

Program Book

San Diego, California • August 2-5, 2019

Mythcon 50: Moving Forward, Looking Back

Guests of Honor

Verlyn Flieger, Tolkien Scholar

Tim Powers, Fantasy Author

Conference Theme

To give its far-flung membership a chance to meet, and to present papers orally with audience response, The Mythopoeic Society has been holding conferences since its early days. These began with a one-day Narnia Conference in 1969, and the first annual Mythopoeic Conference was held at the Claremont Colleges (near Los Angeles) in September, 1970. This year's conference is the third in a series of golden anniversaries for the Society, celebrating our 50th Mythcon.

Mythcon 50 Committee

Lynn Maudlin – Chair

Janet Brennan Croft – Papers Coordinator

David Bratman – Programming

Sue Dawe – Art Show

Lisa Deutsch Harrigan – Treasurer

Eleanor Farrell – Publications

J'nae Spano – Dealers' Room

Marion VanLoo – Registration & Masquerade

Josiah Riojas – Parking Runner & assistant to the Chair

Venue

Mythcon 50 will be at San Diego State University, with programming in the LEED Double Platinum Certified Conrad Prebys Aztec Student Union, and onsite housing in the South Campus Plaza, South Tower.

Mythcon logo by Sue Dawe © 2019

Thanks to Carl Hostetter for the photo of Verlyn Flieger, and to bg Callahan, Paula DiSante, Sylvia Hunnewell, Lynn Maudlin, and many other members of the Mythopoeic Society for photos from past conferences.

Printed by Windward Graphics, Phoenix, AZ

Verlyn Flieger

Scholar Guest of Honor

by David Bratman

Verlyn Flieger and I became seriously acquainted when we sat across from each other at the banquet of the Tolkien Centenary Conference in 1992. The Keble College hall was a vast space, dark and gloomy. Verlyn reached over to move the table lamp for a little illumination, but it was bolted in place. I cracked, “I didn’t expect you to take splintered light so literally.” *Splintered Light*, of course, is the title of Verlyn’s pioneering literary study of *The Silmarillion*, brilliantly applying

Owen Barfield’s theory of language to the imagery of light in Tolkien’s story. Verlyn riposted with, “But Barfield teaches us there’s no difference between the literal and the metaphorical,” which I knew perfectly well.

She’s been correcting me and chiding my jokes ever since. I’m used to her staring at me in dismay, outrage, or disbelief over something I’ve said. We’ve had some fierce arguments. But we also agree on a whole lot, starting with the importance of Tolkien as an author and the profound depth of his thought. Some writers (I name none) do their best to make Tolkien seem shallow and superficial. After reading Flieger, however, you’ll be freshly aware of how rich and creative an author he is, and how much care as well as considered thought he put into his creative work.

And there’s a good deal of Flieger to read, starting with her four full-length treatises, two of which are titled *Splintered Light*. For the revision of that book, with 19 more years and a correspondingly greater experience behind it, is not a minor patching

but a thorough revision and massive expansion taking into account much that had appeared in the interim, *The History of Middle-earth* books and a host of Tolkien criticism by other hands among it. In either form, it’s a thoroughly enlightening book.

Then turn to Flieger’s other treatises and be equally illuminated about entirely different aspects of Tolkien’s thought than are covered in that book, but which are equally detailed and wondrous. *A Question of Time* deals with dreams and Tolkien’s use of them to travel through space and time. In Tolkien’s stories *The Lost Road* and *The Notion Club Papers*, characters scoff at science-fictional time machines. But Tolkien has found another way to travel through time. Even as his theory of language was inspired by Owen Barfield, his theory of time was inspired by a varied group of authors, most notably the now-obscure J.W. Dunne. You should read the bright shining observations *A Question of Time* has about them.



Then there's *Interrupted Music*, which concerns the shaping and framing of Tolkien's work as a legendarium, a created mythology, setting it within the contexts both of the history of attempts of this quest in English literature and the practical concerns of communicating Tolkien's overarching ideas to the reader and getting the results in print. And after that, Flieger has two full collections of shorter essays on Tolkien, each individual essay a tiny gem opening up even more new vistas into the wealth of Tolkien's imagination. Read just "Taking the Part of Trees: Eco-conflict in Middle-earth" in the collection *Green Suns and Faërie*, and have your mind expanded over the edge even of what Tolkien was capable of doing.

And also, consider Flieger's many editions of Tolkien works, including the invaluable supplementary texts to *Smith of Wootton Major*, the anthologies and journals she's edited, her (uncollected) essays on C.S. Lewis, Charles Williams, E.R. Eddison ... Studying Flieger could be a life's work, though she'd rather you spent it studying and admiring Tolkien.

I began by saying that Verlyn and I have had arguments. But we've spent far more time working together on projects, and sharing much animated conversation and joyous companionship with friends, including meals in exotic venues across the U.S. and England. Now it's your turn to have a meal with Verlyn Flieger, and converse with her, and to read her books, and I wish you all the joy and wonder from all these that I have had.



Just a small selection of Verlyn Flieger's books

Verlyn Flieger Selected Bibliography

compiled by David Bratman

Scholarship

Splintered Light: Logos and Language in Tolkien's World (Eerdmans, 1983; revised edition, Kent State University Press, 2002)

A Question of Time: J.R.R. Tolkien's Road to Faërie (Kent State University Press, 1997) winner, Mythopoeic Scholarship Award

Interrupted Music: The Making of Tolkien's Mythology (Kent State University Press, 2005) finalist, Mythopoeic Scholarship Award

Green Suns and Faërie: Essays on Tolkien (Kent State University Press, 2012) winner, Mythopoeic Scholarship Award

There Would Always Be a Fairy Tale: More Essays on Tolkien (Kent State University Press, 2017) finalist, Mythopoeic Scholarship Award

Editor

Tolkien's Legendarium: Essays on The History of Middle-earth, edited with Carl F. Hostetter (Greenwood Press, 2000) winner, Mythopoeic Scholarship Award

Tolkien Studies: An Annual Scholarly Review, edited with Michael D.C. Drout and Douglas A. Anderson, later David Bratman (West Virginia University Press, 2004-)

Smith of Wootton Major: Extended Edition by J.R.R. Tolkien (HarperCollins, 2005) finalist, Mythopoeic Scholarship Award

