

MYTHPRINT

The Monthly Bulletin of the Mythopoeic Society

Vol. 38 No. 10

October 2001

Whole No. 235



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Illustrations

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See inside back cover

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DEADLINES for receiving material for each issue of *Mythprint* are the 1st of the preceding month (eg, November 1st for the December issue).

A Midsummer Night's Dream: Shakespeare and Fantasy



Mythcon XXXIII: Mythcon Comes of Age

July 26-29, 2002

Boulder, Colorado, USA

Author Guest of Honor: Connie Willis

Scholar Guest of Honor: Alexei Kondratiev

The conference will focus on both fantastic elements in Shakespeare and Shakespeare's influence on fantasy literature. A second theme will be the Society's influence on Mythopoeic scholarship. The usual blend of the scholarly (papers, panels, keynote addresses) will be accompanied by seasoned Mythcon traditions (masquerade, banquet, Golfimbul, the Not-Ready-for-Mythcon Players). We will divide our time between the air-conditioned, modern comfort of the Boulder Ramada Inn and the outdoor charm of the Colorado Shakespeare Festival's Mary Rippon Theatre, where offerings will include *A Midsummer Night's Dream* and *Macbeth*. Papers, panels, artshow and dealer's room will be at the Ramada.

Registration

Special Coming of Age Package Rate (members only): \$333 (Includes conference membership, room (double occupancy), meal ticket, banquet ticket, and one Shakespeare play ticket)

Conference membership until Dec. 31, 2001:

- \$50 for Mythopoeic Society members
- \$60 for non-members
- \$40 for students (age 12-18 with guardian or over 18 with valid student identification)
- Children under 12: no charge but must be accompanied by guardian
- One-day memberships (Saturday or Sunday): \$35 at the door

Room and Board Rates

Hotel only:

- \$250 each (single occupancy)/ \$130 each (double occupancy)
- \$75 each (triple occupancy)/ \$70 each (quadruple occupancy)

77% of the rooms are non-smoking. Double and king beds are available, as are connecting rooms. The Ramada is wheelchair accessible, and there are accommodations available for persons with disabilities.

A meals-only package is available for \$95 to attendees staying off-site. This includes Friday dinner, Saturday breakfast, lunch and dinner, and Sunday breakfast and lunch. The evening banquet is separate from the meal package: individual banquet tickets are available for \$40 each. Ticket rates for individual play performances will be announced. Deadline for room and board or meals only reservations for Mythcon 33 is June 15, 2002. All reservations must be made through the Mythcon committee.

Make checks payable to Mythcon XXXIII. For more info, contact:

Mythcon XXXIII
Linda Bachman



To Gyre and Gimble in the Wade

by David Bratman

Attendees of the 1998 Lewis Centenary Conference at Wheaton College will remember the Marion E. Wade Center, our reason for gathering there: two smallish rooms plus offices and archives on the second floor of the college library, it's America's prime research center on the Inklings and related authors.

A few months after our conference, Mary Wade, the daughter of the original donor who financed the collection's housing, came to director Christopher Mitchell with a proposal: the Wade Center deserved its own building, which she would finance. Over two years later, on Saturday, September 8, the new Center opened.

Compared with its predecessor rooms, the building is large and almost luxurious. Located across the street from the library parking lot, it commands the eye of anyone approaching up Washington Street, the main route to the west side of campus. Intended to evoke Cotswolds domestic architecture, the beautiful rustic design includes stone facing, a pitched imitation slate roof, bay windows, fireplaces, and even chimney pots. The vault and processing facilities are in the basement, and there are two stories above ground: the second floor contains offices and a seminar room, and the ground floor contains a large front desk, a spacious museum area, a classroom, and a reading room with the main reference collection and three large work tables with laptop outlets. C.S. Lewis's breakfast table, formerly the sole reading table, has been retired to the museum area.

The events began with a ribbon-cutting and open house. Many visitors toured the museum, reading room, offices, and the vault. Chris Mitchell, assistant director Marjorie Mead, and staff members including Wheaton students were on hand to show people around and answer questions. Many of the materials were already on

the shelves, and exhibits including one on the history of the Center and a temporary exhibit on Sayers and Chesterton as mystery authors, were installed. The vault contains a state-of-the-art fire protection system based on CO₂ release instead of water (much safer for the papers).

