

MYTHOPRINT

The Monthly Bulletin of The Mythopoeic Society

Whole No. 134

August, 1991

Vol.28 No. 8

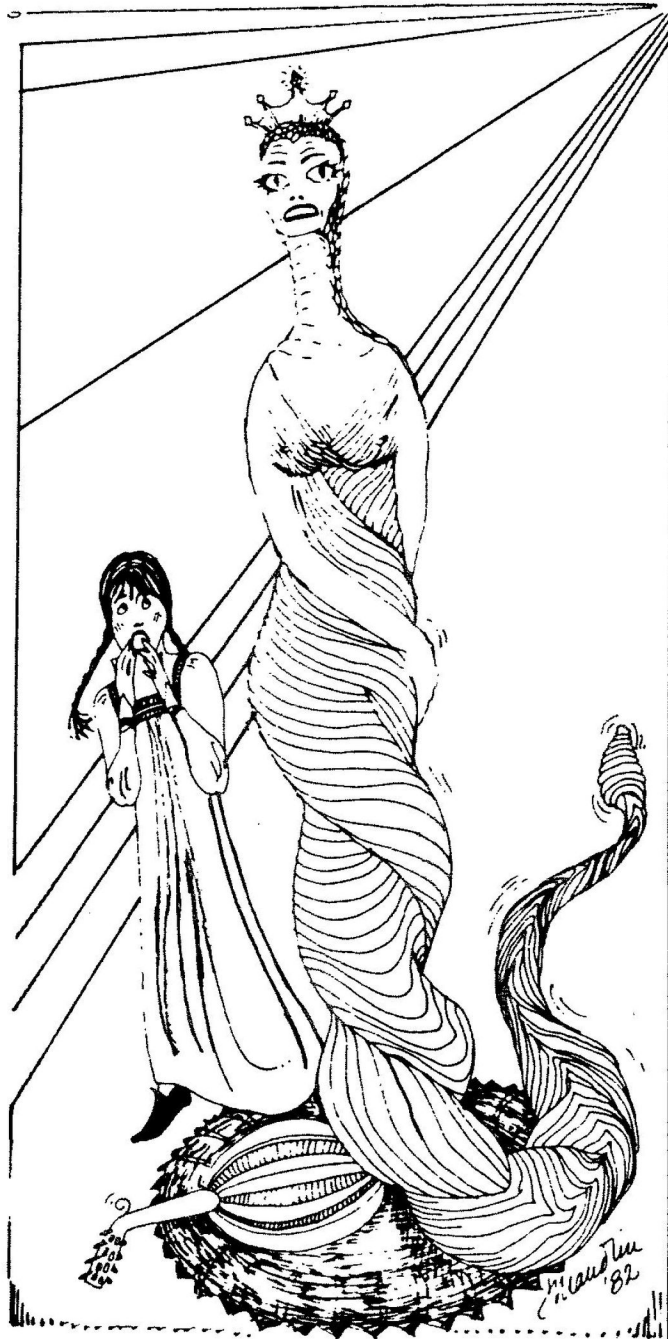


Table of Contents

Mythopoeic Award Winners	2
Contemplated by the editor	
Conference Report	3
Fourth Street Fantasy Convention, attended by David Bratman	
Activity Calendar	5
News Notes	7
Discussion Report	8
Book Review: <i>The Serpent's Tooth</i> by Diana L. Paxson	9
Reviewed by Berni Phillips	

— ARTIST —

LYNN MAUDLIN: Cover

— STAFF —

EDITOR: David Bratman

MANAGING EDITOR and PRINTER: Lisa Deutsch Harrigan

STAFF WRITERS: Christine Lowentrout, Eleanor Farrell, and others

SUBSCRIPTIONS: Lee Speth and Lynn Maudlin

COMPUTER WIZARD and MAINTENANCE: Harold Harrigan

ASSISTANT: Jenevieve Paurel

MASCOT: The Wadget

EDITORIAL ADDRESS (material for publication only); *Mythprint* [REDACTED]

SUBSCRIPTION ADDRESS: Mythopoeic Society Orders Dept., [REDACTED]

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

ISSN 0146-9347

© 1991 The Mythopoeic Society

Mythopoeic Award Winners

This year's Mythopoeic Award winners are *Thomas the Rhymer* by Ellen Kushner and *Jack: C.S. Lewis and His Times* by George Sayer. The awards were announced at the Mythcon XXII banquet in San Diego, California, on July 28, 1991. The physical awards are statuettes of a recumbent lion. They've been given at Mythopoeic Conferences since the early 1970s and have been presented to a host of worthy books.

