

# mythPRINT



**Quarterly Bulletin of the Mythopoeic Society with Book  
Reviews, Short Articles, Event Information, and More!**

VOL. 56 NO. 3

FALL 2019

WHOLE NO. 390



## Quarterly Bulletin of the Mythopoeic Society

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**Cover Art:** *An Ancient Beast*. By Dan Bellum.

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*Mythprint* is the quarterly 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 discussion groups.

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The Mythopoeic Society also publishes two other magazines: *Mythlore* (subscription \$25/year for U.S. Society members) and *The Mythic Circle*, an annual magazine publishing fiction, poems, etc. (\$8/issue for U.S. addresses). Subscriptions and back issues of Society publications may be purchased directly through our web site (using PayPal or Discover card), or you may contact:

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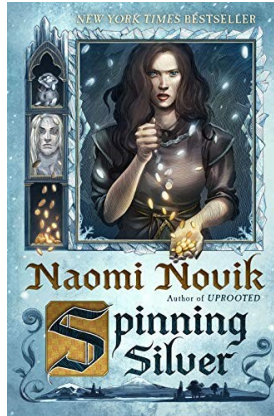
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## 2019 MYTHOPOEIC SOCIETY AWARDS WINNERS

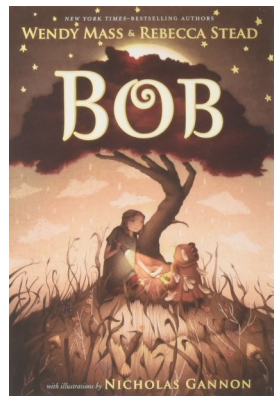
### Mythopoeic Fantasy Award FOR Adult Literature

Naomi Novik, *Spinning Silver* (Del Rey).



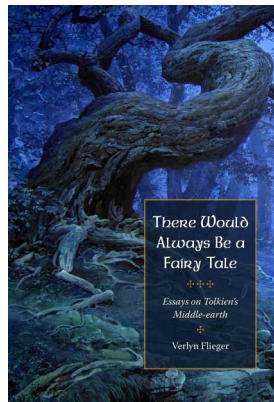
### Mythopoeic Fantasy Award FOR Children's Literature

Wendy Mass and Rebecca Stead, *Bob* (Feiwel and Friends).



### Mythopoeic Scholarship Award in Inklings Studies

Verlyn Flieger, *There Would Always Be a Fairy Tale: More Essays on Tolkien* (Kent State University Press, 2017).



### Mythopoeic Scholarship Award in Myth and Fantasy Studies

Dimitra Fimi, *Celtic Myth in Contemporary Children's Fantasy: Idealization, Identity, Ideology* (Springer Nature, 2017).



The winners of this year's awards were announced during Mythcon 50 on August 4, in San Diego, CA.

The Mythopoeic Fantasy Award for Adult Literature is given to the fantasy novel, multi-volume, or single-author story collection for adults published during 2017 or 2018 that best exemplifies the spirit of the Inklings. Books are eligible for two years after publication if not selected as a finalist during the first year of eligibility. 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 beginning readers to age thirteen, 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. Books for mature "Young Adults" may be moved to the Adult literature category.

The Mythopoeic Scholarship Award in Inklings Studies is given to books on Tolkien, Lewis, and/or Williams that make significant contributions to Inklings scholarship. For this award, books first published during the last three years (2016–2018) 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.

A complete list of Mythopoeic Award winners is available on the Society web site: [mythsoc.org/awards/](http://mythsoc.org/awards/). The finalists for the literature awards, text of recent acceptance speeches, and selected book reviews are also listed in this online section. For more information about the Mythopoeic Awards, please contact the Awards Administrator: Vicki Ronn, [awards@mythsoc.org](mailto:awards@mythsoc.org).

### Alexei Kondratiev Award FOR BEST Student Paper Presented at Mythcon

Sarah O'Dell for "An Unexpected Poet: The Creative Works of Dr. Robert E. Havard."

## MYTHCON 50 MISCELLANY

### AWARDS

#### Cerihcus

##### Before Tolkien

Alfred the King  
Commanded his men to make some bling.  
He left to us the English throne  
Along with a rather impressive Stone.

##### During Tolkien

Legolas Thranduillion  
Slew of orcs about a zillion.  
Tauriel was there assisting  
Despite the fact of not existing.

