

MYTHOPRINT

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

Editorial

Look at our colophon (inside back cover) and you'll find that *Mythprint's* rate structure has changed. Response to the proposal presented at last Mythcon's members' meeting, in the October 1990 *Mythprint* and in a recent *Mythlore*, has been almost entirely positive, so it is being implemented effective now.

Membership in the Mythopoeic Society is now \$5. (Formerly it was an incidental benefit of subscription to one of the magazines.) This fee pays for administrative costs, publicity, awards, and all the other things that keep the Society going. Membership entitles you to hold Society offices, to vote, and to receive the Society's publications at the lower members' rates.

If you wish to receive *Mythprint* without being a member (or if you're subscribing for a library, as only *hnau* are eligible to be members), there is a higher, non-member rate. Keen observers will note that the non-member rate is the same as the member rate plus membership fee. Opinion was divided as to which should be higher, so they were made the same. It's up to you which to take, though we hope you will want to remain a member! (All persons currently subscribing to *Mythprint* are members of the Society as long as their current subscriptions last.)

Please note that we are now welcoming two-year subscriptions and memberships. There is no discount for doing so, but many *Mythprint* readers have spontaneously expressed their confidence in our continued existence, and relieved themselves of some additional check-writing, by sending in multi-year subscriptions. We'd like to encourage those who wish to do so; but only two years at a time, please.

The members' fee aside, subscription rates have gone up slightly this month. This is due to the recent U.S. postal rate hike. Our third-class bulk mail rate has risen from 8.4¢ a piece to 12.5¢ a piece. That's an increase of 50%. We're pleased to have been able to send the third-class subscription rate up only 7%, from \$7.00 to \$7.50. Other rates have gone up with the postage increases, as well.

Readers in the U.S. concerned about timely arrival of their *Mythprint* should consider first-class subscriptions for an additional \$3.50 (rounded up 2¢ from the price of 12 first-class stamps). Third-class delivery is inexpensive but very slow. Our test copies, which we mail back to ourselves to check on delivery, took *three weeks* to arrive in January. Out of town deliveries doubtless took longer. This was the longest it's taken, but times not much shorter aren't unusual. First-class subscribers, however, should receive their issues sometime during the first week of the month named on the cover. (Occasionally there are production delays, which happens with magazines run by volunteers in their spare time; but most of the delays experienced by third-class subscribers are postal.) Sometimes the earliest events in the Activity Calendar have passed by the time anyone receives their issues. They've been listed anyway because we can't always be sure at the time of editing exactly when the issue will be mailed, and we'd rather take the chance of listing obsolete meetings than have anyone miss a meeting on account of our presumption. The Activity Calendar always lists the next two, usually the next three, and sometimes the next four, meetings of each group when we have the information, so any information outdated by the time you read it will not squeeze out news of upcoming meetings.

— David Bratman



Tolkien Centenary Conference

August 17-24, 1992, Keble College, Oxford, England

Since the last report giving details of the Conference appeared there have been two additions to the guest list. Donald Swann will be known to all Tolkien enthusiasts for his song cycle *The Road Goes Ever On*. He will perform this at the Conference plus his new setting of Beren's song to Lúthien. The performance will take place in the Sheldonian Theatre, one of Oxford's most prestigious buildings, designed by Sir Christopher Wren. It was in the Sheldonian that Tolkien received his Hon. D. Litt. from Oxford University. The other new guest is Deirdre Greene whose recent M. Litt. is the first Tolkien thesis accepted by Oxford University. She is now working on the *Oxford English Dictionary* and will talk about Tolkien's time there as well as being on a panel.

We have also heard that the Bodleian Library will hold its Tolkien exhibit to coincide with the Conference, opening on the same day. We have no details as to its content yet, but as the Bodley's Tolkien holdings include most of his artwork, the papers dealing with mythology, and his academic papers, a visit to the exhibition will be a highlight for those attending the conference, whatever theme the Library eventually chooses. We will also have an exhibition within Keble College, the site of the Conference, which will include unusual editions of Tolkien books, both British and foreign, an original map by Barbara Strachey, photographs of some pages of the Tolkien manuscripts at Marquette University and of Tolkien letters, and miscellaneous items associated with Tolkien societies and Tolkien fandom. There will be a separate exhibition of members' artwork.