Thomas the Rhymer, winner of the Mythopoeic Fantasy Award, is a novelization of the British folk ballad about a bard who is spirited off by the Queen of Elfland to serve her for seven years. It's told as a collection of first person narratives by Thomas himself and persons important in his life, balancing his service in the Elven court with his mortal life before and after.

It's a strong book all around: the plot is a sturdy archetype in triptych format; the human characters are sympathetic and believable, and change over time, while the elves are as strange and unsettling as they should be; and the writing style is plain and moving. Like others of the best recent fantasy novels, *Thomas* explores the nature of creativity: as a minstrel, Tom has an artist's way of viewing the world.

The interlocking existence of mortal realms and Elfland, and the way in which a visit to the latter changes a mortal, put *Thomas* firmly in the tradition of *Smith of Wootton Major*; one might also envisage Eriol visiting the Cottage of Lost Play, though these are very different Elves. Lewis also explored this theme, in the effects of visiting Narnia or Perelandra on the visitors. *Thomas the Rhymer* is a quiet and simple, but highly effective, fantasy novel.

Ellen Kushner, the author, is, among other things, an announcer for a classical music radio station in Boston, and a member of a writers group also including Greer Ilene Gilman. *Thomas the*

Rhymer, originally a Morrow hardcover, will be appearing in paperback from Tor very soon. (A new story featuring Richard and Alec, the heroes of her first novel *Swordpoint*, will be in the September 1991 issue of *Fantasy and Science Fiction*.)

Jack: C.S. Lewis and His Times by George Sayer is a biography by a pupil of Lewis's who became a teacher himself. Less concerned with setting out the full factual record than Roger Lancelyn Green and Walter Hooper, who blazed that particular trail, and less interpretative than A.N. Wilson, Sayer views Lewis through the makings of the man: his background and early life. This book concentrates on that part of the story, showing how Lewis became the man he was, while not neglecting the later part of the subject's life. Sections of the book in which Sayer describes his personal interactions with Lewis take on the quality of memoir, and his careful attention to Lewis's medical problems and their effect on his life is another special quality of this book well worth note.

Although there is no single definitive biography of Lewis, this one is certainly indispensable as well as enjoyable reading for its own sake. George Sayer was an occasional attendee of the Inklings, and until this book appeared was probably best known as the owner of the tape recorder into which J.R.R. Tolkien recited portions of his works now available on record. *Jack*, a Harcourt Brace Jovanovich hardcover, was announced for publication at least twice before it finally appeared in 1988, and it was worth the wait.

The Mythopoeic Society is proud to honor these distinguished works of mythopoeic fiction and scholarship.

— The Editor



Convention Report

by David Bratman

The Fourth Street Fantasy Convention has been held for six years now, gracing the city of Minneapolis every spring. It bills itself as "A convention for students and practitioners of the fantasy arts", and is of interest to Mythies as one of the few continuing conventions besides our own Mythcon to look seriously at fantasy literature.

This year's edition was held June 21st-23rd, at the Sheraton Park Place Hotel on the outskirts of Minneapolis. The Guests of Honor were Tom Doherty, publisher of Tor Books, which issues considerably more than its share of the good fantasy fiction today; and Diana Wynne Jones, British author of numerous young adult fantasies including the celebrated *Fire and Hemlock*. Both were friendly and personable. Meeting Ms. Jones, who is rarely seen on this side of the Water, was a highlight for all the attendees.

Fourth Street ran three days, and had about 200 attendees and a single track of programming. The single track is all it needed, as the panels were filled with all the sizzling intellectual talk one could want. There was a fairly large cast of continuing characters who dominated the proceedings. The Scribbles, Minnesota's successful writers' group that's produced numerous leading young fantasy writers, were all there: Steven Brust, Emma Bull, Patricia Wrede, Pamela Dean, Will Shetterly, Kara Dalkey. Other local writers present included Eleanor Arnason and P.C. Hodgell. A contingent from the Boston area also appeared: Jane Yolen, Ellen Kushner, and Greer Ilene Gilman (author of *Moonwise*, generally considered by those present as this year's best first novel). Editors were also conspicuous, including Beth Meacham and Patrick Nielsen Hayden of Tor, and anthologist Terri Windling. The only problem was that so many of these stellar names smoked, and kept the cigarettes burning fast and furious to keep up with the intellectual fires, that after the first hour each day the program room's non-smoking section had disappeared in the haze.