*Both submissions from Donald Williams.*

#### Golfimbul Awards

##### Accuracy:

Gold - Phillip Fitzsimmons  
Silver - Merlin DeTardo  
Bronze - Lee Speth

##### Distance:

Gold - Christopher Crane  
Silver - Chip Crane  
Bronze - Michael Underwood

##### Golfimbowling:

Gold - Rebecca McCurdy  
Silver - Moses Allen  
Bronze - Tristan Hunnewell

#### Masquerade Awards

Berni Phillips Bratman, showing an Entwife from *LotR*, wins the “Leafing Las Vegas” award.

Steve Gaddis, showing “Meanwhile, in Barad-dûr” inspired by *LotR*, wins the “Mordor is a Dead Zone” award

J’nae Spano, showing Dís, Mother of Fili and Kili from *The Hobbit*, wins the “Best Dwarvish Craftsmanship” award

Marion VanLoo, showing The North Wind from George Macdonald’s *At the Back of the North Wind*, wins the “She Blew Us Away” award.

## CONFERENCE REPORTS

From Tim Lenz

Mythcon 50 was technically my second Mythcon, though it was really the first Mythcon in which I engaged fully, since last year in Atlanta my main concern was being there to support the chair (my wife, Alicia Fox-Lenz) and ensure the hospitality suite ran smoothly. In my brief time as part of the unique community of Mythcon and the Mythopoeic Society, I have found it to occupy an interesting and welcoming space somewhere between often stuffy academic conferences and fandom conferences such as DragonCon or San Diego Comic-Con. Personally, with my schooling based primarily around science rather than literary theory and analysis, I find this group to be overall quite accessible and accepting of scholars and fans of varying levels of expertise and knowledge (if at times some factions of the membership can be overly discouraging of certain adaptations of their beloved legendarium, and fans of said adaptations).

In keeping with the conference theme of ‘Looking Back, Moving Forward’, it was truly fascinating to be part of the 50<sup>th</sup> Mythcon and witness the mixture of legacy scholars and society members alongside first time attendees and younger members from far and wide—the ‘next generation’ scholars of the Inklings and Mythopoeia. Certain attendees I spoke with had attended the very first Mythcons in Southern California, and in some cases had not attended in 3 or 4 decades, but this year decided to pay tribute to this milestone.

BG Callahan’s slide show from many years of Mythcons provided remarkable insight into the conference and society’s long, storied, and colorful history, and featured some of the high profile guests of honor that have been recognized by the society across its tenure, including Christopher Tolkien, Neil Gaiman, Urula K. Le Guin, Peter S. Beagle, and countless other notable figures in fantasy authorship, art, and Inklings scholarship. Verlyn Flieger, this year’s Scholar Guest of Honor, gave a stirring and insightful keynote speech, the crux of which I (woefully insufficiently) distilled down to “Tolkien’s myriad contradictions are a feature, not a bug.”

And, of course, there was Golfimbul—an experience so transcendently ridiculous that I feel my words would fail to capture its surreal essence. Thus, I shall not even attempt it, but merely recommend that you witness it yourself at future Mythcons!

## From Phillip Fitzsimmons

This year Southwestern Oklahoma State University (SWOSU) was well represented at Mythcon 50. I had the pleasure of attending with Victoria Gaydosik, from the Department of Language & Literature, and Ben Dressler who is a SWOSU student and a technician at our library. It was great to spend time with them outside of our usual work environment. This was a particularly good time for everyone to meet them because Victoria is the new editor of *The Mythic Circle* with Nolan Meditz, also in the SWOSU Department of Language & Literature. And because Ben has been creating the scans and PDFs of *Mythlore* and assisting me with that major project during this, his first year of full time employment at the Al Harris Library.

Due to this being an important anniversary for the Mythopoeic Society there were a number of members from the earliest days of the organization in attendance. I enjoyed meeting them and hearing stories about events and people who I have had questions about as I have worked at archiving the early issues of *Mythlore* on the digital repository. I enjoyed seeing Tim Kirk's art show in the dealer's room. Ben and I have seen his name on illustrations in many of the early issues of *Mythlore*.