The first four days will consist of papers and panels, with two tracks running at once. The list of guests and speakers who hope to be there for at least part of the time includes Fr. John Tolkien, Priscilla Tolkien, Christopher Tolkien, Pauline Baynes, Dr. Robert Burchfield, Humphrey Carpenter, William Cater, Vera Chapman, Prof.

Douglas Gray, Joy Hill, Dr. Stephen Metcalf, Dr. Bruce Mitchell, Prof. Tom Shippey, Brian Sibley, Philip Smith, Barbara Strachey, and Rayner Unwin. People who wish to submit papers for consideration should send details to Steve Gardner, [REDACTED]

Rob Inglis will give a performance of his one-man *The Lord of the Rings* on the Saturday and *The Hobbit* on Sunday. As well as talks during the week, there will be optional tours of Oxford with special relation to the Inklings and on the Friday an optional excursion to Sarehole Mill. On Sunday there is an optional excursion to Farmer Giles of Ham country. In the evening there are several rooms available for entertainments: Bardic circle, filk singing, discussion groups, etc. We will also have a video room to show Tolkien-related items and fantasy films. We will be showing the Central TV program on Tolkien which had Fr. John and Priscilla Tolkien, Rayner Unwin, Tom Shippey, and Humphrey Carpenter as speakers. People with ideas for entertainments should send details to Angela Surtees, [REDACTED]

On Thursday afternoon we plan a talk and demonstration on medieval and Renaissance music by a specialist music group; this will be followed by a discussion on music in Middle-earth; the music group will then provide music during the banquet that evening in Keble's magnificent Gothic revival dining hall. The banquet is intended to be a special occasion, with members of the Tolkien family invited. On Friday night we are hiring a marquee to be erected in one of the quads at Keble and will arrange a program of entertainments including a masquerade.

On the Saturday the program will be less literary and closer to a traditional Oxonmoot, though there will still be presentation of papers; other

there will still be presentation of papers; other events will include quizzes, games, discussion groups, etc. Despite the greatly increased numbers, Priscilla Tolkien still wishes us to be her guests for Saturday lunch and she will receive first timers at her home on Sunday. There will be visits to Wolvercote Cemetery on Sunday where we will lay a single wreath. We also hope to arrange the planting of a silver and a gold tree somewhere in Oxford, possibly in the University Parks, to commemorate the centenary. There will be a joint Anglican and Catholic service of thanksgiving in Keble chapel, possibly on the Sunday.

The number attending the main conference is restricted by the capacity of the largest lecture room, as we are certain that there are some events that everybody will want to attend; that means about 200 residential and 100 non-residential places. Of these about 150 residential have already been booked and about 45 non-residential. Attendees come from all over the world: the United Kingdom, the U.S., Canada, Australia, New Zealand, Norway, Sweden, Finland, Germany, the Netherlands, Poland, and Russia.

Residential places are now open to all, but non-residential places are still reserved for members of the Mythopoeic Society and the (British) Tolkien Society. Membership deposit is \$50 U.S. or £25 U.K. Complete membership/room and board package is £400 if paid before Dec. 31, 1991; membership only (non-residential, no meals) is £90. For details, write to the Booking Officers:

North American Booking Officer (for payments in U.S. dollars): Lynn Maudlin, [REDACTED]

Rest of the World Booking Officer (for payments in Pounds sterling): Pat & Trevor Reynolds, [REDACTED]

News Notes

Birth announcement: Autumn Erica Rauscher was born to Bonnie (former Society Treasurer) and Eric (Chairman of Mythcon XV) in Berkeley on January 30th. She attends her first Discussion Group meeting on March 3rd.

The Old Wives' Fairy Tale Book, a collection of off-beat fairy tales from varied cultures, edited by Angela Carter, is a Pantheon hardcover, \$22.95.

Ursula K. Le Guin's Earthsea Quartet, as we'll have to get used to calling them, are now in a uniform paperback edition from Bantam at \$4.95 a volume. The books are *A Wizard of Earthsea*, *The Tombs of Atuan*, *The Farthest Shore*, and *Tehanu*.

Charles de Lint's novellas set in and around Tamson House, the setting of *Moonheart*, will be published in a single volume by Tor under the title of *Spirit Walk*. Previously they've only been available in limited editions from Pulphouse.