In the evening, a program was held at Barrows Auditorium. The Provost (and acting president) of Wheaton College, Dr. Stanton Jones, and the British consul general in Chicago, the Hon. Robert Culshaw, offered opening remarks, which showed their familiarity with the collection and its authors. Mary Wade gave reminiscences of her father, the original donor. Dr. Barbara Reynolds, friend and biographer of Dorothy L. Sayers, spoke of the selection and meaning of the authors in the collection, and told of how the idea for *Seven*, the Center's journal of which she is managing editor, was hatched when she and a colleague dined in the nearby Seven Dwarfs restaurant. William Phemister, professor of music at Wheaton, played appropriate classical pieces on the piano as slide shows of the authors and the building of the new Center were shown, and accompanied Prof. Gerard Sundburg in Donald Swann's setting of Tolkien's "The Road Goes Ever On". Jill Baumgaertner, Professor of English, read her poem celebrating reading in the Wade Center, written for the occasion. And Christopher Dean, chairman of the Sayers Society, presented the Center with a gift: a prop medallion made by Sayers herself for a production of her play "The Emperor Constantine".

Mythopoeic Society attendees included Wayne Hammond and Christina Scull from Massachusetts, Laura Simmons from Portland, Doug Anderson from Indiana, Marion Van Loo from Michigan, and myself. As a frequent researcher in the old building, I was particularly eager and delighted to see the new one.

'Caught by a Rumour'

News and Notes

Paper Calls

"Fantastic Visions: Re-Presenting the Unreal":
The 23rd International Conference on the
Fantastic in the Arts, March 20-24, 2002, Ft.
Lauderdale Airport Hilton. Focus on Children's
and Young Adult Literature and Art, particularly:
the children's fantasies of our Guest of Honor,
Joan Aiken, and our Guest Writer, Molly Gloss;
Philip Pullman, J.K. Rowling and the British
Invasion; fantastic picture books (the work of
David Wiesner, Chris van Allsburg, and Leo and
Diane Dillon); Ursula K. Le Guin's recent addi-
tions to the Earthsea series; and the science fic-
tion of Monica Hughes, William Sleator, and H.
M. Hoover. Send proposals for papers, sessions
or panels (500 word abstract and appropriate
bibliography) by October 15, 2001 to Michael
Levy, [REDACTED]

Annual Southwest/Texas Popular Culture Assn.
and Southwest/Texas American Culture Assn.,
February 13-17, 2002, Albuquerque Hilton
Hotel. The Libraries and Popular Culture area
solicits paper proposals from librarians, graduate
students, and other aficionados of popular cul-
ture and libraries, as well as proposals for slide
shows, video presentations, workshops, and pan-
els. We encourage proposals related to archives,
museums, and other information settings, too.
Send a 200-word abstract by November 15 to:
Rhonda Harris Taylor, School of Library and
Information Studies, [REDACTED]

[REDACTED], FAX [REDACTED]
[REDACTED] Info: [REDACTED]

The 5th Annual C. S. Lewis and The Inklings
Conference: The Christian Mind in a Post-

modern World, April 12-13, 2002, Amarillo
College English Department. Papers on the life
and works of C.S. Lewis and The Inklings are
invited, including: C.S. Lewis in the classroom;
Lewis/ Williams/Tolkien: individual literary style
and postmodern reception; contemporary inter-
pretations of Lewis and the Inklings; Lewis and
The Inklings in Film; the Power of Myth: Lewis
and Tolkien. One-page abstracts for papers (7-8
pages, 15 minute limit) by December 1, 2001
to: Dr. Michael Bellah or Dr. Mary Lynn
Dodson, Conference Co-Chairs, [REDACTED]

[REDACTED] FAX: [REDACTED]
[REDACTED]

Hugo Awards

The 2001 Hugo Awards, voted by members of
the 2001 World Science Fiction Convention,
were announced September 2, at the Millennium
Philcon in Philadelphia.

Novel: *Harry Potter and the Goblet of Fire*, J.K.

Rowling (Bloomsbury; Scholastic/Levine)

Novella: "The Ultimate Earth", Jack Williamson
(Analog Dec 2000)

Novelette: "Millennium Babies", Kristine Kathryn
Rusch (*Asimov's* Jan 2000)

Short Story: "Different Kinds of Darkness", David
Langford (*F&SF* Jan 2000)

Related Book: *Greetings from Earth: The Art of Bob
Eggleton*, Bob Eggleton & Nigel Suckling (Paper
Tiger)

Dramatic Presentation: *Crouching Tiger, Hidden
Dragon* (directed by Ang Lee)