Presentations that I particularly enjoyed were Jason Fisher's *Recovering Lost Tales: The Found Manuscript Topos in the Works of J.R.R. Tolkien* that will appear later in *A Gedenkschrift for David Oberbelman* that he and Janet Croft are co-editing, and John Rosegrant's *In Deep with The Hobbit: or, Why Hobbits Live in Holes (and Have Hairy Feet)*.

Janet Croft and I did a presentation titled *Mythlore: preserving the past and moving into the future with the SWOSU digital and physical archive* in which we demonstrated features of the *Mythlore* digital repository, including how to submit articles through the platform. We talked about the download usage numbers (58,042 in 160 countries 7-7-2017 through 7-31-2019) and progress on the project of scanning and uploading issues of *Mythlore* to the platform. We completed 99 out of 119 issues as of that date. We introduced Victoria Gaydosik as the incoming editor of *The Mythic Circle* and encouraged people to make submissions of fiction, poetry, and artwork through *The Mythic Circle* page on the repository.

The singers Mr. and Mrs. Something performed a concert that was well received by the audience and tailored to our interests in books. Later that evening I was surprised to win the gold medal in the accuracy event in the Golfimbul tournament.

High points of the banquet included a videotaped greeting and address from John Crowley who was originally scheduled to be one of our guests of honor. Another, was the announcement that Azusa Pacific University was receiving the donation of the book collection of Mythopoeic Society founder Glen H. GoodKnight.

Keynote addresses from Guests of Honor Veriyn Flieger and Tim Powers were both inspiring, and entertaining—at times comical—such as anecdotes by Tim Powers about a flaming Bible and the example of a clown at your door at 3:00 a.m. Also, comical was the phenomenon of the P.A. system cutting out whenever Veriyn Flieger touched her bottle of water.

All in all it was a great conference and opportunity to reconnect with friends.

## From Ben Dressler

Mythcon 50 was an incredible experience for me. This was my first time attending the conference and I wasn't sure what to expect. To be sure, I wasn't disappointed. From start to finish, I found myself surrounded by people who welcomed me so wholeheartedly and without hesitation. I attended with my supervisor, Phillip Fitzsimmons to help with the panel: *Mythlore: preserving the past and moving into the future with the SWOSU digital and physical archive* along with Janet Croft. While representing SWOSU abroad and reporting on the state of the archive was the main objective, I have to say that I enjoyed everything that Mythcon had to offer.

I suppose I got lucky attending 50<sup>th</sup> Mythcon for my first time. I had the pleasure of meeting some of the original Mythies and hearing stories of the early days. I think the most surreal experience for me was meeting Tim Kirk in the dealer's room, where he was shaking hands and displaying some of his work. After working on *Mythlore* with Phillip for as long as I have, I've become familiar with his and the names of many other artists who have contributed to *Mythlore*, and I was awestruck to be shaking hands with Tim Kirk himself. I'll never forget that.

I also had the opportunity to take part in what was my first game of Golfimbul. What a game! Clubs were swung, (goblin) heads were severed, and a great time was had all around. We must have made quite a racket, because shortly after we began, we gained an audience in some of the nearby residents whose curiosity brought them to their balconies to watch what chaos unfolding below.

The entertainment was second to none with Mr. ☺

*Mrs. Something* who played many songs from their latest album: *Turn the Page*. This was right up my alley. They had an upbeat, folksy sound and truly catchy lyrics. The literary theme of this newest album fit well with the conference theme: Looking Back, Moving Forward. They've found a fan in me and I've already subscribed to them for future releases.

I enjoyed every panel that I attended and it's difficult to declare any one or two as favorites, but I will say that it was a real treat listening to a reading by Verlyn Flieger, one of our guests of honor at Mythcon 50 as well as the panel by David Emerson titled: *Mythology in Children's Animation: An Overview*. These were both very captivating and have really stuck with me since.

Of course I can't forget about the banquet! I don't think I've smiled that hard for that long at any other time in my life. We had good food, good conversation, and great fun all around. I was introduced to the tradition of making food sculptures, which I'm excited to try myself. There were just so many wonderful aspects of the whole experience and I can't wait to come back next year.