Katherine Kurtz has written *Deryni Magic: A Grimoire*, a description of magic as used in her Deryni novels. It's based in part on her Guest of Honor speech at Mythcon IX. Del Rey pb, \$5.95.

Clues to the fate of Tolkien's books under their new British publishers, Grafton, surface from an article on editors in the January 1991 *Interzone*. (Grafton bought Unwin Hyman last June, and plans to dismantle it.) Malcolm Edwards, Grafton's fantasy & science fiction editor, says, "Tolkien will be a separate imprint within Grafton, and carry its own logo on all the books. We're looking at redesigning, repackaging and breathing new life into the whole thing. The acquisition has come at a fortunate time from our point of view, with the Tolkien centenary coming up in 1992. We are planning a massive promotion ... starting in the Autumn [of 1991]. Grafton is a very strong fantasy publisher anyway, and now Tolkien will be a kind of keystone in the arch." Jane Johnson, Unwin Hyman's fantasy and sf editor, will carry on as the Editorial Manager for Tolkien at Grafton, working with Edwards on these and other books.

Activity Calendar

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

Chartered Groups

This month listing only groups with current meeting information. See February issue for complete list.

CALIFORNIA: North

San Francisco Bay Area: KHAZAD-DÛM

Ellie Farrell,

* March 3, 1991 (Sunday) 1 PM

Taliessin Through Logres by Charles Williams. At the Rauschers',

* April 7, 1991 (Sunday) 1 PM

Stepping from the Shadows by Patricia A. McKillip. At Ellie's.

* May 12, 1991 (Sunday) 1 PM

Picnic meeting: Famous Feasts in Fantasy. At Frankie Jemison's,

* June 2, 1991 (Sunday) 1 PM

Moonwise by Green Ilene Gilman. At Pat Witham's,

CALIFORNIA: South

Los Angeles/Pasadena: MYDGARD

Dolores Speth,

* March 17, 1991 (Sunday) 2:30 PM

"The Wendigo" and "The Willows" from *The Best Ghost Stories* of Algernon Blackwood. At the Speths'.

DISTRICT OF COLUMBIA

Washington & Suburbs: KNOSSOS

John M. Epperson,

* March 15, 1991 (Friday) 8 PM

Children's picture books. At Ellen Vartanoff's,

* April 19, 1991 (Friday) 8 PM

The Earthsea Quartet by Ursula K. Le Guin. At Michael Marinelli's, PH: Call for address (he may be moving).

* May 17, 1991 (Friday) 8 PM

Nova by Samuel R. Delany. At Mary Barrientos',

HAWAII

Honolulu: SAMMATH NAUR

Ken Burtness,

* March 2, 1991 (Saturday)

Rusalka by C.J. Cherryh. At Ken & Cari's.

* April 6, 1991 (Saturday)

The Space Merchants by Frederik Pohl and C.M. Kornbluth. At Vanessa & Willy's.

* May 4, 1991 (Saturday)

Bones of the Moon by Jonathan Carroll. At Cari & Ken's.

* June 1, 1991 (Saturday)

Childhood's End by Arthur C. Clarke. At Melisa's. Overnight campout on Mokolua.

ILLINOIS

Chicago-DuPage: THE PLACE OF THE LION

Ann Wilson,

* March 15, 1991 (Friday) 7:30 PM

Pilgrim's Progress by John Bunyan and *Pilgrim's Regress* by C.S. Lewis. At Pat Hargis,

* April 19, 1991 (Friday) 7:30 PM

The Hobbit by J.R.R. Tolkien. At Diana Pavlac, PH

* May 17, 1991 (Friday) 7:30 PM

Descent of the Dove by Charles Williams. At Pat Hargis (see March).

MINNESOTA

Minneapolis-St. Paul: RIVENDELL

David Lenander, [REDACTED]

* March 30 or 31, 1991

Tehanu by Ursula K. Le Guin. At Minicon; check schedule for time and place.

WISCONSIN

Milwaukee: THE BURRAHOBBITS

Jeffrey and Jan Long, [REDACTED]

Currently meeting weekly in connection with a non-credit discussion course at Marquette University, "New Women Writers of Fantasy". Contact Secretary for times and location.

* March 6, 1991 (Wednesday)

The Forgotten Beasts of Eld by Patricia A. McKillip.

