MYTHPRINT

The Monthly Bulletin of the Mythopoeic Society

Vol. 43 Nos. 1–2 January/February 2006 Whole Nos. 286–7

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Illustrations

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Strider's Screening logo by Patrick Wynne © 1997 (p. 4)

Editorial Address: (Send materials for publication, letters, comments, etc.)

Eleanor M. Farrell, Editor

[redacted]

E-mail: [redacted]

Subscriptions & Back Order Information: See inside back cover

Mythopoeic Society Information:

Edith Crowe, Corresponding Secretary

[redacted]

E-mail: [redacted]

Web site: *www.mythsoc.org*

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

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2006 Mythopoeic Awards Announcement

Individual members of the Mythopoeic Society are invited to nominate books for the 2006 Mythopoeic Awards, and/or to volunteer to serve on any of the committees. (You need not join the committee to make nominations.) Deadline for committee volunteers and for nominations (limit of five per person per category, please!) is **February 15, 2006**; send nominations to the awards administrator (see contact info below) via e-mail (preferred) or U.S. mail. Authors or publishers may not nominate their own books for any of the awards. Books published by the Mythopoeic Press are not eligible for the awards. The Mythopoeic Society does not accept or review unsolicited manuscripts.

The **Mythopoeic Fantasy Award for Adult Literature** is given to the fantasy novel, multi-volume novel, or single-author story collection for adults published during the previous year that best exemplifies "the spirit of the Inklings". Books not selected as finalists in the year after publication are eligible for a second year. Books from a series are eligible if they stand on their own; otherwise, the series becomes eligible the year its final volume appears.

The **Mythopoeic Fantasy Award for Children's Literature** honors books for younger readers (from "Young Adults" to picture books for beginning readers), in the tradition of *The Hobbit* or *The Chronicles of Narnia*. Rules for eligibility are otherwise the same as for the Adult literature award. The question of which award a borderline book is best suited for will be decided by consensus of the committees.

The **Mythopoeic Scholarship Award in Inklings Studies** is given to books on J.R.R. Tolkien, C.S. Lewis, and/or Charles Williams that make significant contributions to Inklings scholarship. For this award, books first published during the previous three years are eligible, including finalists for previous years.

The **Mythopoeic Scholarship Award in Myth and Fantasy Studies** is given to scholarly books on other specific authors in the Inklings tradition, or to more general works on the genres of myth and fantasy. The period of eligibility is three years, as for the Inklings Studies award.

Winners of the 2006 Mythopoeic Awards will be announced at the 37th Annual Mythopoeic Conference (Mythcon 37), to be held from August 4–7, 2006, at the University of Oklahoma campus in Norman, Oklahoma. Please see page 7 of this newsletter for more information about the 2006 conference.

Please contact Eleanor Farrell, the Awards Administrator, to nominate books, volunteer for committees, or ask questions about the Mythopoeic Awards process.

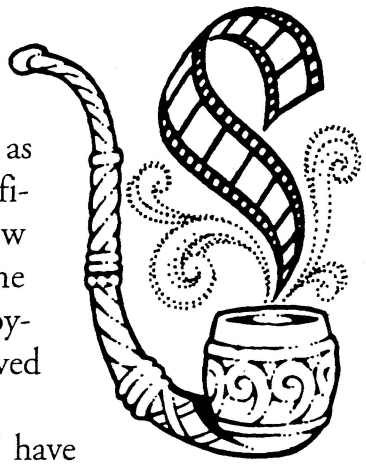
Eleanor Farrell
Mythopoeic Awards Administrator
[redacted]
E-mail: [redacted]

Film: Strider's Screening Room

The Lion, the Witch and the Wardrobe

The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005). Director: Andrew Adamson. Screenplay: Ann Peacock, Andrew Adamson, Christopher Markus, and Stephen McFeely. Based on the novel by C.S. Lewis. Cast: Georgie Henley, Skandar Keynes, William Moseley, Anna Popplewell, Tilda Swinton, James McAvoy, Jim Broadbent. Production companies: Walt Disney Pictures, Walden Media, Lamp Post Productions Ltd., Stillking Films. MPAA rating: PG. Runtime: 140 minutes.