#Mythcon50

## FROM ELEANOR FARRELL

Mythcon 50: wow! How far we've come. My first Mythopoeic Society conference was Mythcon 7, in 1976: the first Sacramento Mythcon, which I attended with my friend Deb Jones (who introduced me to the Mythopoeic Society during our grad school days in Hawaii). I was thrilled by the Arthurian/Inklings theme and the talks by scholar Guest of Honor Thomas Howard, and delighted with the costumes worn during the opening procession and evening festivities (Sherwood Smith, I'm looking at you!). Deb and I presented our "Dune Robes" during the masquerade—my first ever attempt at costuming, which I still own and sometimes even pull out of storage (maybe next year...).

Since that first Mythopoeic Conference, I've attended 38 subsequent conferences, worked on several committees and chaired one, given papers and presentations, been on panels, entered or judged the masquerade, won Golfimbul medals, composed goofy songs during Hallcons, and (probably most notoriously) written and produced (lately with my co-conspirators Emily and Bonnie Rauscher) more than thirty Not-Ready-for-Mythcon Players productions for the amusement and occasional bafflement of attendees.

This combination of scholarship and silliness is the best of Mythcon, and it was in full force for our golden anniversary. Always a reunion of old friends and a meeting with new ones, this year's conference included two guests, Verlyn Flieger and Tim Powers, who were both also experienced Mythies, a nice touch if also not quite in the original plans. I've known both Verlyn and Tim for many years, and it was fun to hang out. Tim's wife Serena (who is sharp as a tack and always delightful) joined Paula DiSante and me to judge the masquerade (sorry we took so long to come up with witty award titles). I was particularly happy to spend some time chatting with Verlyn, whom I hadn't seen in way too long.

My con committee duties included designing the progress reports and Program Book, for which I coerced some friends into contributing a few anniversary pieces. I also set up a Mythcon History Exhibit, which was actually just an excuse to offload my boxes of MythSoc ephemera and repurposed Not-Ready sheets to the Society archives in Oklahoma (thanks, Phillip Fitzsimmons!). Also in the Art Show/Dealer Room were wonderful (and historical) displays of artwork by Tim Kirk and Sue Dawe, including some of the original paintings from Tim's early Tolkien calendars.

I confess to not attending very many papers or panels this year, but everything I did attend was excellent. As an experienced Mythie, I signed up to be a "buddy" to a first-time attendee, and was paired with the charming and delightful Ellina Shustova, who traveled all the way from Russia to present her paper, on the reception of Tolkien and JRRT scholarship in that country, to a large and attentive audience. We talked Ellina into watching some Golfimbul, and shared a table at the Sunday banquet. I hope she enjoyed the conference and will be able to join us again soon.

The conference venue—San Diego State University—had its good and bad points. The Aztec Student Union, where we held most programming, was a lovely open space with scattered tables and chairs, great for conversation. We made use of the theatre for our Opening Ceremonies and Saturday evening events, and the "sky bridge" separating the cafeteria from the student center came in very handy for recreating the Bridge of Khazad-dûm battle (with light sabers) after the Sunday banquet. The banquet itself was quite decent, except that they took away our wine with the empty plates before the evening had progressed to the awards (Verlyn was surprised to receive her not-first Mythopoeic Scholarship lion!) and the Not-Ready playlet.



The dorms were ... dorms, and the cafeteria offerings at the lower end of dorm food. Being limited to 45 minutes to eat before being tossed out more or less negated our historical leanings toward shared meals for socializing as a community, and we were not able to have space in the dorms for a con suite or other gathering space (room parties were *very* cramped), so hopefully moving future Mythcons out of not-very-senior-friendly college facilities to hotel spaces will be an easier sell.

I'd like to thank and congratulate everyone who, during the past fifty years, has worked to organize our annual conferences and make them successful. The experiences I've had at Mythcons, and the friends I've made here, are the very best of memories. I'm already looking forward to next year's Mythcon; in the words of A.A. Milne: "How lucky I am to have something that makes saying goodbye so hard."

#### FROM SARAH COLLINS

Though this latest Mythcon was only my second, it was certainly one I will remember for a lifetime! This Mythcon featured a plethora of wonderfully diverse topics, welcoming people, and incredible guest speakers all in beautifully sunny San Diego.

This year's presentations were particularly impressive as they covered a wide variety of topics including mythology in children's animation, forest bathing, and Tolkien as the original millennial.