Tolkien on Fairy-stories: Expanded Edition by J.R.R. Tolkien, edited with Douglas A. Anderson (HarperCollins, 2008) finalist, Mythopoeic Scholarship Award

The Story of Kullervo by J.R.R. Tolkien (HarperCollins, 2015; Houghton Mifflin Harcourt, 2016) finalist, Mythopoeic Scholarship Award

The Lay of Aotrou and Itroun: Together with the Corrigan Poems by J.R.R. Tolkien (HarperCollins, 2016; Houghton Mifflin Harcourt, 2017)

Novels

Pig Tale (Hyperion Books, 2002)

The Inn at Corbies' Caww (Kitsune Books, 2011)

Festschrift

A Wilderness of Dragons: Essays in Honor of Verlyn Flieger, edited by John D. Rateliff (Gabbro Head Press, 2018)

prelude

by Verlyn Flieger

Start with the crow, for it is under his gaze that this story unfolds.

The sky was blue, the weather cool with a breeze skimming foam off the whitecaps. The crow alighted on the tree-branch above the cliff road and sat hunched with folded wings. He saw the dog dart across the path of the oncoming car, causing the driver to slam on the brakes and spin the wheel. He heard the screech of tires, saw the car swerve off the road, sideswipe one tree and rebound off another. He saw the rear door buckle open and the child roll and tumble out to land headfirst against the rock buried in the drifted leaves. He saw the car, with its driver and remaining passenger, roll backward over the cliff and down to the waiting sea. He gave a harsh scream to mark the moment.

Unaware of its role in the story, the dog trotted on its way to wherever it was going. Aware of the story from beginning to end, the crow watched for what would happen next. Time passed. The sea-breeze and the distant sound of waves coming in and coming in underscored the silence that enveloped the little body sprawled motionless but not lifeless in the leaves. The crow was indifferent to time, so he did not measure how long it was till a falling leaf landed feather-light on her cheek. At the lift of her hand to flick it away he flapped up crying and cawing into the shadows, leaving the scene to all appearances deserted.

Ah, but he was watching from afar, the crow. His bright black gaze saw the child's eyes flutter open, marked how she got one elbow under her and pushed herself up to look around. He saw her fight against the dizziness that surged in waves, approved as her small fingers curled around a fallen branch to prop it upright for balance. He saw the effort it took for her to roll to her knees, steady the branch and lever herself to a standing position. He croaked encouragement as she straightened her small shoulders and leaning on the branch started out step by wobbly step on the road to where she didn't know she was going.

Once he had her up and moving the crow circled behind her and the wind of his wings swept her onward as his hoarse caw—Mine! Mine! Mine!—tore the sky in two. Few of those who heard him paid attention, taking his cry as merely the raucous salute of one crow to another and forgetting it even as it died on the air. A very few understood the cry for what it was, an announcement, an edict, a proclamation for those with ears to hear.

Verlyn has graciously allowed us to include an excerpt from a story in progress, working title "A Taste of Elverie"

Tim Powers

Emeritus Guest of Honor

by Lee Speth



Tim Powers was born in a leap year on February 29th. This means that, like Fredric in *The Pirates of Penzance*, his birthdays are quadrennial events and that each time I meet him, he has become increasingly younger than I am, at a steady rate. This tempts one to become very patronizing toward him. Or would if the young fellow were less accomplished.

And here I must pause to rebut the rumor that Tim Powers does not actually exist. A few years ago, it was urged by Prof. Didymus Clodge, in his listlessly-selling work *Powers of Darkness* (Groundsquirrel IA, Fiery Chariot Bible College Press, 2012) that Tim is purely the invention of a reclusive writer named William Ashbless who publishes works under the name of Powers, and that the guy who appears at book-signings, conventions, and the occasional rodeo under the name of Tim

Powers is actually an otherwise unemployable actor. This allegation has been firmly refuted by Serena, the wife of Tim Powers, who has told an interviewer, “Hey, don’t you think I’d know if I wasn’t married to anybody?” Those who wish to pursue Prof. Clodge’s theory in detail should be warned that it largely rests on claimed cryptograms that appear in the texts on breakfast cereal boxes.

As to the actual Tim Powers, twice a Mythcon Author Guest of Honor and who will be appearing here this weekend, his first published novel, in 1976, was science fiction—not surprising because he lived within the orbit of Philip K. Dick. But he gradually developed in the direction of his own line of fantasy, working in a distinctive personal imaginative idiom. It isn’t Heroic Fantasy, though some of his heroes are quite admirable. Urban Fantasy, certainly, much of it



drawing on southern California where he has lived most of his life (I have been in towns and on freeways that Powers describes meticulously), but he will also swerve away as his plots take him to foreign climes and past ages. One of the most difficult guessing games in modern literature is trying to predict where the next Tim Powers novel will be set. He threads his tales through tapestries

of recorded past events, finding the magic and supernatural dynamic within those events that historians have somehow overlooked. And, as he writes, figures of the past engage his imagination, in no particular order. Blackbeard, Einstein, Benjamin “Bugsy” Siegel, Shelley and Byron, the Kim Philby spy ring. Though he largely avoids the stock tropes of myth and folklore—no elves, wishing caps or winged horses—he does find unusual settings for the Djinn, for vampires, or for the Fisher King, actually finding use for the latter figure both in Renaissance Vienna (*The Drawing of the Dark*) and modern Las Vegas (*Last Call*). Powers is likely the only writer who has put Egyptian Mamelukes and English Jacobites in a single novel (*The Anubis Gates*). He has even invented a sordid supernaturally-based vice—ghost-vaping.

His time and subject hopping sometimes allows him to return to a prior environment. *Hide Me Among the Graves* revisits the eerie world of *The Stress of Her Regard* (the latter title won our Mythopoeic Fantasy lion statue in 1990). And while *Last Call* and *Expiration Date* were published as stand-alone novels (though they share one minor character), *Earthquake Weather* is a sequel to both and binds them into a trilogy. I know of only one other deliberate use of this post-and-lintel structure by a novelist. In 1868, Jules Verne’s *Captain Grant’s Children* appeared (it is also known as *In Search of the Castaways*). Then, in 1870, came *20,000 Leagues under the Sea*. And five years later, *The Mysterious Island* formed a sequel to both. The names of Jules Verne and Tim Powers aren’t often linked. But who knows? Tim may be working now on previously unsuspected information about Verne.