* March 13, 1991 (Wednesday)

The Fires of Azeroth by C.J. Cherryh.

* March 20, 1991 (Wednesday)

The St. Germain Chronicles by Chelsea Quinn Yarbro.

* March 27, 1991 (Wednesday)

Tea with the Black Dragon by R.A. MacAvoy.

* April 3, 1991 (Wednesday)

Talking to Dragons by Patricia Wrede.

* April 10, 1991 (Wednesday)

Alamut by Judith Tarr.

* April 17, 1991 (Wednesday)

The White Raven by Diana L. Paxson.

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]

* March 9, 1991 (Saturday) 7:30 PM

Presumed Innocent by Scott Turow. At Joyce O'Dell's, [REDACTED]

MINNESOTA

Minneapolis-St. Paul: TWIN CITIES C.S. LEWIS SOCIETY.

George Chresand. PH: [REDACTED]

* March 10, 1991 (Sunday) 2 PM

C.S. Lewis and Oxford.

* April 14, 1991 (Sunday) 2 PM

Themes from Mere Christianity in the Narnia Chronicles.

* September 8, 1991 (Sunday) 2 PM

Review and logical critique of Lewis' arguments in favor of the existence of God.

WISCONSIN

Madison: U. OF WISCONSIN TOLKIEN SOCIETY

Richard West, [REDACTED]

* March 10, 1991 (Sunday) 7:30 PM

The Liavek anthologies, edited by Will Shetterly and Emma Bull.

* April 14, 1991 (Sunday) 7:30 PM

General discussion: has the scope of fantasy broadened in recent years? Come with: examples of your favorite contemporary works, and critical discussions of the genre.

* May 12, 1991 (Sunday) 7:30 PM

The War of the Ring by J.R.R. Tolkien, edited by Christopher Tolkien.

* June 9, 1991 (Sunday) 7:30 PM

Illustrating Tolkien: David Wenzel (*The Hobbit*) and Pauline Baynes (*Bilbo's Last Song*).

All meetings at Union South, [REDACTED]

Mythcon XXII

July 26-29, 1991. The annual conference of the Mythopoeic Society. At the Clarion Hotel, [REDACTED]

Theme: The Hero Cycle — Archetypes in fantasy literature. GOH: C.J. Cherryh, Stephen Potts. Membership: \$40 to June 1, 1991; \$45 at the door. Room package (includes tax): \$225.63 for 1 bed (1-2 people); \$258.33 for 2 beds (2-3 people), includes lodging and breakfast. Write: [REDACTED]

[REDACTED] See February issue for details.

Discussion Report

Khazad-dûm, San Francisco Bay Area. January 6, 1991. Reported by Edith Crowe

Khazad-dûm marked the twentieth anniversary of its first meeting by reconsidering the book that was its first discussion topic — *The Lion, the Witch and the Wardrobe* by C.S. Lewis. A pre-meeting discussion of horror movies led David Bratman to remark, “Speaking of horror movies, has anyone seen the TV version of *The Silver Chair*?”, thereby providing a smooth segue into actual discussion of the book. [Ed. note: I did say that, but I actually felt *The Silver Chair* to be an improvement on the earlier shows in the series, mostly as the producers made what must have been by their standards the mistake of hiring a good actor, Tom Baker, to play Puddleglum.] None of those present who first read *LWW* (or any of the Narnia books) as adults were very impressed. The inadequacies mentioned included a poorly constructed secondary world (especially when compared to Tolkien’s); a condescending tone toward children; a not well thought out series conception; the obvious and sledgehammer quality of the Christian symbolism (again as compared to Tolkien).

Curiously, those who first read the books as children remembered liking them a great deal. None of the things others (or even they themselves) found irritating as adults had bothered them as children, or were even noticed. Irene said that something “unexplained or unexplored” about Narnia drew her in as a child, especially Tumnus. This interesting dichotomy led to a long digression on who among us had read much mythopoeic fantasy as children and who had encountered it mostly as adults, and what factors determined what one read as a child. The accusation of condescension generated speculation on how much of this was due to the authors themselves (as *The Hobbit* was also judged guilty, though to a lesser extent) and how much was characteristic of children’s fiction of the period. Though our knowledge of classic British children’s fiction was insufficient to draw

any authoritative conclusions, we agreed that some of the condescension was characteristic of the time, despite such exceptions as the very uncondescending *The Wind in the Willows*. Ellie pointed out that Lewis didn’t have children and Tolkien did, and suggested the little Tolkiens might have knocked quite a bit of the condescension out when they first heard the stories from Papa.

