

mythprint

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A Catalogue, Two Notebooks, and an Exercise Book

by Joe R. Christopher

In a previously published short essay — “A Visit to ‘The Dark Tower’” (*Mythprint*, March 1993) — I mentioned my going to the Bodleian Library at Oxford to look at “The Dark Tower” manuscript. Actually, I visited the manuscript room of the library twice — once on Saturday, 22 August 1992, and again on Monday, 24 August, both during the Tolkien Centenary Conference. My consideration of “The Dark Tower” was all on Saturday; something else drew me back. What I did not mention in that previous note was that I found a catalogue a librarian there had made:

A Selective Catalogue of the Papers of C.S. Lewis (1898-1963), compiled by Judith Priestman. 1989. [bound, 57 p.]

Priestman warns that anything since 1989 has to be checked for in an index, but I did not have time to do that. I assume there is nothing wrong in reproducing the basic part of the contents page:

- I. Deposited manuscripts: Dep. [pp. 4-10]
- II. Letters and papers. MS. Eng. lett. [pp. 11-14]
- III. *The Dark Tower*. MS. Engl. misc. c. 1109 [p. 14]
- IV. Photocopies given by Wheaton College and other donors. MS. Facs. [pp. 15-19]
- V. Microfilms, including “Memoirs of the Lewis Family”. MS. Film, MS Photogr. [p. 20]

I spent a little time checking to see if my one letter from Lewis, of which I gave a Xerox to Wheaton and which I assume was passed on, was listed. But I seem to have been lumped with a group of others in Section IV. (Before I learned as much as I know now of copyrights, Lewis’s letter to me was published in an appendix to my doctoral dissertation, so it has been available to a serious researcher for a long time.)

One interesting note in the letters indicates that Lewis’s “The Quest of Bleheris” is included with

the letters sent to Arthur Greeves. I wish Walter Hooper had included this “first installment” of the poem in his edition of the letters to Greeves. It is mentioned as included in Letter No. 30 [16 May 1916], pp. 99-100, of *They Stand Together*.

Anyway, the interesting section was the first the deposited manuscripts. This is an English practice not common in the U.S. The libraries there accept manuscripts owned by others. While the manuscripts are on deposit, any reader may use them. In this case, in 1989 Walter Hooper deposited two notebooks (in January) and an exercise book (in November). The notebooks are not what Americans mean by that word — they are hardcover books with lined paper in them. I should add that these deposited materials are not shared with the Wade Collection at Wheaton, for the exchange of copies only applies to the materials the Bodleian owns. So they can only be examined at Oxford.

One of these notebooks, labelled in Hooper’s usual hand “Lewis Ms. No. 27”, contains mainly the “Encyclopedia Boxoniana” that Hooper published in *Boxon*. Kathryn Lindskoog has denied the authenticity of this material, in items published in her newsletter *The Lewis Legacy*, and probably it was that questioning which led to Hooper’s deposit of the manuscript. This was the notebook with which I had the most time, so I listed the material fully:

“Encyclopedia Boxoniana” (beginning on the front free endpaper, through leaf 16; on the rectos, I assume, but I did not note it).

Notes on Chaucer (leaf 18 recto, upside down).

Notes on Spenser (leaves 19-51 recto).

Notes involving James Boswell and Jeremy Taylor (leaves 31-33 verso, upside down).

Quotation from *Othello* (leaf 36 verso, upside down).

CONTINUED ON NEXT PAGE

A CATALOGUE ... — Continued from Last Page

Linguistic notes (leaves 69-101 + back paste down, mainly on versos, upside down).

(I hope my details here and in what follows are accurate; I assume they are close to being correct, at least, but I *was* taking notes hurriedly.) A curiosity of this notebook is that, on the front paste down, in pencil, are two sets of initials: "T.S.E." and, below them, "J.R.R.T." The latter set is immediately recognizable, but does "T.S.E." mean T.S. Eliot? If so, what is the connection?