Serena Powers demonstrates the existence of her husband (Mythcon 23, Berkeley, 1992)

Tim Powers Selected Bibliography

compiled by David Bratman

Novels

The Drawing of the Dark (Del Rey, 1979)

The Anubis Gates (Ace, 1983)

Dinner at Deviant's Palace (Ace, 1985)

Forsake the Sky (Tor, 1986; revised from *The Skies Discrowned*, Laser, 1976)

On Stranger Tides (Ace, 1987)

An Epitaph in Rust (NESFA Press, 1989; restored from edition by Laser, 1976)

The Stress of Her Regard (Ace, 1989) winner, Mythopoeic Fantasy Award

Last Call (Morrow, 1992) finalist, Mythopoeic Fantasy Award

Expiration Date (Tor, 1995)

Earthquake Weather (Tor, 1997)

Declare (Subterranean Press/Morrow, 2000) finalist, Mythopoeic Fantasy Award

Three Days to Never (Subterranean Press/Morrow, 2006) finalist, Mythopoeic Fantasy Award

Hide Me Among the Graves (Morrow, 2012) finalist, Mythopoeic Fantasy Award

Medusa's Web (Morrow, 2016)

Alternate Routes (Baen, 2018)

Selected story collections

Strange Itineraries (Tachyon, 2005)

The Bible Repairman and Other Stories (Tachyon, 2011)

Down and Out in Purgatory: The Collected Stories of Tim Powers (Baen, 2017)

Uncollected longer stories

Pilot Light by William Ashbless (Subterranean Press, 2007)

More Walls Broken (Subterranean Press, 2019)

Conference Program Information

Registration

On Friday August 2nd registration will be in the SOUTH CAMPUS PLAZA South Tower Lobby. We expect to open at 12 p.m., and Mythcon 50 and SDSU Room & Board registration will be side-by-side. On Saturday and Sunday, conference registration will be in the Aztec Student Union.

Friday Evening Reception

7:00 p.m. Friday, Templo Mayor

An after dinner welcome meet-and-greet with our Guests of Honor and the Mythopoeic Society Stewards, including a preview the Art Show, Mythcon History Exhibit, and Dealers Room (no sales until Saturday and Sunday). Everyone is invited but we especially hope our first-time Mythcon attendees will join us.

Opening Ceremonies

Opening Procession: 9:00 a.m. Saturday morning

Meet at the southwest corner of Tepeyac (part of the Cuicacalli complex) and cross the “sky-bridge” to the Aztec Student Union (refer to map). **Opening Ceremonies** and Verlyn Flieger’s **Guest of Honor speech** will be held in the Theatre, on the second floor.

The Masquerade

7:30 p.m. Saturday, Student Union Theatre

Mythcon 50 will have a masquerade as part of our Saturday night entertainments. A Mythcon masquerade is a staged costume presentation that ranges from the sublime to the silly; its focus is fun and entertainment. Everyone is invited to participate and everybody wins a prize; sign-up forms will be at the registration desk.

Saturday Evening Concert

Saturday evening will also feature a concert by **Mr and Mrs Something**, a fun and charming pair of Seattle-based singer-songwriters who perform clever and literate songs, including a few special ones just for Mythcon. We think you’ll enjoy their performance.

The Banquet

gather at 6:00 p.m. Sunday

The banquet will take place on **Sunday** evening in the Tula Community Center and will begin the evening festivities. The banquet is included in the room & board and meal packages; individual banquet tickets must be purchased in advance. The Mythopoeic Awards, assorted presentations,

and other fun will follow the banquet. Members of the conference who aren't attending the banquet may join us after the meal is over.

Mythopoeic Awards

The Mythopoeic Society's annual awards for fantasy literature (adult and children's categories) and scholarship (in Inklings Studies and Myth and Fantasy Studies) will be presented at the Sunday banquet. Nominees for this year's awards are listed on page 33.

The Not-Ready-for-Mythcon Players

The Not-Ready Players will perform whenever they are sufficiently not ready (probably Sunday evening).

Clerihew Contest

Visit the registration desk to pick up the rules and entry form for the Clerihew Contest, open to all conferees. Forms must be turned in at registration by 5 pm Saturday evening. The awards for the contest will be presented during Sunday evening entertainments.

The Bardic Circle

The Bardic Circle will take place every evening after regularly scheduled evening activities. These groups will share readings, poetry, and songs in a round-robin style.

Art Show and Dealers' Room

Hours: Friday: preview 3:00 – 5:30 p.m., reception 7:00 – 8:00 p.m.

Saturday: 10:30 a.m. – 5:30 p.m.

Sunday: 9:00 a.m. – 4:30 p.m.

The art show and dealers' room will be located in Templo Mayor in the Aztec Student Union.

Dealers include:

Fandom Finds

Mysterious Galaxy (books)

Mythopoeic Society: Membership and periodicals, MythPress books, auction items

The art show will feature artwork by Sue Dawe and Tim Kirk. We will also have a **Mythcon History Exhibit** displaying a variety of artifacts and ephemera from past conferences.

Society Auction

4:00 p.m. Sunday

The traditional Mythopoeic Society Auction of books, art, and other treasures will be held on Sunday afternoon in Metztlí.

Campus Information

Medical Emergencies: call 911

Parking: There is no free parking on the SDSU campus, not even for those with handicap placards. The closest lots available to us are P3 and P4 on East Campus Drive. If you haven't purchased a parking permit in advance, you may use the kiosks (credit card or exact cash) or the Pay-ByPhone parking app (if using the app, Parking Structure 3 is location 328503 and P4 is 328504).

Smoking: Smoking is prohibited on campus, including residence halls. The smoking of any illegal substance anywhere on campus is forbidden.

Meals: Breakfast and dinner will be available at The Garden cafeteria, upstairs at Cuicacalli (there is an elevator) and are included in the room & board package (Friday dinner, Saturday breakfast and dinner, Sunday breakfast and banquet (in Tula), Monday breakfast). Vegetarian options are available at all meals. Vegan and gluten-free options will be available if attendees with food allergies have notified us in advance; such items will be labeled. Please note: we have a 45 minute window in which to eat and we won't be allowed to linger after our time. Please do not show up at the end of our time window and expect to eat.