Our rather negative view of *LWW* caused Chrys to exclaim that she had yet to meet anyone in the Society who liked Lewis. (She’s never been to a Mythcon.) Several members of the group hastened to reassure her that they liked other works of Lewis, and why. Though Lisa didn’t think Lewis was a particularly good world-creator, others disagreed, mostly citing the Space trilogy, but tending to agree with Ellie’s characterization of Narnia as shallow, like a stage set, compared to the great depth of Middle-earth. We decided that in the Narnian books Lewis tended to throw in things from other sources without transforming them into something uniquely his own (as Tolkien did). In the same way, Tolkien mined a deeper level for his Christian symbolism, whereas Lewis took his more “off the top”, from a more particular and dogmatic version of Christianity.

Edith wondered if the faults of the Narnian books were related to Lewis’s habits as a professional writer — doing jobs of work for money and meeting deadlines. Others asserted that Lewis did not begin to write children’s books for money, but because he wanted to get out the message of Christianity for those who wouldn’t read something obviously Christian. David observed that if that was his intention, he didn’t succeed very well: Aslan wins the day by “a legalistic trick”, knowing about a Deeper Magic than the witch does. This set off a lengthy and often abstruse theological discussion. We wondered if Aslan knew all along he was going to resurrect, what kind of sacrifice is that? Edith said that Jesus wasn’t any different — it was willingness to undertake the sacrifice, not

Letters to the Editor

Ruth Berman, [REDACTED]

Enjoyed the December *Mythprint*. Your review of *Bilbo's Last Song* with Pauline Baynes illustrations — yes, they are elegant, aren't they?

I was much impressed with the dramatization of *The Silver Chair*. For some reason, it wasn't aired around here, but a friend elsewhere videotaped it for me. Casting Tom Baker as Puddleglum was an inspiration. He looks like a marshwiggler, anyway, all arms and legs, and his mobile features express all Puddleglum's gloom and lurking good sense in scowls and pouts and puffs and anxiety colliding with determination. I shared it with my four-year old niece, whose favorite parts were the scenes of the snake. She had trouble understanding how a poisonous snake could kill the queen, and worried over this for some time, until it occurred to her that it was like the bad mushroom and the king of the elephants (in *Babar*). I would be interested to know if there is information on where the film was shot (also for the earlier two adaptations). The castle of Cair Paravel looked rather like Hampton Castle, and the green witch's underground kingdom looked as if it might be Wookey Hole, where Baker met rather different kinds of menaces in some of his *Doctor Who* episodes.

[See my comments in this month's *Khazad-dûm* meeting report — ed.]

John D. Rateliff, [REDACTED]

[In response to Alida M. Jatich's letter inquiring about William Blake's character Orc, and Tolkien's "sex stories", January — ed.]

Orc does occur in a number of Blake's mythological poems; he represents rebellion, as David Bratman said. But for from advocating his chaining, Blake presents his father's binding him as a specifically evil act. For Blake, any kind of repression was wrong ("better murder an infant in

its cradle than nurse unacted desires"); see specifically his poem "The Poison Tree" ("I was angry with my friend / I told my wrath, my wrath did end / I was angry with my foe / I told it not, my wrath did grow"). Blake believed, with Freud, that attempting to suppress anything led to dire consequences later on. *The Marriage of Heaven and Hell*, *The Book of Urizen*, and especially *Songs of Innocence and Experience* reveal Blake to have been the purest anarchist of all great poets.

As for "sex stories", I think this is Clyde Kilby's confused memory of Tolkien saying that several of his stories did take sexual desire and its consequences into account. We've now had several of these published, most notably "The Mariner's Wife" and "Narn i hîn Húrin" in *Unfinished Tales*; Humphrey Carpenter makes it clear that "The Fall of Arthur" is another in the same vein. (The latter should appear in the History of Middle-earth series volume of narrative poetry, but not for several years yet).

DISCUSSION REPORT — Cont. from Last Page

knowledge of the outcome, that was important. She thought where the power of resurrection resided was more significant. Jesus's was within himself, but Aslan's sounds like it comes from without, from knowledge of the Deeper Magic.