The question of "Where would we be in certain fantasy worlds" was the topic of the first panel. It was answered most bluntly by Pamela Dean, who observed that in most fantasy plots (if not necessarily in the worlds they're set in) most of us would quickly be dead. This led to enumerations of the most plausible ways to die.

On a panel on two ways of viewing magic, as something imposed on nature or as an integral part of nature, Greer Ilene Gilman discussed the symbolism of the dichotomy: imposed magic is associated with the sky and cold, integral magic with the earth and blood. She observed that writers practice the first kind in their writing, but usually write about the other. And she observed, "I love it when magic looks ordinary, but sneaks up on you."

The panel on landscape was extremely interesting to me. Delia Sherman asked the authors at what point a sense of landscape enters their writing. For Jane Yolen, it always enters instantly. Patricia McKillip described how *The Changeling Sea* was inspired by the Oregon coast, and the Riddle-Master trilogy by, among other things, the Sierra Nevada and metaphors (the lonely places of the soul). Jane observed that cities are as much landscapes as the country is, which led to discussion of journeys within houses, and the shifting or mutating interiors one finds in some of her books, Diana Wynne Jones's, and Mervyn Peake's *Gormenghast*. At one point a trichotomy (if there is such a word) was presented, of three ways for an author to view landscape: to know it within oneself, as Tolkien knew the Shire; to imagine it truly, as the mountains of Middle-earth are imagined; and the superficial tourist view, typical of some imitation fantasies.

A panel on music and fantasy was kept fast and lively by moderator Ellen Kushner. Patrick Nielsen Hayden, thinking of music in terms of hip popular music, started things off by declaring that descriptions of music are boring, and that writings about music should describe musicians' reactions to what

they're playing. Most science fiction writing about music is bad because most sf writers aren't cool enough to know any good musicians. Emma Bull, in *War for the Oaks*, is an exception. Debbie Notkin, from the audience, defended *The Memory of Whiteness* by Kim Stanley Robinson, one of Patrick's bad examples, by saying that while for rock musicians it's opaque, classical musicians find it a fine depiction of the way they experience music. Greer Gilman, whose *Moonwise* evokes music through references to the lyrics, discussed the music of words and words as a substitute for music, suggesting that words can be music for the deaf. She likes ballads for their balance between words and music. Jane Yolen observed that in books, one can stop the music at a point in time to describe the performers' and listeners' reactions.

Terri Windling gave a well-received talk on "New Romanticism, the Pre-Raphaelites and the Muse", a presentation on Pre-Raphaelite art, fiction, and aesthetics, and their effect on modern fantasy, examining the ways these artists shaped their lives and work, and asking what we can learn from it in shaping our own lives.

A panel on writing as a career — you've published two books now, you're not a flash in the pan, how do you face the fact that you're in this for the long haul? — focused on letters from readers as an encouraging and shaping factor in writing books.

Tom Doherty, looking more like a football coach than a fantasy publisher, with his crew cut, solid physique, and knit shirt, gave what amounted to a statistical pep talk on current publishing. Relying on the results of a continuing survey of bookstore customers, he declared that 30% of the people in the U.S. buy 90% of the books. This may sound bad, but fifty years ago it only took 10% of the people to buy 90% of the books. Another 20% buy the rest, meaning that half the people in the country are potential bookstore customers, an enormous market. Conventional book publishing is not about to go out of business, and independent bookstores, contrary to

dire anecdotal evidence, are not disappearing from the landscape. Doherty attributed the high readership level to the ubiquity of bookstores and to the high educational levels of the baby boomers.