After many circumstantial delays and much fear and trepidation, I finally saw the new *LWW* movie. My fears proved mercifully unfounded, and many of my hopes were realized. In visual realization of the imagined world, this film rivals Peter Jackson's *The Lord of the Rings*; in faithfulness to the spirit as well as the letter of the story it is infinitely superior. I found very few things to complain about, and none which seriously hindered my enjoyment, or even my ability to be moved afresh.



I agree with most of the people I have read that Lucy was the best thing in the whole film. Most reviewers have talked about her childlike innocence, her sense of wonder, her capacity for childlike faith, all of which were conveyed amazingly well by a ten year-old actress. What impressed me most was the goodness she radiated. It began in the first scene with Tumnus. She was being very polite and proper—my Southern aunts would have said, in voices ringing with approval, "That child has been taught how to do!" But coming through those forms of courtesy was a deeply rooted kindness and benevolence of heart, the reality which the forms are meant to convey but seldom rise to. I think even Lewis would have been pleased.

The essential theological content of Lewis's story was adequately preserved—I choose the word "adequately" carefully—which is high praise for Hollywood. It is perhaps as much a commentary on the level of biblical illiteracy in our society as on the film itself to say, as the studio has said, that it is "as Christian as you want it to be." In one sense, the statement is false. Lewis's book, and the movie based on it, are as Christian as they are, whether we want them to be or not. The Christian symbolism is neither crude nor subtle, words I have heard theologically semi-literate people use of the story. I have known seven year olds who "got" the biblical allusions in the books unaided (and adults who missed them). Only our ignorance allows the story to be "as Christian as we want it to be." Although Lewis was thinking of the series as pre-evangelism, preparing children imaginatively and emotionally to respond positively to the Gospel of Christ when they heard it later, I know people who were converted by reading the books. The movie will be sufficient to perform the pre-evangelism function Lewis envisioned, and that is the most we can, or should, ask for. In fact, it is a lot for Lewis's Christian readers to be thankful for.

The film was not without its flaws. I thought the attempt to contextualize Edmund's rebelliousness at the beginning clumsy and incoherent. Ah, he's really such a rotter because he misses his father so much? As if the other children don't love their father too? Give me a break. That's precisely the kind of psychologiz-

ing Lewis would never have put into a children's book (or any book). Professor Kirk should be a little crustier and gruffer on the surface, and he would be better off with Lewis's actual dialogue rather than the vaguer paraphrases he is given. (A friend accurately described him as a cross between the real Kirk and Dr. Phil.) Tumnus's flute is too small to produce such low tones, and his fingers are not moving in ways consistent with the music, as all woodwind players will be unable not to notice.

I would have liked more of the conversation at the Beavers' home. "Aslan is on the move" is a eucatastrophic moment in the book that deserves to be played up more, but was slid by much too quickly. The bits of that conversation that were stuck on at the end of the film would have been much more effective in their original context in the story. Why must film writers always think they can improve on the original story? They are almost always wrong. Take out that stupid ice-floe scene you made up out of thin air and give us more of the missing parts of the real story, for goodness' sake!

Father Christmas was the European version rather than the American Santa Claus, as he ought to have been, but I wondered if some American children would even realize who he was. I would have made him a little redder and fatter, something of a compromise between the two. Reducing "Battles are ugly when women fight" to "Battles are ugly [period]" was annoying, but just about the only concession to Political Correctness, and one I can live with. More seriously, replacing "the Deeper Magic from before the Dawn of Time" with "If the witch had understood sacrifice better" over-explains without actually saying enough to really help those too dull to get the point, while weakening the power of the original—but at least it didn't change the original idea, as Jackson's *LotR* sometimes did. These are flaws in my judgment, but flaws in a structure that is fundamentally sound.

Maybe Peter Jackson set the faithfulness bar too low with his changes to the characters and motivations of Aragorn, Faramir, etc., and maybe that explains why I am giving this movie version of *LWW* an easy pass. I don't think so. I think I would give it high marks in any case: say, an A-.

Oh—and if I ever have to go into battle, I want that centaur on my side!

Reviewed by Donald T. Williams

Re-reading the *Lion* for the first time in decades to brace myself for the film, I noticed how much more room the deliberately sketchy plot and descriptions leave for a creative film-maker to fill out than *The Lord of the Rings* does. And what we get is in places, but only in places, a creative film.