Exhausted by theology, we wondered if children perceived this as a "Christian" story if they weren't already familiar with the doctrine. Evidence from our own reading of the Narnian books as children, and observations of children known to us, indicated they didn't. However, they weren't meant to; Lewis's intention was to "soften up" the reader for the Christian message. It was clear the discussion was almost over when someone complained that *The Lion, the Witch and the Wardrobe* was a "dumb, clumsy title" and would be more euphonious in different order. David put the kibosh on the official discussion by pointing out (with a straight face) that as a poetry teacher, Lewis was well aware of "the critical importance of the first lion."

Book Review

Tam Lin, retold by Jane Yolen, illustrated by Charles Mikolaycak. Harcourt Brace Jovanovich hardcover, 32 p., \$14.95. Reviewed by Wayne Hammond.

The Scottish fairy-ballad "Tam Lin" was old even in 1549 when it was described by the poet Wedderburn, yet it remains a popular, virtually timeless tale of magic and love. Indeed, it has a "modern" aspect in its theme of a woman who rescues a man (though the man tells her what to do). It has inspired many retellings and adaptations, perhaps most notably Diana Wynne Jones's novel *Fire and Hemlock* and now an excellent version by Jane Yolen and Charles Mikolaycak.

In the best known of its several early versions, the ballad begins:

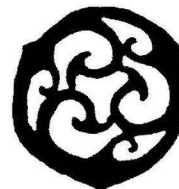
*O I forbid you, maidens a',
That wear gowd on your hair,
To come or gae by Carterhaugh,
For young Tam Lin is there.*

And Tam Lin exacts a pledge from the maidens he meets: "Either their rings, or green mantles / Or else their maidenhead." Strong-willed Janet goes to Carterhaugh nonetheless and summons Tam Lin by breaking a rose from its stem. She loses her heart (and more) to this "earthly knight" who once was caught by the Fairy Queen and lives in her land under hill. On Hallows' Eve, the Queen and her folk ride in our world; then Janet catches and holds Tam Lin, though he changes into terrible shapes, and wins him back from his enchantment.

In her prose retelling of "Tam Lin" for children, Jane Yolen discards the openly sexual motivation of the ballad (though she retains it as an undercurrent) and takes inspiration instead from Janet's tart reply to Tam Lin, when asked why she has come "Withoutten my command": "Carterhaugh, it is my ain / My daddie gave it me." In Yolen's story Jennet (for Janet) MacKenzie is warned not

to go to Carterhaugh because it is haunted; but she is determined to reclaim her ancestral home from the "ghosts and boggles and wicked things" that now live in its ruins. Here Tam Lin is unexpected: he appears only because Jennet claims a rose as the one thing of beauty left in the old estate. He is "as handsome as a prince of the Fey," his hand is strong, his kisses are "cold, distant, and fierce" — and he is to be sacrificed on Halloween as a tithe to Hell (only a feared possibility in the ballad). Jennet's sudden love for Tam Lin and vow to save him and tinged, perhaps with pity, certainly with desire and with a fierce determination to avenge her family's loss to the Fey. But love it is, which Jennet affirms, in a reasonable extension of the ballad text, by refusing the Fairy Queen's counter-offers of gold and silver, and jewels, and finally Carterhaugh restored.

Jane Yolen masterfully conveys these complex emotions and gives Jennet a remarkable depth of character despite the economy of text a children's picture book requires. Her prose is vivid and dramatic and often strikingly beautiful. Like the ballad itself, it deserves to be read aloud. The romantic illustrations by Charles Mikolaycak, rich in blood reds and forest greens, complement Yolen's words perfectly. From the prophetic linked rings hung on the rose branch pictured on the half-title, through the twisting vines and briars of Carterhaugh, to the commingling of the lovers' tartans (created by Mikolaycak) framing the author's end note, Mikolaycak's art for *Tam Lin* never fails to impress. Together, he and Yolen very effectively use the rose as a motif: crushed by Jennet's mother before the girl leaves home and loses her innocence, plucked by Jennet "heedless of the pricking thorns," exuberantly growing about the lovers after they have wed.



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)

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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) and *The Mythic Circle*, publishing fiction, poems, etc., three times per year (\$15 per year for Society members, \$6.50 for a sample copy). 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.

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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