Meal times:

Breakfast: 7:45 – 8:30 a.m.

Lunch is not included in the room & board package. See printed list of lunch options.

Lunch window: 12 noon – 1:30 p.m. Saturday and Sunday

Dinner: 6:00 – 6:45 p.m.

The **Sunday Banquet** is in the Tula Community Center. We will gather at 6:00 pm for the 6:30 meal. Conference members who have not paid for the banquet will be able to join us for post-banquet programming at approximately 7:30 pm.

The Mythopoeic Society's Policy on Video and Photography

Members of the Mythopoeic Conference are welcome to take available-light photographs and video for personal use. We encourage sharing photos and videos but please be sensitive about tagging and permissions. We ask that you use caution when taking flash photographs. Performers reserve all rights to their performances and may request that cameras (video and/or still) be turned off. NO film may be taken for commercial purposes without written clearance of the filmed subjects. Thank you for your cooperation; remember, the face you save may be your own!

The Mythopoeic Society and members of the Committee of Mythcon 50 reserve the right to eject or bar any person(s) engaging in unlawful, disruptive, or confrontational behavior of any kind, including intoxication. If an attendee engages such behavior or is found to be in possession of illegal substances or weapons of any kind, said individual will be ejected from the event without refund or reimbursement of funds. All members of the Mythopoeic Society and Mythcon 50 have the right to attend and enjoy the conference without fear of confrontation or reprisal in any way.

Panels

Friday

Are there any women here today?

How do you do research on important topics like women in fantasy? How do you find out what's already been written, and how do you get the material if you're not affiliated with a university?

The masters of research provide the answers.

Leslie Donovan (moderator), Janet Croft, Verlyn Flieger, Edith Crowe, Cami Agan

Saturday

If you could ask the Inklings

Experts representing each of the major Inklings speak on their subjects' artistic goals and legacies.

Tim Powers (moderator), Verlyn Flieger, Diana Glyer, Bernadette Bosky

The Inklings and the Matter of Britain reconsidered

After last year's Mythopoeic Scholarship Award winning anthology, *The Inklings and King Arthur*, what else is there to say on this topic?

Ryder Miller (moderator), Don Williams, Janice Bogstad

Sunday

Protecting the Shire: a hobbit society's journey at the University of New Mexico

Members share stories about community, fellowship, and their personal journeys.

Moses Allen (moderator), Bethany Abrahamson, Megan Abrahamson, Leslie Donovan, Pablo Guss

Remembering when: the first wave of Tolkien fans and scholars

What was it like studying Tolkien when not everyone had heard of him? When there were no New Line movies? No *Silmarillion*?

Chip Crane (moderator), David Bratman, Verlyn Flieger, Gary Hunnewell, Stephen Potts, Tim Kirk

From Tolkien to Tim Powers: Catholicism and fantasy

Tim Powers (moderator), Carl Hostetter, Jimmy Akin, Roy-Charles Coulombe

All this and World War One

How did the war affect the Inklings? What's been written about it? And what about the new Tolkien bio-pic and Peter Jackson's *They Shall Not Grow Old*, then?

Janet Croft (moderator), John Rosegrant, Diana Glyer, Alicia Fox-Lenz, Jason Fisher

Monday

The future of the Mythopoeic Awards

How have the Society's awards in fantasy and scholarship been doing? What can we do to improve them and to face future changes in the field?

David Emerson (moderator), Janet Croft, Berni Phillips, Sherwood Smith, David Emerson, Bonnie Rauscher, Vicki Ronn

Other Talks and Presentations

Talk

Diana GLYER. "J.R.R. Tolkien was NOT a Bandersnatch: Here's Why."

In this informal talk, Diana Glycer reviews three questions: What is a Bandersnatch? What does the Bandersnatch have to do with Tolkien? and Are you a Bandersnatch?

Presentation

Mythlore: preserving the past and moving into the future with the SWOSU digital and physical archive

The keepers of the flame present what they've been doing with their historical files.

Janet Croft, Phillip Fitzsimmons, Benjamin Dressler



Paper Abstracts

Bethany ABRAHAMSON. “*Smith of Wootton Major and the Truth of Faery.*”

J.R.R. Tolkien’s *Smith of Wootton Major* (1967) describes a man’s journeys into the Land of Faery. These sojourns are enviable to modern readers for the escape this land provides, as well as the mystical rejuvenating effects of the Land of Faery on the title character. Tolkien’s writings show that a major aspect of his fantastical landscapes is the strong connection to nature, especially forests. Indeed, losing oneself in natural spaces remains one of the few ways people can experience something of what Smith experienced, and access a kind of Faery themselves. This paper attempts to find the truth in the Land of Faery by exploring the scientific basis of how exposure to and exploration of natural spaces affect human psychology.

Megan ABRAHAMSON. “‘*What (Loathly) Ladies Want*’: Fanfiction, Fantasy, and Feminine Desire in *The Wife of Bath’s Tale* and *The Wedding of Sir Gawain.*”

In keeping with this Mythcon’s theme, this paper looks back at the medieval romances which inspired Tolkien and the Inklings and moves forward to the digital age and fanfiction. The story of a knight on a quest to find out what women want and finding the answer from a loathly hag whom he must marry is repeated throughout the Middle Ages. Tolkien would call the sources and the plots the “bones” of the soup, and fan studies provides a theoretical frame to interpret not only the resulting “soup” in these texts, but to reflect on the desire for soup so often made from the same bones. Because fanfiction is written mainly by women,

scholars have studied it in terms of female desire. This subversive desire is reflected in the creation of fanfiction—and fantasy more broadly.

Cami AGAN. “*Before the Gates of Angband: Ard-Galen/Anfauglith as Transformative Siege Space.*”

In what appears as a hesitation or pause in the narrative arc of the published *Silmarillion*, “Of Beleriand and Its Realms” begins not with a description of the Elven kingdoms in leaguer about Angband, but rather with Morgoth’s realm in the North. In its details, the account notes that the region before the doors of Angband contains “filth and desolation [...] for many miles.” Once the Noldor return to Middle-earth and establish the centuries-long Siege of Angband, that threshold space transforms into a crucial site of conflict and renewal: “while Angband was besieged and its gates were shut there were green things even amongst the pits and rocks.” As a strategic locale, Ard-Galen represents a sort of “green pause,” a momentary space and time of green “before the doors of hell.” Tracing the transformations of this green space—from broken pits to fruitful and green plain, and back again to gasping dust once the Siege is broken—reveals the crucial role landscape plays in the thematics of the First Age tales of Beleriand.