It's not a masterpiece of the cinematic art. As is usual with fantasy films, the pacing is awkward, the editing is clumsy, the acting varies from fine to inept, and the music is dreadful. The special effects are mostly pretty good. Aslan looks like a capital-L Lion. But the animators, in their anxiety to avoid artificial rigidity, have rigged Aslan so that his entire face quivers like a bowl of jelly whenever he speaks. At least it's *realistic* jelly.

Again as is usual, the closer the film sticks to the book the better it is. It's always fairly close, but the taste is ever so slightly off. Even Aslan's sacrifice, the best scene in the film, lacks some of Lewis's touch (such as his note that the evil creatures are still afraid of Aslan even as they jeer him). The Father Christmas scene is so clumsily done that any viewers completely unfamiliar with the story, if such exist, should guess that the

unnamed man in the sled, who isn't wearing red, is that mysterious Aslan the Beavers were talking about. (And maybe Aslan is really Father Christmas: bowl of jelly and all that.)

After a brisk, faithful pacing in the earlier parts, the final third of the story is beefed up, as if it were on steroids. Its center is the huge battle about which Lewis had written ... well, virtually nothing, really. Is director Andrew Adamson a pseudonym for Peter Jackson? Whatever his real name, Adamson doesn't know how to handle Lewis's Peter, nor does the actor playing him. It's not that the children quarrel: they do that in the book. It's that where Book Peter is afraid but knows he must do his duty, Film Peter is too often faint-hearted, and doesn't project authority even when he's trying to. The lack of a High King one can believe in is the biggest hole in this film, as it was in Jackson's.

My favorite moment is at the very end (but before the egregious extra scene in the middle of the credits). The children, returned from Narnia, tell the Professor he wouldn't believe what they were doing in the wardrobe. And the Professor, who'd already said once "I wonder what they teach them in those schools" (and once was enough), replies, "Try me." Lewis didn't write that sentence, but it nicely embodies the spirit of his book.

Reviewed by David Bratman

Mythopoeic Society Election Results

In accordance with Mythopoeic Society by-laws, an election was held in late 2005 to select the members of the Council of Stewards, the Society's governing body, for a new 3-year term. The new Stewards are:

Corresponding Secretary: Edith Crowe

Editor of Mythic Circle: Gwenyth E. Hood

Editor of Mythlore: Janet Brennan Croft

Editor of Mythprint: Eleanor M. Farrell

Manager of the Orders Department: Lee Speth

Membership Secretary: Marion VanLoo

Recording Secretary: Geraldine Holmes

Secretary for Mythopoeic Conferences: Lynn Maudlin

Treasurer: Lisa Deutsch Harrigan

The Council thanks departing Stewards Ted Sherman, Matt Winslow, Scott McLaren and Mary Kay Kare for their hard work during the past term.

Mythopoeic Society Lapel Pin

Our new lapel pin features the Society's triskelion logo in a 5/8 inch die struck silver tone metal with green cloisonné (hard enamel) color fill and deluxe clutch. We are delighted with the quality of these pins from Lapelpinz.com (check their web site for a photo of the clutch backing) and feel that they make a great gift or accessory to show your MythSoc affiliation! Cost is $5 each (plus $1/pin shipping in the U.S.; $2/pin shipping outside the U.S.). Order online using Paypal (a color photo image can be viewed here) or send a check or money order to: Mythopoeic Society Orders Dept., [redacted]

Mythcon 37 Announcement

Dates: August 4–7, 2006

Site: University of Oklahoma campus, Norman, Oklahoma

Theme: The Map and the Territory: Maps and Landscapes in Fantasy

(with a track on Native American Fantasy/Native Americans in Fantasy)

Author Guest of Honor: Lois McMaster Bujold

Scholar Guest of Honor: Amy H. Sturgis

The Site

The Thurman J. White Forum Building on the OU campus.

Housing

The Sooner Hotel & Suites (standard hotel rooms and two-bedroom cottage suites). Breakfast, lunch, and dinner in the Commons Restaurant on-site.

Events

- Book signing and reception at the University of Oklahoma main campus bookstore.
- Annual Banquet in the Sam Noble Oklahoma Museum of Natural History.

Campus Amenities

- Special exhibit on Native American authors at the Western History Collections
- Special exhibit on maps in the History of Science Collection in Bizzell Library

Maps and brochures are available for self-guiding walking tours of the campus, with a focus on our wonderful sculptures, architecture, and gardens.