I did not have time to fully note the contents of the second notebook (it was more miscellaneous, anyway). I do think the volume, as numbered (in pencil) by the Bodleian, is reversed, for Lewis's signature is on the verso of the back free endpaper, upside down. Surely the signature would begin the volume. Nevertheless, I will list the contents as I noted them in the Bodleian order. (The notebook is marked by Hooper as "Lewis Ms. No. 31.")

Some financial notes on the front pastedown.

A tree sketched in pencil (recto of the front free endpaper).

Miscellaneous notes on Milton (verso of the front free endpaper).

An explanation of what not to expect in a Renaissance work (leaf 1, both sides; and one line at the top of leaf 2).

The Arthurian poem — "Launcelot" — published in *Narrative Poems* (leaf 2, back and front; to leaf 8, verso, for six lines).

A discussion of the metaphorical use of the word *high* (beginning on leaf 8, verso, after skipping one line after "Launcelot").

A note on John Foxe (leaf 9).

Notes on Matthew Parker (leaf 10 recto).

Two leaves of quotations (leaves 11-12).

A discussion of how the traditional ideas of Matter and Form apply to literary composition (leaves 14-17), ending on the recto of 18).

[I skipped some scholarly materials here.]

"The Man Born Blind" [untitled, beginning on leaf 22, but I did not get down where it ended; it is written in blue ink on the rectos, with expansions of material in black ink of the versos of leaves 24, 25, and 27; I mention the inks because Lindscoog has presented arguments based on when Lewis was using different inks — besides, the appearance is striking as one looks at the book].

[What follows is selective.]

Notes for a "Paper on Reason for Socratic [Club]" (leaf 29, ten lines; the material following on partial rectos through leaf 37 seems related).

Renaissance notes [beginning on leaf 37, verso].

"We're so proud of Finchley Avenue; it's quiet there" [poem, published but not collected; leaves 64-65, upside down, reading from back].

The opening of *That Hideous Strength*, with Jane Studdock named Jane Ruddock [leaf 68, recto, upside down].

[I noted a one-sentence description on leaf 69, upside down, but irritatingly I did not note of what it was a description.]

A time diagram [leaf 69, upside down].

Two versions of a three-couplet poem, one in iambic tetrameter and one in iambic pentameter, both ending in a couplet rhyming *hell* and *invisible* [one on the verso of the back free endpaper and one on the back paste-down, upside down].

A small loose sheet of academic notes [laid in the back of the notebook].

What can one say about this? For one thing, if the *That Hideous Strength* passage is legitimate, this notebook has to have been in use in the 1940-1943 period, for Lewis finished writing his novel in 1943. The authenticity of "The Man Born Blind" has been questioned by Lindscoog in *The Lewis Legacy*, and, as I conjectured with the first notebook, this may have been the reason this notebook was deposited in the Bodleian.

A CATALOGUE ... — Continued from Last Page

Finally, the exercise book (marked by Hooper "Lewis Ms. No. 46"). The number of pages is less than in the two notebooks. Here are the contents:

An opening of a book on language [leaves 1-4].

The LeFay fragment [leaves 5-11, with 2 lines on the recto of leaf 12].

Eustace's diary [leaves 12-20, beginning 3 lines below the ending of the LeFay fragment].

A language note [leaf 21, verso].

And, starting from the other end:

A note on the Bible, time, etc. [leaves 40-38].

Academic notes, mainly lists of books [leaf 35, beginning on the recto, through leaf 22, ending on the verso].

(I assume — but I did not indicate in my notes at the time — that the latter material was written upside down to the former.) The main interest here may be the LeFay fragment and Eustace's diary — the authenticity of the former has been questioned by Lindscoog. The same rationale for this exercise book being placed in the Bodleian is apparent. Hooper published both of these Narnian items in his *Past Watchful Dragons*.