Ellina Shustova's "Tolkien Scholarship in Russia" was especially engaging as I had never seen Russian scholarship on Tolkien before. I had no idea that it took so long for Tolkien to be officially published in Russia, and even then the amount of censoring that had to occur before *The Lord of the Rings* was published. It was so interesting to see how Russian scholarship mirrored that of English scholarship in many ways but also had added points of contention such as which translation was the "correct" one or if reading a translation was even reading the true story at all.

The panel "Are there any women here today?" was a powerhouse of influential women in academia. Leslie Donovan, Janet Brennan Croft, Verlyn Flieger, Edith

Crowe, and Cami Agan all brought unique perspectives to the table on a topic that is important in today's strive for inclusiveness in all things. Each panelist had their own perspective on scholarship in fantasy how they have all seen a shift in the amount of women who show an interest in this type of academia as well as a growing interest in researching women in fantasy. This panel was also very helpful in that each speaker explained how they started researching topics and what tools they used to look for further resources and keep those resources organized.

Perhaps one of the biggest highlights of this Mythcon was the fantastic guest speakers. Tim Powers and Verlyn Flieger each brought with them fantastic discussions regarding the differing perspectives of the Inklings as well as their own experience in the world of literary academia. Verlyn Flieger's GOH speech was particularly powerful as you could see just how much Tolkien impacted her when she first discovered his works and continues to shape her life to this day. It was simply amazing to see the person who was one of the first—if not the first—people to take Tolkien's works and move them from just fantasy novels to a topic that is now a serious academic field of study.

Then of course there was the "Protecting the Shire: A hobbit society's journey at the University of New Mexico" panel wherein I was a last minute additional speaker. I was convinced to present on my experience in the UNM Hobbit Society just one day before the actual presentation. Though very last minute, I was grateful to share my experience with others and it seemed that we were able to give some helpful advice to those that wanted to start groups of their own or those who wanted ideas on how to keep these types of groups open to all people while still maintaining a focus on what the group is all about.

Though the presentations play a very large role in Mythcon, it's the people that make it special. As always, there were so many amazing people there and I just love how Mythcon is a place where people from all over can come together to debate, socialize, and share ideas with others who will just 'get it.' I saw so many presentations where afterwards everyone had their hands in the air to ask questions, make friendly



suggestions, and comment on how much they enjoy these discussions and the research that comes from something they are so passionate about.

Though it will be a hard act to follow, I can't wait to meet up with everyone again next year and see what people come up with next!

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## LUCY'S INNER JOURNEY

by David Emerson

### Introduction.

I have written elsewhere (Mythlore #107/108, 2009) that Lucy Pevensie's adventure in *The Lion, the Witch and the Wardrobe* could be seen as a version of the Hero's Journey described by Joseph Campbell. But although Lucy continues as a major character in two more Narnia books (and has a cameo in the final volume), her later story arcs do not follow the same mythic archetype. Her main role in *Prince Caspian* seems to be to lead her siblings and companions in acts of faith, after she has had her own faith tested -- kind of an Aslanist bodhisattva. Her story in the third book is different yet again.

Structured as an episodic adventure, a lot of the narrative of *The Voyage of the Dawn Treader* (henceforth *VDT*) is rather spread out in terms of character focus. The pronoun "they" is much more frequent than in the previous books, and speaking parts and other pseudo-narrator functions are more evenly distributed among the actors in each scene. But there are three major deviations from this. First is the focus on Eustace, during his time as a dragon. The other two are Lucy; first on the Dufflepuds' island, and then later near the end of the book as the ship is sailing the last sea.

### The Last Sea

The crossing of The Last Sea, with the exception of Reepicheep's discovery of "sweet water," is mostly seen through Lucy's eyes. Nothing much is actually happening on board ship, so Lucy has time to just hang about and watch the scenery. In this way she discovers an undersea civilization -- first a few isolated roads, then a city, then a party of sea-people. At one point, Lucy suddenly has a brief, wordless, but intense moment of friendship with a sea girl herding fish. Laura Miller says of this scene, "If we believe in love at first sight, and friendship is

a form of love, why shouldn't we be able to recognize a friend at first sight, too?" (Miller, 81).

But other than this extremely brief moment -- less than a single paragraph -- there really is nothing in the way of character development for Lucy in this final segment of the book.

