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## Across the Brandywine

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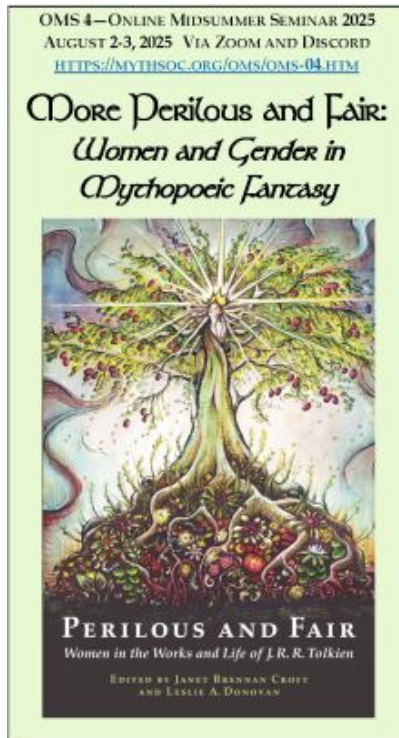
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# Across the Brandwine

## A column by Bernie Zuber

Just in case you hadn't noticed...MYTHLORE has been published on a very regular schedule. This is not always the case with fanzines. As a matter of fact, I think some editors almost take pride in publishing irregularly. This can be frustrating for the readers because you never know when the next issue will be out. If you write a letter of comment, it may be months before it sees print. We decided MYTHLORE would be a quarterly...January, April, July and October...and it has worked out for our first year. We intend to keep it that way (unless unforeseen events change our schedule). The greater part of the credit for keeping MYTHLORE on a regular schedule should go to Glen. It is he who has run off the issues and collated them with the help of a few trusty volunteers from the Society. Due to other commitments, like being at the office when issues were being run off on weekdays, I've hardly participated, except for some collating.

I've brought up the matter of our schedule because even though it is an accomplishment, there is one drawback I can think of. An irregular schedule can be delayed, as I've pointed out, but it can also be hastened. If an editor wants to run off a quick issue about newsworthy items, he can do it. Not so with a definite quarterly schedule. An example I'm thinking of is Westercon XXII, the science fiction convention which took place on the 4th of July weekend in Santa Monica. That was three months ago and since then, the Worldcon has taken place in St. Louis. The Westercon seems quite remote now but since the Mythopoeic Society did not officially take part in the StLouiscon (because of distance) and we did take part in Westercon, there are two reports on that convention in this issue. David Ring gives his impression of the con in general while, in this column, I will concern myself with the Art Show in particular.

The International Science Fantasy Art Exhibition, better known as Project Art Show to many sf fans, was started by Bjo Trimble ten years ago. Over the years, she and her assistants have perfected the organization of the art shows so that they have become one of the most colorful and interesting items in the conventions. As a result, fan artists have profited from this and improved their careers. More recently, here in L.A., Bruce Pelz has been in charge of Kaleidoscope, the Westercon art shows, in collaboration with Mrs. Trimble. It was Bruce who suggested that we hold a special Mythopoeic Exhibit within the Art Show and we promptly took him up on it.

Putting up the exhibit on the afternoon of July 3rd was chaotic at first but we finally managed to organize our display. We had several long tables to work with and we lined them up in one corner of the Art Show room. Original ink drawings from MYTHLORE, copies of our monthly bulletins and a few odd items were placed flat on the tables under clear plastic sheets. Larger paintings in oil, acrylics or watercolors were propped up against the walls in back of the tables. Sculptures and a mobile were located in strategic corners of the tables while banners hung from the walls. Over all this there was a huge scroll sign lettered by Bruce McMenomy which read: "The Mythopoeic Art Exhibit". We had taped it on the longest wall in full sight of anyone entering the Art Show. The only strong

competitor for attention near our corner was an unusual machine with flashing lights, turning gears, recorded bird calls and large soap bubbles. Doubtless some of the people who wandered by to puzzle at this intriguing device caught sight of the Mythopoeic Exhibit.

There were at least forty separate pieces of art in our exhibit, not counting the original MYTHLORE illustrations mounted on large boards, the bulletins, and a Tolkien calendar designed by Tim Kirk. If I had more room, I would list them all but I'd better just concentrate on the ones which won awards. Tim Kirk, who did very well for himself in the rest of the art show, won first prize Fantasy with his "Malacandran Landscape" from Out of the Silent Planet. Most of us here in L.A. will never again see this scene of the hrossa in their boat with the elongated Martian cliffs in the background because this painting was bought by a Seattle fan who outbid everyone else on most of Tim's work. Another prize-winner in the Tolkien Art category was an Orc of Mordor by Jim Rumph. He is a very talented sculptor whose work we spotted last May at the Pleasure Faire. His beautifully detailed ceramic sculptures look remarkably like three-dimensional versions of Tim Kirk art. He had set too high a price on his Orc so it didn't sell. The judges made an awkward mistake in awarding Tim the first prize in Tolkien Art for a painting entitled "The Elf King's Water Gate" which had nothing to do with Tolkien or it would have been in our section. As far as I know, it was from a Lord Dunsany story. Finally, the third artist from our exhibit to win an award was Simone Wilson. She won first Open Award for her mobile "The Great Dance" from The Greater Trumps. Simone has been doing some very nice things with wood burning lately and that's how the Tarot figures in her mobile were done. She was surprised when she won the award but I think it shows that good work succeeds. Before closing this paragraph I should mention that Bonnie Bergstrom had some good paintings in our exhibit as well as Catherine Cribbs, Bruce McMenomy, Gordon Monson, Pat Raulings and myself. Steve Kirk, Tim's younger brother, entered some Tolkien sculptures and two girls outside the Society hung up banners of Rohan and Gondor. Unfortunately George Barr didn't have any paintings in our section although he did very well in prizes and sales elsewhere in the Art Show. This exhibit was a worthwhile project which we plan to repeat.

A few more lines to finish this column so I'll tell you about my first experience with Lord Dunsany. I finally read The King of Elfland's Daughter and I really became very involved with it. What bothered me at first was the constant repetition of the phrase "the fields we know". It was much too obvious in the first few chapters and I thought I would have to criticize Dunsany the way I criticized Peter Beagle. Fortunately, repetition was less frequent as the plot progressed and the virtues of the writing outnumbered the flaws. Dunsany creates imagery which evokes early twentieth century illustrators such as Arthur Rackham or Maxfield Parrish. I was also reminded of the Midsummer Night's Dream film of the 30's. The difference between our time and time in Elfland is described and also what happens when Elfland floats away. It's all very fascinating. I'd like to discuss it more later.



MLY