Professional Editor: Gardner Dozois

Professional Artist: Bob Eggleton

Semiprozine: *Locus*, ed. Charles N. Brown

Fanzine: *File 770*, ed. Mike Glyer

Fan Writer: Dave Langford

Fan Artist: Teddy Harvia

John W. Campbell Award for Best New Writer (not
a Hugo): Kristine Smith

Activity Calendar

Matthew Winslow, Discussion Group Secretary
[REDACTED]

Prospective Groups

CALIFORNIA

[REDACTED] *LOTHLORIEN*

Linda Sundstrom, [REDACTED]
[REDACTED]

CONNECTICUT

[REDACTED]: *FANTASTIC WORLDS*

Bill Pierce, E-mail: [REDACTED]

Web: [REDACTED]

FLORIDA

[REDACTED] *HOBBITON*

Paul S. Ritz, [REDACTED]
[REDACTED]

[REDACTED] *ERYN GALEN*

B.L. McCauley, [REDACTED]
[REDACTED]. E-mail: [REDACTED]

GEORGIA

[REDACTED] *CENTRAL ATLANTIS*

Irv Koch, [REDACTED]
[REDACTED]

ILLINOIS

[REDACTED] *THE FAR WESTFARTHING SMLAL*

Mike Foster, [REDACTED]. E-mail: [REDACTED]
[REDACTED]

INDIANA

[REDACTED] *CERIN AMROTH*

Ellen Denham, E-mail: [REDACTED]

Web: [REDACTED]

MICHIGAN

Julie Bailey, [REDACTED]
[REDACTED]. E-mail: [REDACTED]

MISSOURI

[REDACTED] *THE KHAZAD*

Gary & Sylvia Hunnewell, [REDACTED]
[REDACTED]

NORTH CAROLINA

[REDACTED] *THE CAROLINA TOLKIEN SOCIETY*

Matt & Renita Peeler, [REDACTED]

OHIO

[REDACTED]
David Staley, [REDACTED]

E-mail: [REDACTED]

Web: [REDACTED]

[REDACTED] *THE PRANCING PONY*

Eileen Ribbler, [REDACTED]
[REDACTED]. E-mail: [REDACTED]

PENNSYLVANIA

[REDACTED]
Will Vaus, Murrysville Comm. Church, [REDACTED]
[REDACTED]

TENNESSEE

[REDACTED] *SPARE OOM*

Mary & Conrad Stolzenbach, [REDACTED]
[REDACTED]. E-mail: [REDACTED]

Chartered Groups

CALIFORNIA

[REDACTED] *NIGGLE'S PARISH*

Gracia Fay Ellwood, [REDACTED]
[REDACTED]

[REDACTED] *MYDGARD*

Lee Speth, [REDACTED]
[REDACTED]

[REDACTED] *KHAZAD-DÛM*

Amy Wisniewski & Edith Crowe, [REDACTED]
[REDACTED]. E-mail: [REDACTED]

Web: [REDACTED]

October: *The Colour Out of Space* by H.P. Lovecraft

November: *Leiber Chronicles: Fifty Years of Fritz*

Leiber, eds. Fritz Leiber & Martin Greenberg

December: Holiday Reading and Eating Meeting

COLORADO

[REDACTED] *FANUIDHOL ("CLOUDY HEAD")*

Patricia Yarrow, [REDACTED]
[REDACTED]. E-mail: [REDACTED]

Web: [REDACTED]

Ongoing topic: Mythcon 33: *Shakespeare and Fantasy*

DISTRICT OF COLUMBIA

[REDACTED] *KNOSSOS*

Mimi Stevens, [REDACTED]

[REDACTED]. E-mail: [REDACTED]

October: *Calculating God* by Robert Sawyer
November: *The Pleasure of Finding Things Out* by
Richard Feynman
December: Holiday Party

HAWAII

[REDACTED] *SAMMATH NAUR*
Steve Brown, [REDACTED] E-
mail: [REDACTED]
Web: [REDACTED]

October: *The Fox Woman* by Kij Johnson
November: *The Color of Magic* by Terry Pratchett

LOUISIANA

[REDACTED] *ROKE*
Sally Budd, [REDACTED]

MICHIGAN

[REDACTED] *GALADHREMMIN-ENNORATH*
Dave & Grace Lovelace, [REDACTED]

MINNESOTA

[REDACTED] *RIVENDELL*
David Lenander, [REDACTED]
[REDACTED]
Web: [REDACTED]

