

7-15-2010

Editorial

Gwenyth E. Hood
Marshall University

Follow this and additional works at: <https://dc.swosu.edu/mcircle>



Part of the [Children's and Young Adult Literature Commons](#)

Recommended Citation

Hood, Gwenyth E. (2010) "Editorial," *The Mythic Circle*: Vol. 2010: Iss. 32, Article 3.
Available at: <https://dc.swosu.edu/mcircle/vol2010/iss32/3>

This Editorial Introduction is brought to you for free and open access by the Mythopoeic Society at SWOSU Digital Commons. It has been accepted for inclusion in The Mythic Circle by an authorized editor of SWOSU Digital Commons. An ADA compliant document is available upon request. For more information, please contact phillip.fitzsimmons@swosu.edu.

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



Online Summer Seminar 2023

August 5-6, 2023: Fantasy Goes to Hell: Depictions of Hell in Modern Fantasy Texts

<https://mythsoc.org/oms/oms-2023.htm>



Editorial

ABOUT THIS PUBLICATION

The Mythic Circle is a small annual literary magazine published by *The Mythopoeic Society*, which celebrates the work of C. S. Lewis, J. R. R. Tolkien, Charles Williams, and other writers in the mythic tradition. (For more information about the Mythopoeic Society, contact Edith L. Crowe, Corresponding Secretary, The Mythopoeic Society, PO Box 6707, Altadena, CA 91003. E-mail: correspondence@mythsoc.org)

Copies of the next issue, *Mythic Circle*, #33, scheduled to appear in the summer of 2011, can be pre-ordered for \$8.00 through the Mythopoeic Society's website, <http://www.mythsoc.org/mythic-circle/preorder/>. Back issues are available at <http://www.mythsoc.org/mythic-circle/history/>.

Submissions and letters of comment should be sent to: Gwenyth Hood, English Department, Marshall University, Huntington WV 25701, or e-mailed to mythiccircle@mythsoc.org. Paper submissions should be double-spaced and should include a stamped, self-addressed envelope.

The Mythic Circle exists primarily for the benefit of writers trying to develop their craft in the Mythopoeic tradition and publishes short fiction, poetry, and artwork (mostly illustrations of stories and poems.) We have, as yet, no hard and fast length limits, but we as a small publication, we must think very well of a story more than 5000 words long to publish it. Shorter stories have a better chance. By editorial policy we favor our subscribers. We can only reward our authors

with one complimentary copy of the issue in which the accepted work appears. We do not pay any money. All rights revert to the author on publication.

EDITORIAL

MC #32 has some new authors and some returners. With us for the first time, Daniel Baird presents a comic tale which subtly explores the relative value of suppression or assertion of magical talents. Harry Steven Lazerus's novelette brings us an artistic and cynical prince who is suddenly forced to defend his homeland against a fanatical enemy. Kenneth Burtness and October Williams explore mythology in everyday life, while Todd Swanson considers the long ago and far away.

Janet Croft and Joan Verba, both longtime members of the Mythopoeic Society, are publishing for the first time in *The Mythic Circle*. Janet offers us a surprising new twist on the myth of Arachne while the Joan treats the question of magical authority and succession.

Then there are our longtime contributors to *The Mythic Circle*. Joe Christopher chronicles, in poetic form, an encounter between a pioneer of modern science and the guardians of ancient religion. Dag Rossman's Scandinavian myth hits close to the modern heart. Ryder Miller mirrors modern environmental agony in the battle between Hercules and Antaeus, drawn from Greek mythology. David Sparenberg meditates poetically on the human condition.

Our illustrators add another dimension to the words. Tim Callahan generously

applies his talents to the cover and to illustrations from the four corners of the mythological universe. Kathy Edwards explores different artistic approaches to

stories and poems quite different in style and intention. We hope that there is something for every taste in this issue of *The Mythic Circle*.

ABOUT OUR CONTRIBUTORS

Daniel D. Baird has a Ph.D. in Comparative Literature from the University of Oregon specializing in East Asian literature. He enjoys reading fantasy from both Asia and Europe, being a fan of the genre since his childhood encounter with Bilbo Baggins. The short story, “The Warlock and the Nis” is based on a dream Daniel had as a youth.

Kenneth Burtneiss has been a member of Sammath Naur for 33 years. Semi-retired with more time for writing, he has just finished a short book on the Tarot and the I Ching (looking for an illustrator). He is currently working on three fantasy books: *8 Trees*, about prehistoric Hawaii; *Cantaloupe Genes*, a psychosexual look at reincarnation; and *Rox in a Box*, about the mind surviving the demise of the body.

Bonnie Callahan has contributed art to Mythopoeic publications for over 3 decades. She was in on the premieres of *Mythlore*, *Mythprint*, *Mythril*, and *Parma Eldalamberon*. Bonnie has worked as a background stylist in the animation industry for over 20 years, and also designs logos, posters, and cards, as well as painting art on rocks. Her illustrations have often appeared in *The Mythic Circle*, but this year she could not contribute due to other commitments.

Tim Callahan graduated from the Chouinard Art School with a degree in illustration. He has worked in the animation industry as a background designer and layout artist for over 20 years and has regularly contributed art for *The Mythic Circle*. He and Bonnie met while working on the infamous Bakshi production of Lord of the Rings.

Joe R. Christopher, a retired college teacher, minored in Latin for his B.A.--and took, in English, one course on classical mythology and four courses in classical literature in translation, along with the four courses in Latin. (He still remembers without pleasure his second-semester second-year Latin course in Vergil--there was only one other student in the class, so each got to translate for about twenty minutes per class meeting. And the other student was better at it than he was.) But his love of classical literature and mythology survived even that Vergil course. His interest in Darwin comes from other and later influences, partly a master's thesis in the Victorian period, partly a post-doctoral enjoyment of the geology sections of Tennyson's *In Memoriam*. One warning about taking his presentation of classicism too idealistically: “Poseidon and Queen Cassiopeia” may be a response to the male chauvinism of a Greek myth, but one should not