Transportation

Fly into Will Rogers International Airport in Oklahoma City (about 45 minutes) or the nearby hub airports at Dallas/Fort Worth (a three-hour drive by rental car).

Registration

$150 Mythopoeic Society members
$175 non-Society members
$110 students
Single day rate: $45 per day
(Children under 12 are free)

Meals and Accommodations

$53 full meal package (not including banquet)
$50 Sunday banquet

Accommodation reservations will be made directly with the hotel. Standard room rate is $53/night (up to 4 persons); suite is $88/night (up to 6 persons).

Checks or money orders for registration and meals should be made payable to "Burning Hill Farm." You may register through the Society's web site, using our Paypal shopping cart feature. Check the Mythopoeic Society web site for details, updates, and links.

[redacted]

To receive a flyer and registration form, ask questions, or obtain more information about the conference, contact:

Burning Hill Farm, Inc.
c/o Janet Brennan Croft
[redacted]
[redacted]
[redacted]
e-mail [redacted]

Activity Calendar

Matthew Winslow, Discussion Group Secretary
[redacted]

Prospective Groups

CALIFORNIA

[redacted] *Lothlorien*
Linda Sundstrom, [redacted]

CONNECTICUT

[redacted] *Fantastic Worlds*
Bill Pierce, E-mail: [redacted]
Web: [redacted]

FLORIDA

[redacted] *Hobbiton*
Paul S. Ritz, [redacted]

North Central Florida: Eryn Galen
B.L. McCauley, [redacted] E-mail: [redacted]

INDIANA

[redacted] *Cerin Amroth*
Ellen Denham, E-mail: [redacted]
Web: [redacted]

MICHIGAN

Julie Bailey, [redacted] E-mail: [redacted]

Chartered Groups

CALIFORNIA

[redacted] *Mydgard*
Lee Speth, [redacted]
January: *The Lion, the Witch and the Wardrobe* by C.S. Lewis (the movie)
February: *The Wide Window* and *The Miserable Mill* by Lemony Snicket

[redacted] *Khazad-dûm*
Amy Wisniewski & Edith Crowe, [redacted]
E-mail: [redacted]
Web: [redacted]
January: *The Lion, the Witch and the Wardrobe* by C.S. Lewis (book and film)
February: *Anansi Boys* by Neil Gaiman
March: *Od Magic* by Patricia A. McKillip
April: *Son of a Witch* by Gregory Maguire
May: *Hallowed Hunt* by Lois McMaster Bujold
June: *Many Dimensions* by Charles Williams

COLORADO

[redacted] *Fanuidhol ("Cloudy Head")*
Patricia Yarrow [redacted] E-mail: [redacted]
Web: [redacted]

DISTRICT OF COLUMBIA

[redacted] *Knossos*
Mimi Stevens, [redacted] E-mail: [redacted]

HAWAII

[redacted] *Sammath Naur*
Steve Brown, [redacted] E-mail: [redacted]
Web: [redacted]

ILLINOIS

[redacted] *The Far Westfarthing smial*
Mike Foster, [redacted] E-mail: [redacted]
January: *The Silmarillion* by J.R.R. Tolkien, Ch. 1 & 2
February: *The Silmarillion*, Ch. 3 & 4
March: *The Silmarillion*, Ch. 5 & 6

IOWA

[redacted] *Alfheim*
Doug Rossman, [redacted] E-mail: [redacted]

LOUISIANA

[redacted] *Roke*
Sally Budd, [redacted]

MICHIGAN

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

MINNESOTA

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

NEVADA

[redacted] *CRICKHOLLOW*
Joanne Burnett, [redacted]
[redacted] E-mail: [redacted]
Web: [redacted]
January: *Alphabet of Thorn* by Patricia A. McKillip
February: *The Face in the Frost* by John Bellairs
March: *Mortal Love* by Elizabeth Hand

NEW YORK

[redacted] *HEREN ISTARION*
(THE NEW YORK TOLKIEN SOCIETY)
Anthony Burdge & Jessica Burke, The New York Tolkien Society, [redacted]
[redacted] E-mail: [redacted]
Web: [redacted]