I think there is little doubt that Walter Hooper has made these manuscripts available because of Kathryn Lindscoog's charges. He is saying, "If you're in England, take a look and judge for yourself." (Of course, he may have had more than one reason for putting them in the Bodleian; I am reacting to the fact that each of them has material that has been questioned.) I do not assume they will stop the charges. Lindscoog has said the manuscript of "The Dark Tower" is a good forgery, and no doubt she will suggest that these are elaborate forgeries, meant to protect the reputation of some of the dubious works that have been published.

But, outside of that argument about authenticity, interesting though it is, the other thing that is fascinating about these two notebooks and this exercise book is Hooper's manuscript numbers on

them: Lewis Mss. Nos. 27, 31, and 46. What else, one wonders, does Hooper have?

Note: A Different Catalogue

I have described above the catalogue of the Lewis holdings at the Bodleian, but there was also in the manuscripts room a catalogue of the Charles Williams holdings. In my brief consideration of this work, I found it rather confusing — it seems to contain two different listings of the gift of materials from A.M. Hadfield. (It also mentions an uncatalogued gift from E. Markin Brown.) I did note that the Hadfield gift included the typescript of Williams' "The Advent of Galahad" (his first Arthurian cycle of poems, only recently published — in part — in David Llewellyn Dodds' edition of Williams' Arthurian poems). In connection with my emphasis on Lewis, let me mention that, according to the second list, there are six letters and one postcard from Lewis to Mrs. Hadfield, and, according to the first list and probably referring to the same items, there are some letters in connection with the typescript of "The Figure of Arthur" (Williams' study of the Arthurian legend, published with Lewis's study of Williams' Arthurian poetry as *Arthurian Torso*).

Works Cited

Christopher, Joe R. *The Romances of Clive Staples Lewis*. Ann Arbor: University Microfilms, No. 70-4462 (on demand). Contains Lewis's letter to the author, pp. 420-21.

—. "A Visit to 'The Dark Tower'." *Mythprint: The Monthly Bulletin of The Mythopoeic Society* 30:3 (Whole 152) (March 1993): 3-4.

Hooper, Walter. *Past Watchful Dragons: The Narnian Chronicles of C.S. Lewis*. New York: Collier Books, 1971. Contains the LeFay fragment, pp. 48-65, and a variant draft of Eustace's diary, pp. 68-71 (both in Chapter V).

CONTINUED ON PAGE 8

Activity Calendar

Deadline for the Activity Calendar is the tenth of the month preceeding the month of publication: i.e. May information is due the tenth of April; June information is due the tenth of May. All calendar information should be sent directly to *Mythprint*. Thank you.

Secretary for Discussion Groups

(Please write to him about forming groups, or if you have any questions):

David Lenander
[REDACTED]

Send meeting information directly to *Mythprint*.

Chartered Groups

CORRESPONDENCE GROUPS

BUTTERBUR'S WOODSHED (general fantasy)

Jo Alida Wilcox, [REDACTED]
[REDACTED]

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

May: Lists, MFA or Otherwise

July: Robin Hood as a General Topic

ONCE UPON A TIME (children's fantasy)

Berni Phillips, [REDACTED]
[REDACTED]

Publishes an amateur press association (correspondence circular), deadlines the first of even-numbered months.

ONLINE DISCUSSION GROUPS

CATEGORY 32 (GEnie)

David Bratman, *Mythprint*, [REDACTED]
[REDACTED]

Meets on the GEnie online bulletin board service. See the July 1992 Mythprint or contact the topic leader (above) for information on participating.

CALIFORNIA: North

Sacramento: AVALON

Laurine White, [REDACTED]
[REDACTED]

San Francisco Bay Area: KHAZAD-DÛM

Ellie Farrell, [REDACTED]
[REDACTED]

* April 3, 1994 (Sunday) 1 PM

Carroll's *Alice* and an Easter Egg Hunt. At the Weldens', [REDACTED]
[REDACTED]

* May 1, 1994 (Sunday) 1 PM

Mayday! Mayday! *Lost Horizon* by James Hilton. At Ellie's.