### The Magician's Book

The real focus on Lucy occurs in almost the exact center of the book, slightly more than halfway in terms of both page count and narrative scenes. This gives us the impression that this sequence is central to the theme of the book, as well as to its plot.

If that's the case, what should be seen as the main theme? Let's look at the events. First, the Dufflepuds present an ultimatum to the travelers: they need Lucy to read the magician's book and recite a spell. They make it sound dangerous, but Lucy accepts anyway, partly out of pragmatism ("Can't you see it's no use? There are dozens of them there. We can't fight them"), partly out of optimism ("But he mayn't be as bad as they make out") (*VDT*, 118). Even so, when she finally does venture upstairs, she does so in dread and nervousness and even a bit of fear. But plucky little stiff-upper-lip British child that she is, she soldiers on. So courage and duty are values being highlighted here.

When she begins reading the book of spells, her true inner journey begins. Like any good adventure narrative, the book begins harmlessly enough. The first few spells seem pretty minor and not very relevant, such as curing warts or dealing with bees, but still the pictures are interesting and tinged with magic. As she continues turning the pages, the spells become more useful and more powerful. The book itself becomes more magical as well ("... the longer she read, the more wonderful and more real the pictures became") (127). Again, this is much like the structure of a well-told adventure, wherein the wonders get more wonderful and the stakes get higher as the plot progresses.

Finally she comes to the spell to make herself beautiful. Here the pictures really come alive, in the sense of the Faërian Drama that Tolkien describes in "On Fairy Stories." Despite actually seeing negative consequences of the spell (nations plunged into war over desire for her, etc.), Lucy is overwhelmingly tempted, possibly most of all by seeing her normally more-glamorous older sister turn out to be the plain one who no one cared anything about now. The implication here is that the seem-



ingly good and sweet Lucy has actually been subconsciously envious of Susan all along, and is leaping at the chance to get even. For whatever reason, this temptation is finally too much to resist, and Lucy goes so far as to resolve to recite the spell. She is saved at the last minute by the sudden appearance of a picture of Aslan near the beginning of the spell just as she was about to read it aloud. The underlying message of this sequence is that even the best of us has a dark side and is vulnerable to temptation if given the right inducement. There is also a flash of Lewis's Christian belief in grace and redemption coming from a divine power.

Immediately following, there is another spell to reveal what others think of you, which she does recite. No picture of a lion interrupts this one, however, and Lucy overhears a girl she thought was a friend bad-mouthing her to a more popular girl at school. Even though Aslan in the flesh later explains that her friend didn't really mean what she said, Lucy is still dismayed, and her friendship with her school chum incurs a wound that may never fully heal. (This scene is reflected in its opposite form later in the book, when Lucy sees the sea girl and feels a sense of friendship with a total stranger much stronger than her friendship with her school-mate.)

I believe it's possible that Aslan deliberately allowed her to perform this spell and suffer the consequence, because he thought she needed this sort of lesson and it wasn't as harmful as the beauty spell, either externally or internally. So this part of the scene conveys the messages that "truth" can be unreliable, that relationships can be fragile, and that selfish actions can have unforeseen but inevitable negative consequences.

But immediately following, she finds a spell for the refreshment of the spirit. For Lucy, and for the reader (especially young children readers), this is a soothing balm for the bad outcome of the previous spell. It seems to be another Christian reference ("It was about ... a tree and a green hill...") (130), but it's also a good description of the Platonic ideal of the perfect story, one that all others are compared to. The theme for this spell seems to be one of redemption, specifically a kind of forgiveness after a regretted mistake.

The chapter ends with Lucy finally performing the spell to make things visible, and she is rewarded by the appearance of Aslan, and also by meeting the magician himself and finding him to be a delightful gentleman, not at all the frightening sorcerer the

Dufflepuds imagine. This happy double resolution tells us that if you have courage, do your duty, and face the challenges of difficult moral decisions, even though you may fall victim to temptation and live to regret it, everything will be all right in the end.

### **Journey's End**

So now we can see that while the intrepid little ship *The Dawn Treader* spends the whole book making her journey to the utmost east, the individual characters have their own inner journeys at different times and at different paces. Eustace, Caspian, and Reepicheep all have their stories and moments of growth. And Lucy lives a wonderful, frightening, beautiful, challenging adventure, which leads her soul on a journey of self-discovery, all within the pages of the Magician's Book.