NEVADA

[REDACTED] *CRICKHOLLOW*
Joanne Burnett-Bowen, [REDACTED]
[REDACTED] E-mail: [REDACTED]
Web: [REDACTED]
October: *Prentice Alvin* by Orson Scott Card

OREGON

[REDACTED]
Donovan Mattole, [REDACTED]
[REDACTED]
Web: [REDACTED]

PENNSYLVANIA

[REDACTED] *C.S. LEWIS AND FRIENDS*
Neil Gussman, [REDACTED]
[REDACTED]. E-mail: [REDACTED]

SOUTH CAROLINA

[REDACTED] *THE COLUMBIA C.S. LEWIS SOCIETY*
Nina Fowler, [REDACTED]
E-mail: [REDACTED]

WASHINGTON

[REDACTED] *MITHLOND*
John James, [REDACTED]
[REDACTED] E-mail: [REDACTED]
Web: [REDACTED]

WISCONSIN

[REDACTED] *THE BURRAHOBBITS*
Jeffrey & Jan Long, [REDACTED]
[REDACTED]
October: *Deadhouse Gates* by Steven Erikson

Special Interest Group

THE ELVISH LINGUISTIC FELLOWSHIP
Carl Hostetter, [REDACTED]
[REDACTED]
[REDACTED] Newsletter, *Vinyar Tengwar*. Journal,
Parma Eldalamberon: Christopher Gilson, [REDACTED]
[REDACTED]

Correspondence Groups

BUTTERBUR'S WOODSHED (general fantasy)
Diane Joy Baker, [REDACTED]
[REDACTED]
Correspondence circular with set topic. Web:
[REDACTED]
November: *Declare* by Tim Powers
January 2001: *Tales of Earthsea* or *The Other Wind*
by Ursula K. Le Guin
March: *American Gods* by Neil Gaiman
ONCE UPON A TIME (children's fantasy)
Laura Krentz, [REDACTED]
[REDACTED]
Correspondence circular. Web: [REDACTED]
[REDACTED]

Online Discussion Groups

MYTHSOC E-LIST
Society activities and general book-related discussion.
Sign up: [REDACTED] or contact
Joan Marie Verba: [REDACTED]
COINHERENCE
Online discussion of Charles Williams
David Davis: E-mail: [REDACTED]

Book Reviews

JUDITH KERMAN AND DON RIGGS, EDITORS, *Uncommon Places: Poems of the Fantastic*. Saginaw, MI: Mayapple Press (), 2000. ISBN 0-932412-17-3, tp, 138 pp., \$15.00.

The annual International Conference on the Fantastic in the arts held in Fort Lauderdale, Florida, for scholars interested in fantasy, mixes academics and sf writers. For several years, one of the events at each ICFA has been a poetry reading. Kernan says in her Preface: "The 1999 reading featured so much excellent work by so many excellent poets that I offered to put an anthology together." The result is this handsome anthology, divided by topic into poems on 11 themes (*Beast, Body, Borderland, Dream, Intimacy, Myth, Orbit, Politics, Tale-Telling, Technology, and Water*), with 57 works by 16 poets (plus cover by Judith Clute). Half the poems in the anthology are reprints, and half new.

The poets include four who are known as sf poets, having won Rhysling Awards or published poems in such sf markets as *Asimov's* and *Star*Line* (Joe Haldeman, David Lunde, Rick Wilber, and Jane Yolen). Haldeman, Wilber, and Yolen are also known for their sf prose, as are Brian Aldiss and Patrick O'Leary. (O'Leary's bio-note mentions poetry publications, but from general literary magazines.) Of these six, Wilber is a college teacher, and so are the remaining 10 contributors. Among the teachers, Jeanne Larsen is also known as a historical novelist.

Most of the poets have an interest in mythopoeic topics (11 of the 16), but the mythopoeic content is strongest in the *Beast, Myth, and Tale-Telling* sections, with a couple more in *Borderland* and *Water*, adding up to some 20 of the 57 poems.

Not surprisingly, Jane Yolen's work is outstanding, both in quality and in emphasis on mythopoeic themes. All five of her poems use

themes from myth or legend, including the Rhysling-winning "Will" (in the *Beast* section), in which discovering that her grandfather Will was Wolf in the Old Country becomes a vision of him as the child-devouring wolf of story. Another impressive example is Marilyn Jurich's "The Seamstress of Flowers" (*Tale-Telling*), in which the swan-princes' sister tells of the pain her heroism costs her. The poem, paradoxically, lets her break the silence the story's spell enforces, to tell the reader what she cannot tell the other characters in her story: "Silence. The punishment of women. Not even stone / is silent. Not bone. Bend close and a pulse thrums."