* June 5, 1994 (Sunday) 1 PM

The Little Country by Charles de Lint. At Pat Witham's, [REDACTED]
[REDACTED]

CALIFORNIA: South

Hollywood/San Fernando: THE GREEN DRAGON

Sarah Beach, [REDACTED]
[REDACTED]

Los Angeles: NIGGLE'S PARISH

Glen GoodKnight, [REDACTED]
[REDACTED]

* April 10, 1994 (Sunday)

The Silmarillion, Chapters 10-15, by J.R.R. Tolkien. At Glen's.

Los Angeles/Pasadena: MYDGARD

Dolores Speth, [REDACTED]
[REDACTED]

San Diego: LOTHLORIEN

Linda Sundstrom, [REDACTED]
[REDACTED]

DISTRICT OF COLUMBIA

Washington & Suburbs: KNOSSOS

Ellen Caswell, [REDACTED]
[REDACTED]

* April 15, 1994 (Friday)

Lizard Music and *Borgel* by Daniel Pinkwater. At Wendell Wagner's, [REDACTED]
[REDACTED]

* May 20, 1994 (Friday)

The American Flagg series, comics or graphic novels. At Ellen Vartanoff's, [REDACTED]
[REDACTED]

* June 17, 1994 (Friday)

Last Call by Tim Powers. At Irv Koch's, [REDACTED]
[REDACTED]

FLORIDA

Tampa Bay: *HOBBITON*

Paul S. Ritz, [REDACTED]

All meetings held at Clearwater East Library, [REDACTED]

GEORGIA

Northeast Georgia: *SHEEP, INDEED*

Beau Farr, Eden, [REDACTED]

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

HAWAII

Honolulu: *SAMMATH NAUR*

Ken Burtress, [REDACTED]

[REDACTED] or Steve Brown, [REDACTED]

* April 2, 1994 (Saturday)

Satan: The Psychotherapy and Cure by the Unfortunate Dr. Kassler by Jeremy Leven. At John & Chris's.

* May 7, 1994 (Saturday)

Always Coming Home by Ursula K. Le Guin. At Ken & Cari's.

* June 4, 1994 (Saturday)

Write/Read Meeting (original fantasy/sf). At Chris & John's.

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]

* April, 1994

A meeting will be held at Minicon, on the weekend of April 1-3. Exact time, topic, and location to be announced.

Unless otherwise mentioned, meetings are tentatively scheduled at [REDACTED] Coffman Union, [REDACTED]

PENNSYLVANIA

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

Neil Gussman, [REDACTED]

WISCONSIN

Milwaukee: *THE BURRAHOBBITS*

Jeffrey and Jan Long, [REDACTED]

* April 20, 1994 (Wednesday)

Letters of J.R.R. Tolkien.

* May 10, 1994 (Tuesday)

She by H. Rider Haggard.

* June 21, 1994 (Tuesday)

"On Fairy-Stories" by J.R.R. Tolkien.

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

SPECIAL INTEREST GROUPS

THE ELVISH LINGUISTIC FELLOWSHIP

Carl F. Hostetter, [REDACTED]

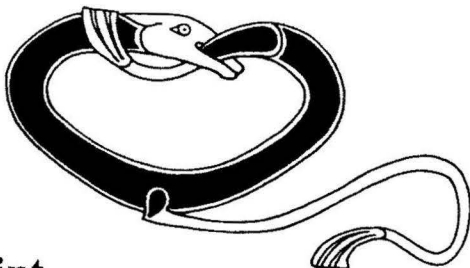
Publishes newsletter, *Vinyar Tengwar*, bimonthly.

* Second Sunday of each month, 1 PM

Meeting of Northern California E.L.F. For further info contact Arden Smith, [REDACTED]

* Second Sunday of each month, 2 PM

Meeting of Washington Area E.L.F. Contact Carl Hostetter (above) for further information.



Tolkien Review

Poems and Stories by J.R.R. Tolkien. Houghton Mifflin hardcover, March 1994, \$25. Reviewed by David Bratman.