### **Works cited**

Lewis, C.S. *The Voyage of the Dawn Treader*. New York: Mcmillan, 1952; reset and reissued 1988.  
Miller, Laura. *The Magician's Book: A Skeptic's Adventures in Narnia*. New York, Boston, London: Little, Brown and Company, 2008.

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## **REVIEWS**

Kees M. Daling. *A Rumour of Adventure: An Inklings Story*. Amazon Digital Services, 2018. 108 pp.  
\$13.50. Reviewed by Ryder W. Miller.

Imagine if you will, like the author of this, the Inklings gathering for a friendly walk through the English countryside. Here told is an imaginary story about J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Owen Barfield taking a trek through Somerset, England. In this, one finds many locals and some experiences and geography which will inspire these now famous authors. The Inklings are known for their gatherings to discuss their stories and writing projects with each other over beer and pipes. They do much the same here on their trip and pub hopping through the back roads and hills of England.

Though not "true" in the sense that such an exact trip with all four of these Inklings actually

took place, much research has gone into the telling of this “adventure.” Kees M. Paling (a Sociology professor, author, and journalist) has done a lot of reading to tell of such a possible occurrence, with there also being a bibliography for this. One finds here inspiration for J.R.R. Tolkien’s Middle-earth, Lewis’s desire to lead the pack in the walk, a haunted Charles Williams musing about King Arthur, and Owen Barfield showcasing the trail of Samuel Coleridge. Through King Arthur country they also walk, for strange encounters and adventure.

The slim book with strange formatting and the occasional typo is very dense with literary and biographical references, and geography covered. It would have been nice to have a map for this. Referred to here is Avon where King Arthur and Guinevere were buried. Surprised here with the talk of Coleridge instead of George Macdonald or G.K. Chesterton or maybe Richard Wagner, but Barfield wrote of and was inspired by Coleridge. They also walk through areas where he once lived.

This is an interesting story now because of the recent cinematic biopic of J.R.R. Tolkien which might have left us surprised by how much of an art movie it was. Not a lot of special effects in this one. It told the tale of the friends and literary group that Tolkien made before the war. They were all gone by the aftermath. After seeing the film one could not help but wonder if a similar art film could be made about the Inklings. The film *Tolkien* stopped short of such and left a lot of space to shape such a story. This tale or something similar might suit the bill.

These four have gathered for a walk in the shadow of Britain’s entrance into the second world war. They have gathered to discuss literature, the state of affairs, and their writing projects. Daily they make their way through the countryside, rain or sunshine, and stop each evening at pubs for beer, pipes, food, and lodging. They hope to encounter elves, dwarves, and avoid dragons, but here are some realistic counterparts and inspirations. The book is intoxicating in a way, but requires a close read with much literary context which Inklings fans and experts will remember. Beautiful countryside, erudite companions for this, and great camaraderie, though. Something of this sort, if one does not

want a longer time period for them, could someday soon also be in the cinematic works.



## ANNOUNCEMENTS

Prima Facie Records is pleased to announce the release of *The Fall of Gondolin* Complete demo recording.

During the period 1982-97 Welsh composer Paul Corfield Godfrey produced a series of ‘epic scenes’ drawn from JRR Tolkien’s posthumous writings for *The Silmarillion*, employing a large variety of posthumously published texts by the author with the permission of the Tolkien Estate. The cycle, extending in performance over four evenings, is the largest-scale work of classical music written in Wales in the twentieth century, demanding a full roster of solo singers, chorus and an orchestra of some eighty players, but has only ever been performed in excerpts until now.

Following on the success last year of the CD of the composer’s music including the piano rondo Akallabêth and other Tolkien works, Prima Facie Records in collaboration with Volante Opera Productions now presents the first instalment in a complete recording of the epic scenes, to be released in a series of double CD albums. In a review last year Chris Seeman of the Tolkien Music Website wrote: “In the annals of Tolkien-inspired music, Paul Corfield Godfrey is the proverbial oliphant in the closet” and expressed a hope that more of his work would be recorded in the near future. Accordingly this set of *The Fall of Gondolin* will be followed next year by a release of *Beren and Lúthien*, to be followed in due course by *The Children of Húrin* and *Fëanor*.