OREGON

[redacted]
Donovan Mattole, [redacted]
Web: [redacted]
January: *The Storm* by Frederick Buechner
February: *Le Morte D'Arthur* by Sir Thomas Malory
March: *Taliesen* by Stephen Lawhead
April: *Merlin* by Stephen Lawhead
May: *Arthur* by Stephen Lawhead
June: *The Four Loves* by C.S. Lewis

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*
Matthew Winslow. [redacted]
Web: [redacted]
January: *Anansi Boys* by Neil Gaiman

WISCONSIN

[redacted] *THE BURRAHOBBITS*
Jeffrey & Jan Long, [redacted]

Special Interest Group

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

Correspondence Groups

BUTTERBUR'S WOODSHED (general fantasy)
Diane Jov Baker, [redacted]
Correspondence circular with set topic. Web: [redacted]
January 2006: *Elantris* by Brandon Sanderson
March: *Sea of Trolls* by Nancy Farmer
May: 2006 MFA Adult nominees

ONCE UPON A TIME (children's fantasy)
Laura Krentz, [redacted]
Correspondence circular. Web: [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

NICOLA GRIFFITH & STEPHEN PAGEL, EDS., *Bending the Landscape: Fantasy*. Woodstock and New York: Overlook Press, 2004. ISBN 1-58567-576-8, tp, 382 pp., $15.95.

First, let's get the librarian-geek details out of the way. This anthology of "original gay and lesbian writing" was first published in hardback in 1997 by White Wolf. (Although the back cover of this reprint edition calls it "volume III" of the series, it's actually the first, and is so identified in the introduction.) It was followed by a science fiction-themed collection in 1998 and horror in 2001; all three are now available in trade paperback reprints by Overlook.

There's great variety in these stories, and I'm still trying to decide if this is good or bad. This might have been more satisfying as a more focused collection; on the other hand it certainly illustrates the many ways this theme can be handled in a fantasy context. As such, it might serve as a good general introduction. Authors are of various sexual persuasions. All stories have some gay and lesbian content, but it's not necessarily central or even significant—in many the gay and lesbian content is beside the point, while in others it is the point. Half of the twenty-two stories can be described as "indigenous fantasy" (to use Brian Attebery's term). "Contemporary urban fantasy" is more familiar way of describing it, but is inaccurate in this case because the setting isn't always urban. In Holly Urban's (no pun intended) "Water Snakes" the setting is a small town, but otherwise it's a textbook case of the intrusion of the fantastic into the mundane. "Expression of Desire" by Dominick Cancilla is an interesting take on the contemporary urban vampire, although the entire story is set in one room.

One could group these stories in different ways, such as the centrality of the gay and lesbian content or the type/category of fantasy. I'll give you a little of both and mix them up. Three have a folk-tale feeling. "Prince of the Dark Green Sea" (Mark McLaughlin) is a rather obvious twist on the tale of the fisherman's wife. "Beside the Well" by Leslie What is a Chinese ghost story in which a woman deals with an unhappy marital and in-law situation in a creative way. Jessica Amanda Salmonson's "Young Lady Who Loved Caterpillars" is set in old Japan, and the only fantastic element is a brief appearance by a talking butterfly.

Several stories are essentially extended metaphors of gay issues, where the gay content is central to the story. "Gary, in the Shadows" (Mark Shepherd) is a moving ghost story about an unusual "guardian angel"; in "Gestures Too Late on a Gravel Road" (Mark W. Tiedman) the narrator discovers a unique way to deal with the death of his good friend and ex-lover; in "The Home Town Boy" (B.J. Thrower) a gay sociology professor returns to the bigoted small town of his youth to see it transformed by a loving ghost. "There Are Things Which Are Hidden from the Eyes of the Everyday" by Simon Sheppard is a not-always-clear metaphor of finding and accepting identity as a gay man (and is the only story in this collection with relatively explicit sexual content). "Mahu" (Jeff Varonaold) is a touching account of a veteran of the attack on Pearl Harbor who revisits Hawaii in old age. Kim Antieau's "Desire" is another contemporary ghost story, this time of a woman whose life is transformed by the encounter. "Full Moon and Empty Arms" (M.W. Keiper) is a mildly interesting take on a closet case told from the point of view of her opposite-sex lover, although calling it fantasy is stretching the point.