If you've ever wanted a hardcover version of *The Tolkien Reader*, this is your book. This convenient volume, first published in this form by Allen and Unwin in Great Britain in 1980 and now available in the United States, contains all the standard well-known shorter works from Tolkien's pen: the stories "Leaf by Niggle", *Farmer Giles of Ham* and *Smith of Wootton Major*, the poems of *The Adventures of Tom Bombadil*, the essay/verse play "The Homecoming of Beorhtnoth Beorhthelm's Son", and the essay *On Fairy Stories*.

It is good to have all these works together in one convenient durable volume. They are all deservedly well-known works, worthy of their author's genius. *The Adventures of Tom Bombadil* is the only one connected to the great mythology of Middle-earth. It is a collection of poems, mostly light in nature, written over a period of forty years. Tolkien did not regard his poetic talent with great profundity, and he cleverly protected himself from criticism by writing an introduction attributing the poems to hobbit origin. "They are fond of strange words, and of rhyming and metrical tricks," he says. "In their simplicity Hobbits evidently regarded such things as virtues or graces." The mock-creepy "The Mewlips" and the remarkable "Errantry" are the ones I enjoy the most, at least on this reading.

Of the stories, *Smith of Wootton Major* is perhaps the finest: a quiet tale resembling Dunsany in its accounts of travels between Elfland and the fields we know, but its elegiac tone is distinctly Tolkien's. "Leaf by Niggle" is more obviously a symbolic story (to call it an allegory would be to oversimplify it) of the relation between a vision and its fulfillment. *Farmer Giles of Ham* is a large tankard filled to the brim with the sort of light, wry humor that makes the hobbitry chapters of

Tolkien's other books so delightful. My favorite moment is when the dragons of the mountains hear a misleading story about the ripe and easy pickings to be found in the lands of men. "*So knights are mythical!*" said the younger and less experienced dragons. "*We always thought so.*"

Giles and to a lesser extent *Smith* are set vaguely somewhere in the Anglo-Saxon period of English history. "The Homecoming of Beorhtnoth Beorhthelm's Son" is explicitly historical, being an imagination of the search party that recovered the bodies of the slain English after the disastrous Battle of Maldon in 991 A.D. Tolkien has a lot to say about heroism and folly in this short play, and he says it even more explicitly in the historical essay that surrounds it. The presence of the essay ties it to "On Fairy-Stories", the lengthy lecture that describes the nature of fairy tales and the use of the fantastic, defining Tolkien's literary philosophy of sub-creation and eucatastrophe in a landmark piece of criticism that no subsequent scholar has been able to ignore.

Reading these things together, I realize a common theme to many of them: the story of the man of poetic or artistic imagination who must live in the ordinary world while dreaming of another land of beauty and wonder, and his relationship with other people who do not always understand his gift and vision. This was the way that Tolkien viewed himself. Both the theme and its applicability to the author are clearest in the kind but fussy painter who is the hero of "Leaf by Niggle".

There was one picture in particular which bothered him. It had begun with a leaf caught in the wind, and it became a tree; and the tree grew, sending out innumerable branches, and thrusting out the most fantastic roots. Strange birds came and settled on the twigs and had to be attended to. Then all round the Tree, and behind it, through the gaps in the leaves and boughs, a country began to open out ... Niggle lost interest

in his other pictures; or else he took them and tacked them on to the edges of his great picture.

Those who have read the history of Tolkien's great subcreation will recognize that no better description of it could be found. (Tom Bombadil, for instance, is one of the other pictures that got tacked onto the edge; while Hobbits are a species of very strange bird.)