The singers are all professional artists from Welsh National Opera, and the sets will make available for the first time a fully representative recording of the music with the complete lyrics by Tolkien. Because of budgetary and other constraints, the orchestra is represented by sampled sets (using the sounds of real instruments) which have been carefully balanced and adjusted in collaboration with the composer to obtain as close a result to the sound of an actual orchestra as possible. The booklet with this set of *The Fall of Gondolin* explains the

methods of production in greater detail, and also includes an essay by the composer on the manner in which the author's text has been adapted for music.

The albums are available in the US on Amazon etc. (currently \$27.99 with limited stock) or from Prima Facie themselves (£20 including postage from the UK, link below). Digital versions available on iTunes etc. (but not Spotify). We keep a supply of signed copies ourselves as well and if people purchase from us (for £15+p&p) we'll guarantee a copy that is signed by at least three of the cast.

Paul has another CD released with Prima Facie of his Tolkien art song settings (and some Piano works): [http://primafacie.ascrecords.com/paul\\_corfield\\_godfrey.html](http://primafacie.ascrecords.com/paul_corfield_godfrey.html).

For more information please visit:  
Our Website: [www.volanteopera.wales](http://www.volanteopera.wales)  
PCG's website: <https://sites.google.com/site/paulcorfieldgodfrey/>  
Prima Facie: <http://primafacie.ascrecords.com/>

Call For Papers: Race and Tolkien Studies For Tolkien Studies Area, 2020 Popular Cultural Association National Conference. Wednesday, April 15 - Saturday, April 18, 2020

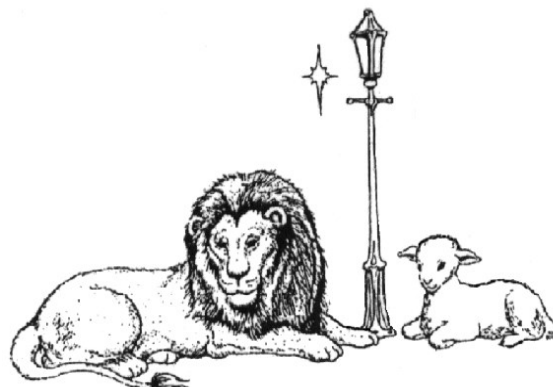
The Tolkien Studies Area invites proposals for at least one paper session and a roundtable discussion on the topic of race and racism in Tolkien studies. More sessions will be scheduled if sufficient proposals are received. An anthology on the topic will be submitted for publication in 2020. Presenting at PCA is not required to submit to the anthology, nor are PCA presenters required to submit to the anthology. Tolkien studies includes not only the Legendarium but also adaptation study, reader reception and fan scholarship, source studies, literary studies, cultural studies, tourism studies, media and marketing, and religious studies. Proposals from any disciplinary, interdisciplinary, or multidisciplinary perspective are welcome. Intersectional proposals, such as queer critiques of color, or critical race feminist work, are welcome.

Academic, independent scholars, and graduate students are invited to submit. For individual papers, please submit contact information (name, institutional affiliation if any, mail and e-mail address-

es, and telephone number), a title and 300 word abstract including a brief working bibliography (required for consideration). Add an additional paragraph if you would like to participate in the roundtable discussion.

Email proposals to: [robin.reid@tamuc.edu](mailto:robin.reid@tamuc.edu). After your proposal is accepted, you will be asked to submit it to the conference submission database. All sessions are scheduled in 1.5 hour slots with four presenters in paper sessions or five-seven in roundtables. Individual papers should not exceed 15 minutes. Roundtable participation should not exceed 5-7 minutes per participant.

November 1, 2019 is the Deadline for Paper Proposals.



Call For Papers: The Lamp-Post of the Southern California C.S. Lewis Society

The Lamp-Post of the Southern California C.S. Lewis Society is looking for articles on Lewis and the Inklings.

Send to Dr Laurie Hatch, Editor, at:

[laurie.hatch@vanguard.edu](mailto:laurie.hatch@vanguard.edu), or

Dr Laurie Hatch, Lamp-Post Editor  
Vanguard University  
55 Fair Dr  
Costa Mesa, CA 92626

**Submit to Mythprint!**

*We are always looking for reviews, but we also publish letters to the editor, short articles and notes on Inklings topics, art, discussion reports, and more! [mythprint@mythsoc.org](mailto:mythprint@mythsoc.org)*