More traditional fantasies include "The Fall of the Kings" by Ellen Kushner and Delia Sherman—set in the *Swordspoint* universe—which is the seed of their 2002 novel of same

title. "The Stars are Tears" by Robin Wayne Bailey is a story of gladiators Dismas and Gestus set in the *Sanctuary* shared universe. Tanya Huff's "In Mysterious Ways" is an amusing romp about a young thief who happens to be a lesbian. It's one of those tales in which the character's sexual orientation is only mentioned in passing and is thoroughly beside the point. Similar in feel, if slightly raunchier, is "Magicked Tricks" (K.L. Berac), in which two "sex workers" in a generic-fantasy city deal with an occupational hazard. "In Memory Of" (Don Bassingthwaite) tells of two not-exactly-human brothers and their centuries-old rivalry. Best of this group is "The King's Folly" (James A. Moore)—an original and poignant take on Faerie with twist ending. It reminded me of the line Theodore Sturgeon quoted in his ground-breaking 1953 story "The World Well Lost" (generally regarded as the first to deal with a homosexual theme in science fiction): "Why do we love where the lightning strikes and not where we choose?" (Exact accuracy of quote not guaranteed, but close enough.)

Another group of stories is powerful because they deal with significant relationships, but would be no less so if the couples were heterosexual. Charlee Jacob's "Cloudmaker" is told from the point of view of an alien that can be read as either science fiction or fantasy. "Frost Painting" by Carolyn Ives Gilman is one of the most memorable stories in the book, and should appeal to anyone who has lost a loved one to a consuming passion she is unable to share. "The Sound of Angels" (Lisa S. Silverthorne)—although its premise is more science fiction than fantasy—is a account of a woman experiencing the death of her longtime partner in a way that is at once unique, heartbreaking, and uplifting.

Last but not least—both in the anthology and in this review—is "In the House of the Man in the Moon" by Richard Bowes. Like several of the stories already mentioned, it is more horror than fantasy, and definitely rated R for violence (although it's largely in flashback). Past and present are interwoven as an older gay couple visits scenes of one partner's youth. The serial-killer theme and moral ambiguity of the climax make it disturbing, but it's a powerful and well-written story you're not likely to forget.

By and large, this is a very rewarding collection of stories, with several real standouts—especially if you're a fan of "indigenous fantasy." With the exception of those mentioned above, most would suitable for adolescents or older (although your mileage may vary—several stories fall into the "adult content" category without being explicit). Your reviewer is old enough to remember when fantasy/science fiction with gay and lesbian content was the sole purview of obscure specialty publishers, and the authors' writing skills all too often came uncomfortably close to bad-fanzine territory. We've come a long way, baby.

Reviewed by Edith L. Crowe

JOHN WILLIAM HOUGHTON, *Rough Magicke.* Bloomington, Indiana: Unlimited Publishing, 2005. ISBN 1-58832-124-X, tp, [viii] + 412 pp., $19.99.

Houghton's *Rough Magicke* is a curious work, essentially three novellas in temporal sequence, with brief transitions: "The Constitution of Silence," "Rough Magicke," and "The Consul's Jewel." The protagonist is Jonathan Mears, a believing Episcopal priest and, in the first two stories, a chaplain at a boys' military academy in Indiana. He is a bachelor, and he also refers to himself as a witch. (I thought witch for a man was an obsolete usage; why not warlock?) As witchcraft is established in the first story, it seems to be a genetic ability (Mears's brother and the brother's daughter have the power), although the

precisely identical ability does not appear in each blood relative. Something like musical abilities, one supposes. The Author's Note (p. 411) makes clear that the setting is based on Meredith Nicholson's novel *The House of a Thousand Candles* (1905). Since a goodly amount of Christian discussion, Book-of-Common-Prayer prayers, and Episcopal politics appears, the tone of the fiction is something like that of a more popular, more obvious Charles Williams. Thus, the book may appeal to Williams's readers or fans of *That Hideous Strength*.

"The Constitution of Silence" settles a family feud going back to the Welsh border circa 450 A.D. The story ends with a duel by magic (something the author is too given to, although the second and third stories handle it better): "a worm of blue [power] twined itself, almost too fast to see, around the black jet" of the opposite power (p. 111). It reminds me of, say, Green Lantern's green energy meeting in battle the red energy of some supervillain; too easily the writer can give the hero scissors to the villain's paper. Another quibble about the ending of the story: the niece mentioned above and her distant male cousin end up telepathically linked. That's fine for a mental "marriage" that ends the feud, but the author is too high minded to consider what a couple of teenagers' minds are filled with (even if they are Christians) and how a mental union would affect them—Poul Anderson's "Journeys End" would have been useful reading.