Most of the stories can be viewed in this way (*Farmer Giles* is an exception: though its hero is a man of imagination, it is of a very different, practical kind), and even some of the poems. Tolkien's visionary protagonists react quite differently to the promptings of their imagination. Niggle is most obviously the case of one who cannot quite capture what he sees inwardly, and to whom it is given straightforwardly as a gift. The messenger of "Errantry" is a flighty fellow so caught up in his fancies that he forgets his errand. Torthelm of "Homecoming" is a lad enamored by foolish fancies of heroism, who must be brought down to earth by the older, more practical Tidwald. The narrator of the somber poem "The Sea-Bell" is likened to Frodo in being almost a prisoner of his images, forsaken by other people, while "Perry-the-Winkle" is a light verse on a food-loving misfit troll who finds delightful companionship. The hero of *Smith of Wootton Major*, the last-written of these tales, is the most balanced: he is loved by most who know him, and is able to express the joy that goes with his travels to Faery in his fulfilling daily work of smithery. Smith's tragedy is that at the end of his life he must lose his gift — but there is the bittersweet happiness of eucatastrophe in this, for he may pass it on to another.

All the works except the essays are illustrated by the remarkable and delightful work of Pauline Baynes. Frontispieces to each work (including the essays), including a characteristic and distinctive tree for each one, will be new to readers who have not seen this edition before, as will the pictures for the verse portion of "Homecoming" and several

redrawn ones elsewhere in the book. Unfortunately the printing in grainy monochrome does not always serve the art well. Purists should also note that the text was reset for the original form of this edition, largely to accommodate narrower columns. The typesetter got half a page into the "Homecoming" play before realizing it was alliterative verse, not prose, but that is the only significant error I noticed.

A CATALOGUE ... — Continued from Page 4

Lewis, C.S. *Boxen: The Imaginary World of the Young C.S. Lewis*. Ed. Walter Hooper. San Diego: Harcourt Brace Jovanovich, 1985. Contains "Encyclopedia Boxoniana."

—. *"The Dark Tower" and Other Stories*. Ed. Walter Hooper. London: Collins, 1977. Also contains "The Man Born Blind."

—. "Finchley Avenue." *Occasional Poets: An Anthology*. Ed. Richard Adams. Harmondsworth, Middlesex: Viking Penguin, 1986. 102-04.

—. *Narrative Poems*. Ed. Walter Hooper. London: Geoffrey Bles, 1969. Contains "Launcelot."

—. *That Hideous Strength: A Modern Fairy Tale for Grown-Ups*. New York: Macmillan, 1946.

—. *They Stand Together: The Letters of C.S. Lewis to Arthur Greeves (1914-1963)*. Ed. Walter Hooper. New York: Macmillan, 1979.

—, and Charles Williams. *Arthurian Torso: Containing the Posthumous Fragment of "The Figure of Arthur," by Charles Williams, and a Commentary on the Arthurian Poems of Charles Williams, by C.S. Lewis*. London: Oxford Univ Press, 1948.

Lindskoog, Kathryn, ed. and main writer. *The Lewis Legacy: Newsletter of the C.S. Lewis Foundation for Truth in Publishing*. Currently a quarterly journal, published at 1344 E. Mayfair Ave., Orange CA 92667.

Williams, Charles. *Charles Williams*. Ed. David Llewellyn Dodds. Arthurian Poets series. Woodbridge, Suffolk: The Boydell Press, 1992. Contains "The Advent of Galahad" (selections), pp. 163-251.

News Notes

Anthology Dept.: *From Isles of Dream: Visionary Stories and Poems of the Celtic Renaissance*, edited by John Matthews (Lindisfarne Press trade pb, \$17.95), is a hefty collection of short works by Lord Dunsany, Fiona MacLeod, Æ, Kenneth Morris, James Stephens, W.B. Yeats, and numerous other myth- and fantasy-oriented authors of the late 19th and early 20th centuries when Irish and other Celtic material was fashionable in British literature. Many of the pieces are otherwise unavailable. A successor volume of contemporary literature is planned.

Daw Books is creating some imaginative theme anthologies: *Weird Tales from Shakespeare* edited by Katherine Kerr and Martin H. Greenberg (July) contains imaginative fantasy alterations of Shakespeare's plays (as Romeo only goes out by night, perhaps he was a vampire); *Alien Pregnant By Elvis* (June) presumes that tabloid stories are true and goes on from there.