Moses ALLEN. “*Thirdspaces as Safe Places.*”

This paper will focus on the concept of Spatialization as used in Thirdspace discourse. Thirdspace is a relatively new buzzword, coined by Homi Bhabha. Edward Soja’s ontological

trialectic of thirdspace will be used along with examples of fantasy literature and media to highlight the trope of protagonists entering fantasy worlds to escape reality.

Bernadette BOSKY. “Charles Williams’ and A. E. Waite’s Graal (Grail)”

One of the many influences of A.E. Waite on Charles Williams was Waite’s book *The Hidden Church of the Holy Graal*. Williams is very selective in the elements of Waite’s thought that he adopted, in keeping with Williams’ much greater adherence to Christianity. As seen in Williams’s novel and in his poetry, his Graal blends the intense, heightened personal experience that Waite focuses on, while undercutting or reframing some of Waite’s beliefs.

Nancy BUNTING. “Tolkien’s Own Untold Tales Part I.”

Part I of these two sessions explores the probable autobiographical source(s) of Old Man Willow, Tolkien’s presentation of the Old Forest as a previously unremarked review of significant, recurrent images from his previous works, and the surprising importance of his brother Hilary.

Nancy BUNTING. “Tolkien’s Own Untold Tales Part II”

Part II continues this exploration with the probable autobiographical basis of Tom Bombadil, the implications of Tom Bombadil’s rescue of the hobbits from Old Man Willow and the Barrow-wight, and the important consolation of Catholicism to Tolkien using Tolkien’s writings and artwork. Tolkien’s use of fairy tale conventions is seen as a device to express his own experience as well as a way to interpret that experience.

Camille BUTERA. “Don’t you ever do anything but cook and read?: Gender and Domestic Labor in the Contemporary Children’s Fantasy Novel.”

I investigate the texts *Howl’s Moving Castle* by Diana Wynne Jones, *Wee Free Men* by Terry Pratchett, and *Dealing with Dragons* by Patricia C. Wrede to examine how they deal with negotiations of gender and gender roles. What appears across these texts is a discourse which interrelates gender with domestic labor and perceived “practicality” and from that generates certain expectations for girls, which become placed upon the audience. What is significant about this is that all of the books negotiate an awareness of narratives and roles within a traditional fairy tale structure, and in a self-aware manner both push against and embrace the tropes of the genre. But what feels revolutionary in the context of work pushing against fairy tales and their narratives may not be revolutionary in a contemporary cultural context.

Joe R. CHRISTOPHER. “A Structural Approach to *The Lion, the Witch and the Wardrobe*, with Some Consideration of Its Christian Analogies.”

In general, it is considered a good thing for a piece of fiction to have a firm, understandable organization from a beginning difficulty to an ending solution. Genre fiction shows this clearly, and even modernist works have some sense of structure. As will become obvious, *The Lion, the Witch and the Wardrobe* has not one but two resolutions (and actually, the fiction overall has four resolutions!). Perhaps this is a doubly good thing, but this essay is surveying the structure of Lewis’s fiction, not appraising its (double) value theoretically.

Joe R. CHRISTOPHER. “The Narnian Dilemma of Alan Jacobs.”

Alan Jacobs, in his essay “The Chronicles of Narnia” in *The Cambridge Companion to C. S. Lewis*, discusses the problem of reconciling Lewis’s letter to Laurence Krieg about not planning the Narnian sequence as a whole and Michael Ward’s convincing argument that the sequence is elaborately planned as a whole. Jacobs finds no answer. I shall finish setting up his dilemma, discuss Ward’s answer to what Lewis says to Krieg, and then shall give my answer to the dilemma.

Joe R. CHRISTOPHER. “The Nun and the Sea-Shell.”

This paper is an analysis of the artistry and content of Archibald MacLeish’s poem “Dr. Sigmund Freud Discovers a Sea Shell.” An essential part of the content is, admittedly, not mythic but folkloric. Background to the analysis are discussions of Ezra Pound’s Imagism.

Christopher “Chip” CRANE. “Painter to Blacksmith: The Evolution of Faerie from *Leaf by Niggle* to *Smith of Wootton Major*.”

Tolkien’s well-known essay *On Fairy-Stories* lays out for readers Tolkien’s view of the nature of Faerie and fairy tales and of ways they affect us. Originally published separately but in the same year, 1947, was the short story *Leaf by Niggle*, described by Tolkien as a narrative exemplar, a demonstration, of the theory set forth in the essay. Nearly twenty years later, 1964, Tolkien began what would be his last work of fiction published before his death: the short story *Smith of Wootton Major*. This tale, too, was written to illustrate Tolkien’s views of faerie. If *Leaf* demonstrated the ideas in *On Fairy Stories*,

why did Tolkien see a need to write another exemplar of the theory? This paper will compare the two very different tales to explore what they reveal about Tolkien’s view of faerie and how we should interpret the differences.

Christopher J. CRANE. “Heroes vs. Leaders: A Song to be Sung in Middle-earth and the Modern World.”

“Lo! lords and knights and men of valour unashamed [...] and all free folk of the West, now listen to my lay. For I will sing to you of Frodo of the Nine Fingers and the Ring of Doom.” So the minstrel proclaims at the Fields of Cormallen in *The Lord of the Rings*. Today, we do not praise heroism the way that people once did. Instead, we admire a successful leader more often than a brave hero. Are these two ideals—leader and hero—at odds? This paper will compare and contrast Tolkien’s hero with the modern leader. It will explore the importance of leadership as an aspect of a hero. Additionally, it will examine what, if any, modern leadership qualities are displayed in Tolkien’s heroes.

Willow DiPASQUALE. “Revenge, Loss, and Generational Suffering: Greek Mythology and *The Silmarillion*.”