An outstanding poem in the *Myth* section, although more sciencefictional in feel, is Jeanne Larson's "Constellation: She Regards an Unmapped Sky," with its delight in imagining new constellations: "Look! There's *Lilith's Hair, The Twisted Lute, I* and *Satan's Bracelet*, problematic *al'Gebra, II* and *Amazonia* with her empty *Quiver*, the vermilion- / stippled *Mango Nebula*." Another sf poem, Joe Haldeman's "Fire, Ice / (a story told as a sonnet redouble)" (*Borderlands* section), is a tour de force, the redoubled sonnet form being a sequence of 15 sonnets, with each line of the first one repeated as the closing line, in order, of the next 14.

Reviewed by Ruth Berman



DON W. KING, *C.S. Lewis, Poet: The Legacy of His Poetic Impulse*. Kent, OH: Kent State University Press, 2001. ISBN 0-87338-681-7, tp, 389 pp., \$28.00.

King's stated intention is to produce a thorough, critical scholarly study of Lewis's poetry. A second intention is to show how Lewis's deep desire to be a poet and his intense labors toward that end lead to his "golden prose." The result is an

informative, useful, and readable book.

Five of the nine chapters focus on Lewis's early life. The first chapter traces literary influences—Greek, Latin, Norse and English—on the young poet as found in his letters to Arthur Greeves, the published diary *All My Road*, and “The Lewis Papers,” Warren Lewis's unpublished typescript covering the Lewis family from 1850-1930. The four additional chapters on the early poetry reveal Lewis as an angry young man frustrated by the “nightmarish horror” of the Great War. King usefully puts the early poetry in context by comparing it with that of other war poets such as Siegfried Sassoon. These chapters also assess Lewis's poetic skill, especially as a writer of narrative poetry.

Three chapters are devoted to the topical poems that Lewis wrote after he had turned to prose as his major tool of self-expression. The chapters are “Comic and Satiric Verse,” “Contemplative Verse” (though “Philosophic Verse” might be a more exact title), and “Religious Verse.” Chapter Seven on “Contemplative Verse” is particularly interesting in that it shows Lewis to be a much more complex person than the cheery Christian apologist of *Mere Christianity* and *The Problem of Pain*. The same is true of “Religious Verse,” which, as King says, shows a Lewis “engaged in analysis” and “tentative, open ended, searching, questioning” (223).

The final chapter focuses on Lewis's poetic prose in *Perelandra* and *A Grief Observed*. King deals with *Perelandra* by analyzing Ruth Pitter's transcription of the Great Dance passage into Spenserian stanzas. Although the discussion is interesting, his argument that *A Grief Observed* is best read as free verse, divided into stanzas reminiscent of Tennyson's *In Memoriam*, is probably of greater value to readers of Lewis. Some references to Lewis's remarks on the poetic qualities of the Hebrew psalms in *Reflections on the Psalms* would have strengthened this chapter. He might

also have emphasized more strongly the “open ended, searching, questioning” qualities of *A Grief Observed*, which might have been suitable named “A [False] God Opposed.”

An overall positive impression of the book is conveyed by some minor features. First, the size, shape, and binding of the book make it pleasant to handle. Second, the design of the title page emphasizes the word “poet” instead of the usual attempt to trade on Lewis's name by making it the largest item on the page. Third, the end notes are keyed to page numbers, which facilitates skimming for the busy reader.

Six appendices plus a rather complex bibliography support the text. The appendices supply much of Lewis's previously unpublished poetry, including the unfinished Wagnerian epic of the Ring discussed in Chapter Two and Ruth Pitter's Spenserian stanzas. The bibliography has separate listings for “poems” (further subdivided), Lewis's other works, and criticism of Lewis's poetry. Both appendices and bibliography will be useful to Lewis scholars seeking to expand their understanding of Lewis's life and thought.

Comprehensive as it is, the book leaves room for further scholarly work. King accepts Walter Hooper's editorial choices in *Poems* “for the purposes of this study” (170) without explaining the nature, background, and extent of scholarly doubts concerning these choices. Besides resolving questions of provenance and dating, it would be helpful to have critical arguments about which of the variant wordings are more effective as poetry. And as King himself points out, there is more work to do in looking at the poetic qualities of Lewis's other writing.

In summary, although *C.S. Lewis, Poet* is not the last word about its subject, it is a credit to the author and to Lewis scholarship in general.