On a panel on the influence of books and the morality of fiction, moderator Steven Brust asked what bad books do to their readers. Teresa Nielsen Hayden replied that they disgust the reader, who won't search for anything better. Neil Gaiman (co-author of *Good Omens*) replied that they hook the reader — who won't search for anything better. Whatever the reason, the result is the same. The panel raised the question of whether fiction has a moral influence on people at all. Debbie Notkin noted the ubiquity of child abuse in the Bible (the sacrifice of Isaac; Jesus on the cross calling for his Father) and wondered if that affects today's society. Patrick Nielsen Hayden stated that the effect of Tolkien on modern industrial society has been good. For all his faults, he communicates a sense of the sacredness of the world, and his characters have moral dignity. David Emerson, from the audience, agreed that nonfiction certainly affects the world, but observed that because fiction is telling a story, that clouds the issue.

Jane Yolen interviewed Diana Wynne Jones. Diana, a brisk, entertaining speaker with a toothy smile and a cloud of dark hair, told amusingly of the hardships she faced becoming a writer, as the child of a stingy father who allowed her few books, and as a mother of small children. Her own children's taste has affected her writing, and she described herself as a writer who must wait on the muse, until a nebulous idea becomes suddenly clear. A couple choice quotes from her talk: "Writing is a bit like reading, only slower." "When you have small children, you don't really have use of your brain."

I'll close my account of this most thought-provoking convention by recounting the best line of the weekend. An audience member accused a panelist of generalizing from a single example. Steve Brust, moderating the panel, commented, "Everybody generalizes from single examples. At least I do."

Activity Calendar

Deadline for the Activity Calendar is the tenth of the month preceeding the month of publication: i.e. September information is due the tenth of August; October information is due the tenth of September. 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

SPECIAL INTEREST GROUPS

CHILDREN'S FANTASY (correspondence group)

Berni Phillips,

Publishing "Once Upon a Time", an amateur press association (correspondence circular), deadlines the first of even-numbered months.

GENERAL FANTASY (correspondence group)

Jo Wilcox,

Chartered Groups

CALIFORNIA: North

Sacramento: AVALON

Laurine White,

San Francisco Bay Area: KHAZAD-DÛM

Ellie Farrell,

* August 4, 1991 (Sunday) 1 PM

Sister Light, Sister Dark and White Jenna by Jane Yolen. At The Huntingdon Library (home of David Bratman and Berni Phillips),

* September 8, 1991 (Sunday) 1 PM

Blue Moon Rising by Simon Green. At Betsey Daniels',

* October 5, 1991 (Saturday)

Group expedition to see *The Tempest* by William Shakespeare in Golden Gate Park, San Francisco.

CALIFORNIA: South

Hollywood/San Fernando: THE GREEN DRAGON

Sarah Beach,

Los Angeles/Pasadena: MYDGARD

Dolores Speth,

* August 18, 1991 (Saturday) 2:30 PM

Iolanthe by W.S. Gilbert (music by Arthur Sullivan). At the Speths'.

San Diego: LOTHLORIEN

Linda Sundstrom,

DISTRICT OF COLUMBIA

Washington & Suburbs: KNOSSOS

John M. Epperson,

* August 16, 1991 (Friday)

Lord of Light by Roger Zelazny. At John Epperson's (see above).

* September 20, 1991 (Friday)

The Double by Fyodor Dostoevsky. At Paul Hussar's,

FLORIDA

Tampa Bay: HOBBITON

Paul S. Ritz,

* August 24, 1991 (Saturday) 3 PM

The Martian series of Edgar Rice Burroughs.

All meetings held at Clearwater East Library,

GEORGIA

Northeast Georgia: SHEEP, INDEED

Beau Farr, Eden,

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



HAWAII

Honolulu: *SAMMATH NAUR*

Ken Burtness, [REDACTED]
[REDACTED] or Steve Brown, [REDACTED]

- August 3, 1991 (Saturday)
Dragon's Egg by Robert Forward. At John & Chris'.
- August 31, 1991 (Saturday)
The Late Great Planet Earth by Hal Lindsey. At Melisa's. Welcome home Melacha!
- October 5, 1991 (Saturday)
A Graveyard for Lunatics by Ray Bradbury. At Ken & Cari's.

ILLINOIS

Chicago-DuPage: *THE PLACE OF THE LION*

Ann Wilson, [REDACTED]

- August 16, 1991 (Friday) 7:30 PM
Magic Kingdom for Sale—Sold! by Terry Brooks.
 - September 20, 1991 (Friday) 7:30 PM
The Everlasting Man by G.K. Chesterton.
 - October 18, 1991 (Friday) 7:30 PM
Poems by C.S. Lewis.
- Meetings are held at the home of Jack Flores, [REDACTED]
[REDACTED] unless otherwise stated.