Critics have explored, at length, J.R.R. Tolkien’s Nordic inspirations for his *Lord of the Rings* trilogy and, later, *The Silmarillion*. Less has been made, however, of the similarities between Greek mythology and Tolkien’s own myths. Two examples of the cyclical nature of discord and vengeance, Aeschylus’s *The Oresteia* and Tolkien’s *The Silmarillion*, demonstrate how the actions of ancestors can have repercussions and reflections in the next generation. In the tradition of psychodynamic myths, these works

deal in psychic material which is often suppressed, repressed, or avoided; instead, *The Oresteia* and *The Silmarillion* take readers into a world of cultural taboos. As a result, both Aeschylus and Tolkien prompt readers to consider their role within a myth.

David EMERSON. “Mining the Past, Forging the Future: Mythology in Children’s Animation.”

In recent years, there have been several animated films which have made attempts to incorporate various mythologies of the world into their settings and plots. There is considerable variation in the amounts of mythology included, from offhand mentions to integral components of the story, and a wide range of the degree of faithfulness to the mythologies being depicted. This paper will give an overview of some of the most well-known and readily available animations from 1992 to 2017, and show how the mythologies of many different cultures are represented. I will also examine similarities in the themes and structures of the stories being told by these films, with particular interest in whether they fit the Campbellian model of the Hero’s Journey. Some questions will be raised as to the educational value of such films in terms of introducing children to myths, legends, and folklore.

Cassidy ESTES. “Christianity by Tolkien: An Exploration of the Christian Influences on *Lord of the Rings*.”

In his book *The Catholic Imagination*, Andrew Greeley looks at the Catholic worldview and asserts that an ‘enchanted imagination’ fundamentally shapes the way Catholics live in the world today, but he missed one of the most Catholic of all Catholic works: *The Lord of the*

Rings by J.R.R. Tolkien. This enchanted Catholic imagination can be seen in the themes of story, sacred place, structure (or hierarchy), metaphor, and salvation. We also can see Tolkien exploring other forms of Christianity, namely the Protestant faith, through a focus on the individual, each person’s purpose in the greater story, and a relational God. In many ways, Tolkien presents the argument that an intersection between Catholic and Protestant faiths, as well as an intersection between supernatural powers and human powers of the world, are both needed for Good to reign supreme.

Jason FISHER. “Recovering Lost Tales: The Found Manuscript Topos in the Works of J.R.R. Tolkien.”

The topos of the found manuscript has a long history in English letters. It was particularly popular in the adventure novels of Tolkien’s youth, from John Buchan’s *Midwinter* to H. Rider Haggard’s *She* to Jules Verne’s *Journey to the Center of the Earth*, and it still proliferates to this day. In some cases, a forgotten manuscript accidentally falls into an author’s or character’s hands, setting a story in motion. In others, the search for a lost manuscript forms the foundation of the plot. Sometimes manuscripts are lost in plain sight and only rediscovered or appreciated by the lettered wise. Tolkien was particularly fond of this literary device, and this paper will discuss a range of examples from his work. We will also explore some of the effects and possible reasons behind Tolkien’s liberal use of found manuscripts. Do they lend an air of verisimilitude to his fiction? Do Tolkien’s lost and rediscovered manuscripts echo those of the real Middle Ages and perhaps underscore Tolkien’s wish to restore a lost mythology to England?

And how do rediscovered manuscripts resonate with the trove of papers Tolkien left behind after his death?

Alicia FOX-LENZ. “Tolkien: The Original Millennial.”

Millennials are often maligned in popular culture, with think pieces constantly being written about their killing of industries and refusal to mature into “proper” adulthood. Millennials are being asked to give up “magic, beauty, and fun for their own sake” for pursuits that offer little to no joy in return. Tolkien was obviously not actually a millennial—he was born about 90 years too early for that designation—but he shares that reluctance to put aside what “proper” adults refer to as childishness. In *On Fairy-Stories*, Tolkien makes a case for continuing to immerse yourself in the magic of what is considered children’s media with a recognizable defensiveness.

Melody GREEN. “Fairy Tales, Fantasy, and the Imagination: George MacDonald and J.R.R. Tolkien’s Theories of Fantasy.”

While the influence of George MacDonald’s fairy tales upon Tolkien’s fiction has been well documented, little has been written on MacDonald’s theories about imagination that are presented in the opening and closing essays in the 1893 collection titled *A Dish of Orts*, “The Imagination” and “The Fantastic Imagination,” and how they are in dialog with, if not directly influential upon, Tolkien’s essay “On Fairy-Stories” and his poem “Mythopoeia.” In these four texts, both authors discuss the definition, purpose and function of fantasy, even though at times they use different terms to discuss the same or related concepts. Their understanding of what it means to create a fantasy story is also

shaped by their own theology—that is, their own beliefs about who God is and how humans are to relate to the deity.

Robert GUYKER. “Gods of the Mythosphere: Modeling, Affordance & Design in the Age of Sub-creative Technologies.”

Modeling is a peculiar strength of our species. We are naturally receptive to design, but also yearn for evolving forms of immersive and interactive experiences. Mythopoeia today goes beyond the written words and worlds of fantasy. “Sub-creative technologies” blur what J.R.R. Tolkien discerned as the discrete Primary and Secondary Worlds. But we are becoming increasingly exposed to a Tertiary World, a world of hybridity. Together we contribute and partake in the mythosphere: an at once storied, semiotic, and spatial ecology. Tolkien’s narrative theory, however, remains uniquely positioned culturally to serve as a vital resource for new frontiers of applied and interactive storytelling, forming the basis of sub-creative technologies.

Katherine HATZFELD. “The Legolas/Gimli Binary: The Role of Memory and Nature for Racial Reconciliation in *The Lord of the Rings*.”

In this essay, I analyze J.R.R. Tolkien’s *The Lord of the Rings* with a structuralist lens, utilizing Saussure’s idea of translation between signifier and signified and Levi-Strauss’s theory of binary oppositions in order to understand the interactions between Legolas the elf and Gimli the dwarf in the text. These theories help interpret the critical problem of the elf/dwarf opposition, leading to a full understanding of the solution—eventual friendship by way of nature—and its significance to the world of the

characters. When they are finally able to understand the problematic assumptions and definitions which are characteristic of their language barrier, Legolas and Gimli become free to participate in fellowship, as part of the Fellowship.

