company.

*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.

## Subscriptions

The address for subscriptions and back issues of *Mythprint* and other Society publications is:  
c/o Lee Speth, [REDACTED]

The number in the upper right corner of your mailing label is the "Whole No." of the last issue on your subscription. Subscription, including membership in the Society, is \$7 for 12 issues (one year) in the U.S.A. Please add \$3 if you desire first class delivery or if you live in Canada. The rate is \$10 for overseas surface subscriptions; airmail is \$14. Checks should be made out to the Mythopoeic Society, and may be paid in US or equivalent funds.

The Mythopoeic Society also publishes two quarterly magazines: *Mythlore*, a journal of Tolkien, Lewis, Williams, fantasy and mythic studies (subscription is \$13 per year) and *The Mythic Circle*, publishing fiction, poems, etc. (\$11 per year). Send subscriptions to the Society at the address above.

## Submissions

Reviews, discussion reports, news items, letters, and other submissions are always welcome. We must retype material into our computer, so any readable form is accepted.

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.

## Advertisements

The Display Ad rate is \$10 for a full page (8 by 6 1/4); \$5 for a half page (either 4 by 6 1/4 or 8 by 3). Let yourself be known to your fellow readers!

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

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MYTHPRINT



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