LOUISIANA

Baton Rouge: *ROKE*

Douglas A. Rossman, [REDACTED]

MICHIGAN

Ann Arbor-Flint: *GALADHREMMIN ENNORATH*

Dave & Grace Lovelace, [REDACTED]

MINNESOTA

Minneapolis-St. Paul: *RIVENDELL*

David Lenander, [REDACTED]

- August 10, 1991
At Amberleaf Fair by Phyllis Ann Karr. At Debby Jones', [REDACTED]

PENNSYLVANIA

Lancaster area: *C.S. LEWIS AND FRIENDS*

Neil Gussman, [REDACTED]

WISCONSIN

Milwaukee: *THE BURRAHOBBITS*

Jeffrey and Jan Long, [REDACTED]

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

SPECIAL INTEREST GROUPS

THE ELVISH LINGUISTIC FELLOWSHIP

Carl F. Hostetter, [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]

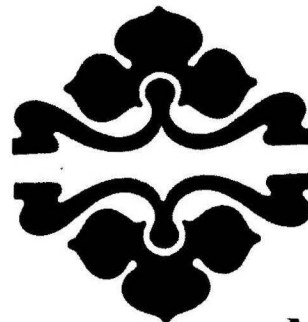
- August 10, 1991 (Saturday)
Tehanu by Ursula Le Guin. Place to be chosen.

MINNESOTA

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

George Chresand. PH: [REDACTED]

- September 8, 1991 (Sunday) 2 PM
Review and logical critique of Lewis' arguments in favor of the existence of God.



News Notes

Mythopoeic Society member Joan Marie Verba is writing a biography of C.S. Lewis for children. It will be issued by Learner Publications of Minneapolis, who will also be coming out with a companion biography of Tolkien, by another hand (whose name we don't have at the moment).

Ursula K. Le Guin has two books scheduled to appear later this year. *Searoad: The Chronicles of Klat-sand* is a full-length hardcover from HarperCollins (\$19.95), and *Stone Soup* is a picture book (publisher unknown) illustrated by the Mythopoeic Society's own Patrick Wynne.

Reprints: Fritz Leiber's two finest dark fantasy novels, *Conjure Wife* and *Our Lady of Darkness*, both hard to find, are being issued in a one-volume paperback (Tor, August, \$4.99). *Mistress of the Jewels*, the long-awaited omnibus edition of Diana L. Paxson's first two Westria books, *Lady of Light* and *Lady of Darkness* (Tor pb, August, \$4.99). *Hasan*, Piers Anthony's only non-series fantasy novel, long out of print, has been reissued in pb (Tor, \$3.99, July). *Only Begotten Daughter* by James Morrow, one of this year's Mythopoeic Fantasy Award nominees, now in paperback (Ace, \$4.50).

New books: *Sherwood* by Parke Godwin, first half of a Robin Hood saga set in the eleventh century (a little early, but what the heck) (Morrow hardcover, \$20, August). Much lighter fiction on the same theme may be found in *The Fantastic Adventures of Robin Hood*, a collection of alternate-universe stories edited by Martin H. Greenberg (Signet pb, \$3.99, June). *The Infinite Kingdoms*, an illustrated collection of three tales by Michael Rutherford, described by a reviewer as a combination of Le Guin and Robert E. Howard (Owlswick hc \$24, trade pb \$12). The all-star collaboration between Marion Zimmer Bradley, Julian May, and Andre Norton is out: *Black Trillium* (Bantam Spectra pb, July, \$5.99).

Upcoming: Diana Wynne Jones's first adult fantasy, *A Sudden Wild Magic* (Morrow hardcover, later

this year); though Jones is British, a British publication of the book has not been scheduled. *Last Call* by Tim Powers, a contemporary fantasy set in Las Vegas (according to *Locus*) (Morrow/Avon). *People of the Mesa* by Ardath Mayhar, "a metaphysical tale about pre-Columbian Indians, specifically the Anasazi" (Berkley Diamond). *The Spiral Dance* by R. Garcia y Robertson, an Elizabethan English fantasy (Morrow/Avon), to which there will be a sequel.