Lenore JACKSON and John JAMES. "A Counter-Desolation Word-Hoard: Terrain Words in *The Lord of the Rings*."

In *Landmarks*, Robert Macfarlane suggests a relationship between the environmental crisis and the erosion of the language we use to describe the natural world. He argues that landscape destruction may go unregarded for lack of vocabulary and that language may play a role in preventing such loss. When we lose our ability to describe something, we stop paying attention to it. To counter this, *Landmarks* provides an arsenal of glossaries, containing some 2000 terrain words. We have constructed our own terrain glossaries using words from *The Lord of the Rings*. We will explore these words, the way they are used in the text, and the way Tolkien introduces and reinforces them.

Richard Warren JOHNSON. "What has Patmos To Do With Narnia (or With Middle-earth?): Reading John's Apocalypse Among Inklings."

In his definition of "myth," Robert Segal required that a constituent of this genre must be "a story about something significant" that "accomplishes something significant for adherents," "can express a conviction," and "must have a powerful hold on its adherents." The Book of Revelation would seem to qualify as a candidate for mythical status according to Segal's standard. Having recognized the prospect of reading Revelation as myth, how is the task to be accomplished? Two Inklings

offer suggestions that can be employed in this endeavor. C.S. Lewis and J.R.R. Tolkien discussed obligatory narrative qualities that they admired in what they labeled "fantasy" or "fairy" literature, both identifying as a critical characteristic that the story is set in a world apart from the reader's mundane context (a "Secondary World" in Tolkien's terms). Reading John's Apocalypse among these two Inklings offers a means to comprehend the "something significant" of this story and to appreciate how Revelation continues to "express a conviction" that can "have a powerful hold on its adherents."

Sarah Rachel JOHNSON. "A Weeping Spider: Belief, Disbelief, and Secondary Belief at the Midnight Carnival in *The Last Unicorn*."

Peter S. Beagle's *The Last Unicorn* addresses the theme of belief and disbelief in multiple ways. In the Midnight Carnival, created by the witch Mommy Fortuna to show off fantastical creatures (some real, some created by illusion), the titular unicorn sees layers of reality and illusion, and even has an illusion placed on her. Most humans cannot see the unicorn for what she is (seeing a horse instead), but Mommy Fortuna uses her magic to create "an aspect they could understand, and a horn they could see" (Beagle 38). How does the audience comprehend what they perceive? This paper examines this narrative through the lenses of (fictionalized) folk belief and through Tolkien's concept of Secondary Belief (discussed in "On Fairy-Stories").

Nancy MARTSCH. "*The Silmarillion*, *The Hobbit*, and *The Lord of the Rings* in Three Gems; or, An Illustrated Exposition on How Tolkien's Use of Gems Reflects Both English History and the High Society of his Youth."

England is a monarchy, and her Crown Jewels and their stories play a role in English history. Gems play a role in Tolkien's *legendarium*, too, from the Silmarils, the Arkenstone, and Rings of Power to the regalia of rulers to the adornment of persons and weapons. And Tolkien grew up in an era when the Crowned Heads of Europe actually wore their jewels. This presentation will use citations from Tolkien's works combined with pictures of famous gems and Tolkien's own illustrations to show how Tolkien utilized themes from English history, and that his gem descriptions mirror the fashions of his own era.

Rebecca McCURDY. "What is in an Apocalypse? A Survey of Apocalyptic Literature from Mythology to the Present Day."

This paper is an overview of Apocalyptic literature ranging from the Bible and mythologies to Mary Shelley's *The Last Man*, Emily St. John Mandel's *Station Eleven*, Justina Ireland's *Dread Nation*, and N.K. Jemisin's *The Broken Earth Trilogy*. The apocalypse affords us the imaginative space to ask the questions we've been asking since we first asked who we are and what is our place in this universe. By looking at the anatomy of the apocalypse we can learn more about humanity, how we react in crisis, and what that means for civilization as we know it.

Elise McKENNA. "Of Phantasia—Jackson's Liminal Subcreation."

Film, as a liminal medium, branches out and forms a lush canopy between the written word of literature and the static art of painting, as it progresses beyond the "plastic representations" of life to become an "exaltation of the mental vision." *The Lord of the Rings* trilogy, directed by Peter Jackson, is more than mere mimesis.

Jackson's vision bridges the gap between written word and visual image, and consciously or unconsciously, he relied upon the archetypes of Mother, Nature, Hope, and the Wiseman. Jackson stepped into the liminal space between literature and art, internalized the words that J.R.R. Tolkien wrote, and birthed a phantasia. Adhering to what Joseph Campbell calls the monomyth, Jackson brought Tolkien's story out of a completely male-dominated world by altering the roles of particular female characters.

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

Despite the incredible wealth of Inklings scholarship, little critical attention has been paid to the lesser-known members of the circle, including physician and writer Robert E. Havard (1901–1985). Although Havard is recognized to have co-authored a wide variety of biomedical research articles, his dismissive estimation of his own creative and academic output has long been taken for granted, but my ongoing research has revealed a far more striking portrait of this (previously) un-studied "medical Inklings." This paper will trace recurring themes and elements in Dr. Havard's poetry, as well as explore the poetic relationships between R.E. Havard and Lewis, among others.

Kate PETSCHKE. "The First Post-Postmodernist: J.R.R. Tolkien's Legacy in Literary Criticism and Fantasy Literature."

Though many have argued that 'the fantastic' has been emblematic of late twentieth-century literature, the inclusion of fantasy literature as canonical has often been met with opposition. Most of the genre-specific scholarship surrounding fantasy literature remains relatively untapped by scholars outside its limited read-

ership. I hope to expound the potential for a symbiosis of contemporary criticism and twentieth-century fantasy, using the genre of 'fairy-story' detailed in J.R.R. Tolkien's lecture "On Fairy-Stories" as a model of post-postmodern thought in action. Using OFS and Lewis's *The Abolition of Man*, I will draw parallels between Inklings writings and the proposed criteria of metamodernism, as laid out by Timotheus Vermeulen and Robin van den Akker, and post-critical studies proposed by Rita Felski, Bruno Latour, and Eve Kosofsky Sedgwick.

Christina PRZYBILLA. "Finding Tell: The Influence of the Legend of William Tell on *The Lord of the Rings*."