But a number of good things occur in the story. The use of T.S. Eliot's phrase about "the constitution of silence" (from *The Four Quartets*) in a magical chant and a clever use of St. Paul's division of a person into spirit, soul, and body (I *Thessalonians* 5:23) appear in that climactic battle also. (The latter is not explained here to avoid giving away one of the story's surprises.)

Briefly, "Rough Magicke" (with its title from Shakespeare's *The Tempest*) presents a heretical monastery and "The Consul's Jewel" a series of Boethian visions.

Houghton, in another side of his life, is The Most Noble Sir John William Houghton, Duke of Númenor, etc., of the (Restored) Kingdoms of Gondor and Arnor. Some members of The Mythopoeic Society may remember the convention in California at which he brought a small replica of Telperion and Laurelin, made of appropriate metals, as a gift to the Society. In light of these activities, references to the Inklings in this book are not surprising: one to Tolkien's nine ringwraiths (49), a reference to "influencing ... a bandersnatch"—in other words, an allusion to Lewis's comment on influencing Tolkien (154), and a reference to the comment in *That Hideous Strength* (by Cecil Dimble) that neutral magic becomes more difficult as time progresses (206). But oddly no reference to Williams.

Reviewed by Joe R. Christopher

FARAH MENDLESOHN, *Diana Wynne Jones: Children's Literature and the Fantastic Tradition*. New York: Routledge, 2005. ISBN 0-415-97023-7, hc, 240 pp., $95.

Perhaps as compensation for not being as famous as J.K. Rowling, Diana Wynne Jones is one children's fantasy author whose work is being judged worthy of intensely serious critical focus. As author of *Howl's Moving Castle*, *Dark Lord of Derkholm*, and about forty other highly acclaimed books, and twice winner of the Mythopoeic Fantasy Award, she's produced much worth work examining.

This volume in the "Children's Literature and Culture" series is the second book-length study of Jones's work, and there are more on the way. Unlike the book on Le Guin in the same series (reviewed here September 2005), this one does

not make simple reading. Jones is a complex author and Mendlesohn is a complex critic. Jones is also prolific, and treats the same themes from different angles in different books. This is a critical study, not a reader's guide; it would make little sense to plod through her books one by one. Instead, Mendlesohn commands a wide selection of the Jones oeuvre to make her points about Jones's extraordinarily subtle and complex writing. She begins with one case study, of Jones's first children's novel, *Wilkins' Tooth*, in which a Baba Yaga character inserts herself into a moral tale of whimsically childish commercial enterprise got out of hand. Here we see two major Jones themes already at work: the use of fairy tale morality, in which actions have moral consequences according to magical laws of contagion and similarity; and unexpected ways of bringing the fantastic into interaction with realism.

From here we move into thematic chapters, drawing on large numbers of books, and sometimes looking at one book from different angles. Chapter 2 explores the effect of magical moral diction on the responsibilities and freedom of action of protagonists who, as adolescents, are often limited in these respects. Chapter 3 discusses time travel. The point here is that Jones's characters don't simply go time traveling; the stories themselves dive into the time travel by recounting events through complex time patterns.

The next three chapters address Jones's use of three types of magical settings, the portal fantasy (in which characters travel to a fantasy world), the immersive fantasy (set entirely within a fantasy world), and the liminal fantasy (in which fantasy elements erupt into our world). A final chapter brings the themes together. Mendlesohn's point throughout is that Jones is not interested in just plugging out a plot fitting a particular formula: she combines ideas in interesting ways. For instance *Dark Lord of Derkholm* is a portal fantasy written from an immersive fantasy point of view, and *Fire and Hemlock* is a liminal fantasy in which the fantasy elements remain elusive as long as possible. The latter novel also plays weird tricks with time perspectives, and refuses to tell the reader how the story actually ends. Yet it's not a frustrating book to read, and if there's a limitation to Mendlesohn's study it's in not sufficiently addressing questions such as why that might be. This is, I think, a matter of style, and Jones's style is often more lively and whimsical than the impression one might get from this book. What Mendlesohn has addressed, and covered in depth, is Jones's experimentation with structure. There's a good deal about the real meaning and form of fantasy literature as a genre hidden in the examples here.