The collection of short stories by various authors inspired by Tolkien, to be published by Tor in December (just in time for the centennial) has had its title changed to *After the King*. (The original title, *In the Shadow of the King*, was deemed too evocative of Elvis.)

Also in the festschrift department: *October's Friends*, in honor of Ray Bradbury, with stories by Orson Scott Card, F. Paul Wilson, Gregory Benford, and others (Roc hardcover, November).

Guy Gavriel Kay's *Fionavar Tapestry* will be reissued by Roc in paperback next year; this time there should actually be a paperback of the third volume, *The Darkest Road*.

Sharon Baker, author of *Quarreling*, *They Met the Dragon* and two sequels, died June 4, 1991, at the age of 53, in Seattle.

CONS CONS CONS CONS CONS CONS

NONCON 14, Oct. 11-13, 1991. At the Regency Hotel, Edmonton, Alberta. GOH: Guy Gavriel Kay. Membership: \$20 to Oct. 5; \$25 at the door. Write:

WORLD FANTASY CONVENTION, Oct. 31-Nov. 3, 1991. At Doubletree Hotel-Randolph Park, Tucson AZ. GOH: Harlan Ellison, Stephen R. Donaldson. Membership: \$80 to Oct 15, 1991; \$100 at the door. Write:

ORYCON 13, November 8-10, 1991. At the Red Lion Columbia River, Portland OR. GOH: Emma Bull and Will Shetterly. Membership: \$20 to October 13, 1991; \$25 at the door. Write: [REDACTED]

DARKOVER GRAND COUNCIL MEETING 14, November 29-December 1, 1991. At the Holiday Inn, Timonium MD. GOH: Marion Zimmer Bradley, Katherine Kurtz. Membership: \$24 to November 1, 1991; \$28 at the door. Write: Armida Council, [REDACTED]

SILICON, November 29-December 1, 1991. At the Red Lion, San Jose. GOH: Steven Brust, Will Shetterly. Membership: \$30 to December 15, 1991; \$35 to November 1, 1991; \$40 at the door. Write: [REDACTED]

TROPICON 10, December 6-8, 1991. At the Airport Hilton, Fort Lauderdale, FL. GOH: Andre Norton. Membership: \$21 until November 1, 1991. Write: South Florida Science Fiction Society, [REDACTED]

SERCON 6, January 17-19, 1992. At the Wyndham Southpark Hotel, Austin TX. GOH: Jonathan Carroll. Membership: \$20 until October 13, 1991; \$30 until December 31, 1991. Write: [REDACTED]

BOSKONE 29, February 14-16, 1992. At the Marriott and Sheraton Monarch Place Hotels, Springfield MA. GOH: Jane Yolen. Theme: The Art and Practice of Storytelling. Membership: \$29. Write: Boskone 29, c/o NESFA, [REDACTED]

MAGICON (50th World Science Fiction Convention). September 3-7, 1992. At the Peabody Hotel and Orange County Convention Center, Orlando FL. GOH: Jack Vance, Vincent DiFate. Membership: \$85 attending until September 30, 1991; \$25 supporting until September 30, 1991. Write: [REDACTED]

Discussion Report

Sammath Naur (Honolulu, Hawaii)

On the first of June, the Gods with puffed-out cheeks were blowing from offshore to challenge the band of Sammath Naur. The group of wizards and sorceresses set out for Mokulua Island and adventure. Steve and Melisa went forth with boogie boards and fins; Wendy was in her kayak; while Ed, Laurie, and Ken were in the outrigger. A reef demon had cast a turning spell on the outrigger, and no matter what the trusty trio of Sammath Naur did, they kept bearing to port. "Bear to the right!", yelled Ken, sweating and swearing mightily, and the boat went left. "Bear to starboard!", yelled Ed, steering and paddling for all he was worth, and the boat went left. "Switch paddles and bear right!", yelled Laurie, and the boat went left. Two-thirds of the way to the island the cunning reef demon played his high card — up went the outrigger, up to the sky and then over and down. On top now was the slick black hull, on bottom were three soggy adventurers. Food drifted away, hats went north, water bottles went east, unidentifiables went west, and the boat stopped going left. A young apprentice magician came by on his kayak, cast a youth spell on the outrigger, and the bottom came top and the top came bottom.