Jack Zipes has put together another modern fairy-tale collection, *The Outspoken Princess and Other Irreverent Fairy Tales* (Bantam trade pb, December).

Tom Shippey has edited *The Oxford Book of Fantasy Stories* (Oxford University Press hardcover, March).

Poetry Dept.: *Orphic Lute* is an established (founded 1950) small-press poetry magazine whose new editor, David Sparenberg, is seeking to emphasize short prose and poetry on mythopoeic themes. The magazine is \$3.50 per issue, \$12 for a one-year subscription, from Dream Catcher Multiple Ark, [redacted]. Contributions should be sent to *Orphic Lute* at the same address.

Diana L. Paxson's and Adrienne Martine-Barnes's series on the legendary Irish hero Finn MacCumhaill has reached its second book: *The Shield Between the Worlds* (Morrow hardcover, March). The first book, *Master of Earth and Water* will be out in paperback soon (AvoNova, June).

Meanwhile, *The Wolf and the Raven*, the first volume of Paxson's series retelling the *Nibelungenlied*, is out in paperback this month (AvoNova).

MYTHCON XXV, August 5-8, 1994. The 25th annual Mythopoeic Conference. At American University, Washington, D.C. Theme: The Language of Myth. Guests of Honor: Madeleine L'Engle, Verlyn Flieger, and Judith Mitchell. Memberships: \$45/£26; \$55/£32 at the door. Write: Irv Koch, [redacted]

[redacted] Make U.S.\$ checks payable to "Mythcon"; U.K.f. cheques payable to "Wendell Wagner"

MYTHCON XXVI, July 28-31, 1995. The 26th Annual Mythopoeic Conference. At The Clark Kerr Campus, Berkeley, CA. Theme: Fairies in the Garden, Monsters at the Mall: Fantasy in the World Around Us. Guest of Honor: Tim Powers. Membership: \$35 until July 1994. Write: c/o Eric & Bonnie Rauscher, [redacted]

Steward Wanted

The Mythopoeic Society is looking for a new Recording Secretary. The responsibilities of this position are to keep the minutes of the Council of Stewards meetings, prepare the agenda in consultation with the Chair, and, as the Society's official Secretary for legal purposes, conduct some formal correspondence and keep custody of the Society's business archives. The ability to handle the important responsibility of keeping the minutes is the main requirement of the position. As Council meetings are usually held in the Los Angeles area, a resident of the area would be preferred.

If you would like to be considered for this position, for possible future Council openings, or to help the Society in some other way now or in the future, write to: Glen GoodKnight, Chair of the Council of Stewards, The Mythopoeic Society, [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.

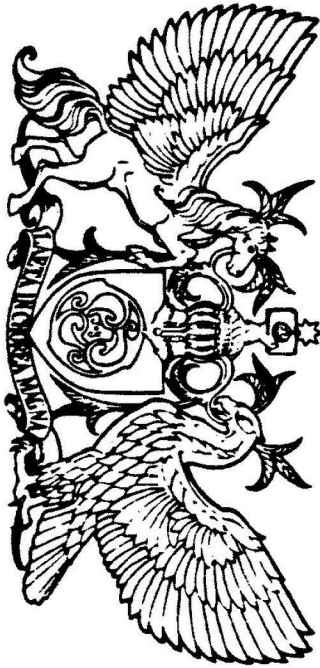
The Mythopoeic Society also publishes two other magazines: *Mythlore*, a quarterly journal of Tolkien, Lewis, Williams, fantasy and mythic studies (subscription is \$15 per year for Society members; \$4 for a sample issue) and *The Mythic Circle*, publishing fiction, poems, etc., three times per year (\$13 per year for Society members; \$6.50 for a sample issue). Send subscriptions to the Society at the address above.

Submissions

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

Submissions of material for publication only should be sent to:

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The Mythopoeic Society



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