Reviewed by Doris T. Myers



Letters to *Mythprint*

from Joe R. Christopher
Stephenville, TX

A rare occurrence—a review in *Mythprint* of a book I've just finished reading (normally I'm far behind *Mythprint*, if I ever catch up). I agree with Paula DiSante's praise of Connie Willis's *Passage*—and I find her drawing of the heroine excellent. The three things that I'd add to her comments are (1) it is an excellent example of contemporary-setting SF (I'm thinking of some details of Dr. Wright's medical experiments, nothing more esoteric than that); (2) the characterization is very good; and (3) the chapters' epigraphs are very well chosen (mainly last words of famous people—with one surprise for Mythsoc members on a chapter near the end [no fair peeking ahead]). Some readers may be bothered by the Christian fundamentalism of the heroine's sister—or perhaps by the negative reactions to it by others. But the episode is brief, and I assume it is intended to round out the contemporary attitudes toward death.

from Ruth Berman
Minneapolis, MN

Back in 1978, I had “Two Poems in Memory of J.R.R. Tolkien” (“Lament” and “Firework's End”) in the anthology *A Tolkien Scrapbook*, ed. Alida Becker, Running Press. Last year, the *Scrapbook* was reprinted under the title *A Tolkien Treasury*, and is currently still in print. It is the same as the original edition, for the most part, but the bibliographical materials received some updating. It's likely to stay available for some time, I suppose, with the movie about to come out. That edition is \$17.98, 194 quarto-size pages, ISBN 0-7624-0960-6. This year they've bought out *A Tolkien Treasury Miniature Edition*TM, a teeny (2-3/4 × 3-1/4", 128 pp.) sampler of the full-size version, ISBN 0-7624-0980-0,

\$4.95. Their website is [REDACTED]

The *Miniature* version contains most of Tim Kirk's gorgeous color paintings of Tolkienesque scenes. Rather to my surprise, these don't lose their impact converted to such a tiny format—rather, they take on something of the effect of Arabian miniatures. A good many of the b&w illos by Michael Green are also included. The sampling of the text includes only very brief quotations from the essays in the original (and does not include selections from Margaret Howes' *Tales* from the original), but does include individual verses from some of the poems in the original, and includes some of the complete poems. Among the complete poems are my pair of poems, printed under their individual titles, and also a poem originally published by me, “The Passing of the Elven-Kind” by “Ted Johnstone” [David McDaniel], divided into its individual stanzas, printed at intervals throughout. Similarly “serialized” is the group of haiku portraits of *LoTR* characters originally published under the group byline of “Ted Johnstone, Don Studebaker, and others” in *I Palantir*. In the full-size version, the group byline is retained, but in the *Miniature* it is unfortunately omitted. A minor typo in the *Miniature* version to note: the opening line of “The Passing...” should be “the fair folk” rather than “their fair folk” in “O'er all their lands the fair folk trod”.

Correction:

The “Book Reviews” section for the September 2001 issue of *Mythprint* incorrectly listed Ruth Berman as the reviewer of Diane Duane's *The Wizard's Dilemma*. The reviewer for this book, as correctly listed in the Table of Contents, is Laura Krentz. Thanks and apologies to Laura!

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, maintains a World Wide Web site, and sponsors the annual Mythopoeic Conference and awards for fiction and scholarship, as well as local and written discussion groups.

Mythopoeic Society Web Site:

www.mythsoc.org

Membership and Subscriptions

Mythopoeic Society membership: \$20/year includes a subscription to *Mythprint*; basic membership \$10/year without newsletter; either entitles you to members' rates on publications and other benefits.

Mythprint Subscription Rates

	Members	Institutions and non-members
First class U.S.	\$12/year	\$20/year
Canada	\$17/year	\$25/year
Overseas air	\$26/year	\$34/year

The number in the upper right corner of your mailing label is the "Whole Number" of the last issue of 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 Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature* (subscription \$18/year for Society members, \$4 for a sample issue) and *The Mythic Circle*, an annual magazine publishing fiction, poems, etc. (\$8/issue).

Back issues of *Mythprint* are available for \$1 each (U.S. postage included). For subscriptions and back issues of Society publications, contact:

Mythopoeic Society Orders Department

Submissions for *Mythprint*

Reviews, discussion group reports, news items, letters, art work, and other submissions for *Mythprint* are always welcome. Please contact the editor for details on format, or send materials to:

Mythprint

Eleanor M. Farrell, Editor

E-mail:

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MYTHPRINT

The Mythopoeic Society