The more of Jones's novels you've read, the more you'll appreciate what Mendlesohn has to say. She often lists a group of novels to exemplify a point without going into why they do so. If you've read the novels this will make sense; if not, it won't. Several books—besides the ones mentioned above, *Archer's Goon*, *Eight Days of Luke*, and the Dalemark books (especially *The Spellcoats*) in particular—reappear often in different chapters, described fragmentedly as the context dictates. Again it helps to know the novel. Knowledge of eight or ten Jones novels will give you the grasp, if they're the right ones. Mendlesohn's points are complex and allusive, but her prose is clear. The index is inadequate.

Reviewed by David Bratman

JANE YOLEN AND ADAM STEMPLE, *Pay the Piper*. New York: Starscape Books, 2005. ISBN 0-765-31158-5, hc, 176 pp., $16.95.

The two great mythopoeias of our time, one incarnated by writers of fresh fantasies true to

timeworn themes, the other born of long-haired rebels with loud guitars creating music old as the stars and the elves, wed in the Faerie woods in this compelling and artful tale. Set in Massachusetts and ending on All Hallows' Eve, *Pay the Piper* is hardly the first work to link the pie-dyed piper who led 130 children away from Hamelin in 1284 to the phenomena of rock and roll stars from Elvis to Beatles to Jagger to Ben Folds. But in its fusion of legends from the unpaid piper, Thomas Rhymer, Tam Lin, the Children's Crusades, and the doomed princes locked in the Tower of London with rock and roll lore as old as the Devil waiting to tune your guitar at the crossroads, *Pay the Piper* excels in both concept and execution.

Calcephony "Callie" McCallan, a 14-year-old girl laden with the usual teen burdens—annoying brat brother Nickelodeon "with wide speedwell eyes," embarrassing old hippie parents, strawstack pumpkin-colored hair—catches a break when she wangles a press pass to interview Brass Rat, a famous folk-rock band, for her high school newspaper after their concert in nowhere Northampton on October 30th.

But eeww! Her parents are big fans too and insist on tagging along with Nick. Nonetheless, when lead singer/songwriter Peter Gringras pipes up his silver flute on center stage under a blue spotlight, she is beguiled by this "guy who had to be at least her father's age. Not all wrinkly like Mick Jagger or Paul McCartney." However, it is Tam Lin archetype Brass Rat lead guitarist Scott Morrison who "held Callie in thrall, with his long blonde hair tied back in a braid, his wide Viking face set with faded blue eyes. Gringras was a cat, Scott was a horse."

Sentence fragments throughout the book are one quibble. Numerous typos and distracting chapter opening graphics also annoy but don't impede the sinister sinuous story. Superb similes sustain it: "her already thin lips thinning down into a line like the dash at the end of one of Emily Dickinson's poems."

Gringras turns out to be "a regular milk carton creep." When Callie stays home on Halloween to write her interview story, Nick and all the trick-or-treating children go missing, piped away. Either her brother and the neighborhood kids are to be the tiend Gringras must pay to the faery folk in lieu of the silver the unscrupulous promoter had unpaid them after their gig, or Scott will be.

Up Scott rides on a classic black Harley Electra Glide "and Callie, like a princess out of the old stories, got on behind," setting the stage for her sage self-sacrifice. Just seventeen when he joined Brass Rat, Scott hasn't aged in 21 years due to glamoury. He would be 38—almost as old as her parents—if Callie can save him from being Brass Rat's tithe to the fey folk. She could save Gringras himself, but her rejoinder to the piper's plea for her in lieu of the children or Scott whiplashes with wit: "You aren't even human. And you're nearly eight hundred years old. I'm fourteen. That's sick."

Yolen's son Stemple has obviously made 20 trips up steep 43-step stairways trundling Fender Bassman amps and Hammond B-3s for beer-reeking barroom gigs where things got bad then things got worse. The Brass Rat lyrics, complete in an epilogue, make one yearn for an accompanying disc of the songs.

Like Tolkien and Rowling, Yolen and Stemple excel in naming characters. Their tale is a Celtic microchip fusion of British myth with Google and instant messaging. As in *Beauty and the Beast*, it is love that makes the unlovable lovable. As in Howlin' Wolf, the men don't know but the little girls understand.

Reviewed by Mike Foster

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.

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