At last the island was reached, the book, *Childhood's End*, by Clarke, was discussed, potions were concocted and drunk, and crackers materialized under pineapple cream cheese. Later when the perilous return journey began, the three outriggerites enlisted the good will and muscles of Steve and Melisa. With five of the six Sammath Naurites straining and kicking and groaning and laughing and pushing and paddling, Melisa's Lanikai Castle was finally reached and all lived happily ever after until the next day when all their muscles hurt like hell.

Why don't we ever have meetings like this on the mainland? — ed.

Book Review

The Serpent's Tooth, by Diana L. Paxson. Morrow hardcover, 1991, \$20. 402 pp. Reviewed by Berni Phillips.

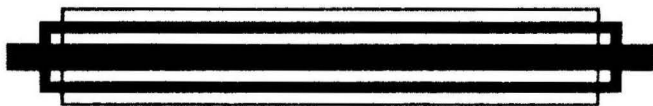
Paxson's latest offering is a rich and passionate re-telling of the classic King Leir (Lear) story. Set in Iron Age Britain, the book attempts to answer many of the baffling questions we have with the legend. How could such a wise man not be able to tell who loved him best? Why did the two elder sisters behave so vilely towards their father? *The Serpent's Tooth* comes up with plausible explanations for all of this.

While *The Serpent's Tooth* wears the bones of the King Leir tragedy, the flesh is made up of cultures in conflict. The Leir of *The Serpent's Tooth* is a conquering Celtic warlord, attempting to impose his patriarchal society upon the indigenous matriarchal people (who have in turn supplanted an earlier society, representatives of which are still around in the story). His kingdom is a result of his marriage to three queens, each of whom has given him a daughter. Leir and his warriors think they rule by right of conquest. They are accepted in the land because of the women who willingly bedded him and the daughters he is subsequently raising to be queens in their own right.

It is Cridilla, the youngest, the one who truly loves her father, who tells the story. We see her grow from a small child to a young woman, and we see her father and her sisters through her eyes. Gunarduilla, the eldest, is a harsh warrior maid. Rigana, the middle sister, is beautiful and sly, a master manipulator. Cridilla has trained as a warrior, as has her elder sister, but has taken the teachings more to heart, specifically the admonishment to be always truthful. (You can see how that would get her in trouble. The classic story turns on the elaborate and false declarations of love made by her sisters. When it comes her turn to speak, all she can say is the truth: she loves him, for he is her father.) All three sisters are torn be-

tween their double heritages. Their father has raised them in the new ways of the Quiritani, yet they have grown up always knowing that they would be queens after their mothers and owe allegiances to their people and the old ways.

Diana Paxson has done extensive research for this book, and it shows. She portrays at least three separate cultures and is able to do so with an eye for detail and ritual that is impressive. Her characters are three-dimensional people, not cardboard cut-outs. The fantasy elements are subtle and well-integrated: Paxson's Cridilla is sensitive to the spirit world, as are her friend Crow, one of the old people, and some of her teachers in the book. The fantasy is basically that of shamanism and it fits very neatly into the story. Beneath all of this, there is a feeling of such passion that her story sweeps the reader away. This is an epic fantasy without the epic page count, sure to delight both fantasy fans and readers of historical novels.



The J.R.R. TOLKIEN

CENTENARY CONFERENCE (incorporating MYTHCON XXIII)

Aug. 17-24, 1992.

Keble College, Oxford, England.

Membership deposit: \$50 U.S. or £25 U.K.
Complete membership/room and board package: £408 to Dec. 31, 1991. Membership only (non-residential, no meals): £91.80 to Dec. 31, 1991. Checks payable to Tolkien Centenary Conference. Write: Lynn Maudlin, [redacted]; or Pat and Trevor Reynolds, [redacted]

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) 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]



MYTHPRINT

EXTRA COPY
Lee Speth

SWOSU

Non-Profit Org.
U.S. Postage
PAID

This issue of Mythprint is brought to you for free and open access by

the [Mythopoeic Society](#) at the [SWOSU Digital Commons](#).

For more issues of Mythprint go to https://dc.swosu.edu/mythprint/all_issues.html

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

Authors and artists of items in this issue may request to have their materials removed from the digital repository. To do so, contact the platform administrator at archives@mythsoc.org or the Mythprint editor at mythprint@mythsoc.org.