Scholars and Tolkien family members agree that the hiking trip J.R.R. Tolkien took to Switzerland as a nineteen-year-old in 1911 made a lasting impression on the young student and played a large role in the inspiration of his imaginary landscapes on Middle-earth. This natural evidence leads into the further question: what else has influenced Tolkien on his Switzerland trip? Was it merely the beautiful natural environment or was there more? What about the legend of William Tell? Having discovered a sweet spot for medieval legends early on, it is highly probable that Tolkien not only would have come across one of William Tell's philological predecessors, but would have known about the Swiss version of the heroic archer.

Eric RAUSCHER. "Gleanings from the Archives: Charles Williams's Correspondence and Papers."

Charles Williams, like J.R.R. Tolkien and C.S. Lewis, wrote copiously, and that includes his correspondence. I have been lucky enough over

the last several years to have been able to read the holdings in both the Bodleian and the Wade. I have logged a total of seven weeks at various times over the years. One thing this research has done for me is to make Charles Williams a bit more of a person. Nothing like reading letters to give you insights into a person. Perhaps you too will be able to glimpse a little of Charles Williams the man, not the author.

Bailey ROGERS. "Artistic Worldbuilding: An Exploration of Visual Subcreation."

Worldbuilding is a growing phenomenon that has expanded with the surge in popularity of fantasy novels, roleplaying games, superhero universes, video game series, and vast fictional franchises that have expanded over many media outlets. While the practice of worldbuilding has grown, most work has been centered around storytelling and character driven narratives within these constructed worlds rather than focusing on the worlds themselves. As an artist, I want to play too, by exploring worldbuilding visually through a series of art objects. My focus is on worldbuilding over storytelling, leaving the stories within the world open to imagination and individual interpretation. This paper outlines worldbuilding theory and provides an overview of my body of work. It is also an introduction to my research, working, and fabrication processes.

Vicki RONN. "The Future of Fantasy: New Old 'Bones.'"

Much of the fantasy of the 20th century was based on European mythology and written by western Europeans or those of European descent. Toward the end of the century, writers began to embrace the mythologies of other cul-

tures; however, most of those authors published were not writing about cultures grounded in their ethnicity. In the 21st century, writers of color are gaining ground in fantasy, basing their works on their own unique heritages, which have all been added to the “soup” of fantasy as mentioned by Tolkien in his essay “On Fairy-Stories.” However, unlike Tolkien, who, quoting Dasent, said that “[w]e must be satisfied with the soup that is set before us, and not desire to see the bones of the ox out of which it has been boiled,” this presentation will discuss those mythological bones, the authors who are using them, and the possibility of increased fantasy readership and stronger reader empathy for these cultures.

John ROSEGRANT. “In Deep with *The Hobbit*: or, Why Hobbits Live in Holes (and Have Hairy Feet).”

Hobbits provide a comfortable entry into Middle-earth because readers can identify with them as symbolic children or Englishmen. We can recognize deeper sources of their appeal by going deeper into the hobbit-hole and exploring its links to the holes that contain Gollum and Smaug. But identifying with hobbits also gives adults a comfortable way into Middle-Earth because managing abjection and protecting psychic freedom continue throughout the lifespan. After all, the first sentence of *The Hobbit* came to Tolkien as he slogged through exam grading to earn money.

Ariel RYON. “Urban Fantasy: Subverting Traditional Tropes of Disability Representation.”

Socially accepted attitudes towards disability as characterized by traditionally accepted conventions of the genre will be compared to those in the works of urban fantasy authors. I argue that

the traditional metaphors that are meant to represent the ‘disabled’ are subversively being used in contemporary fantasy to combat public opinion by way of radical inclusion. I examine works through the lens of David Mitchell and Sharon Snyder’s widely accepted concept of narrative prosthesis, identifying the means and manner in which a character living with disability is portrayed influencing the impression of the disabled community on today’s social consciousness.

Ellina SHUSTOVA. “Tolkien Scholarship in Russia at the Turn of the XX-XXI Centuries: Approaches and Dynamics.”

J.R.R. Tolkien’s literary work is quite complicated to interpret in terms of a culture which is different from one it within which it was created. Its reception in Russia is a multi-component dynamic phenomenon that demonstrates a wide range of perception, comprehension, and creative processing of the author’s works. Even though Tolkien scholarship in Russia appears to be a relatively young area of research, it has established dynamics and trends. This research is aimed at studying critical responses and academic papers in connection with socio-cultural background. Since the receptive process is viewed as dynamic one, the historical perspective of its critical and scholarly aspects is under study alongside with diversity of Tolkien-related issues they reveal.

Marie D. TOMASHEK. “Lexical Markers of Character Development in *The Fellowship of the Ring*, part 1: The Four Hobbits.”

Janice BOGSTAD. “Lexical Markers of Character Development in *The Fellowship of the Ring*, part 2: Aragorn and Frodo.”

Comparing the lexical choices Tolkien made as part of his character development of the four hobbits and Aragorn in *The Fellowship of the Ring* includes documenting notable nouns, verbs, adjectives, adverbs, conjunctions, noun phrases, verb phrases, and prepositional phrases along with names/personal addresses and uncommon phrases. Tomashek also tracked questions, contractions, place names, double negatives, interjections, copulas, auxiliary verbs, and modal verbs related to the four hobbits and identifies some patterns in Chapters 8 and 10 in particular. Bogstad tracks the lexical choices Tolkien made as part of his character development for Frodo Baggins, as compared with Strider/Aragon, begins with their first meeting at the Prancing Pony. Notable nouns, verbs, and other parts of speech along with names/personal addresses and uncommon phrases contribute to the reader's assumptions and conclusions concerning these two characters. Questions, contractions, place names, double negatives, interjections, copulas, auxiliary verbs, and modal verbs are also noted.

Jamie WILLIAMSON. “*The Well at the World’s End and Lord of the Rings.*”

Though William Morris stands as only one of two modern writers who Tolkien acknowledged as an “influence,” links between *The Lord of the Rings* and *The Well at the World’s End* have been largely ignored. My argument here is that *Well* provided Tolkien with a structural template, whether consciously or unconsciously engaged, strikingly adapted to suit Tolkien’s unique artistic and thematic concerns, such that the similarities and parallels themselves point to the differences in the two works/writers. This essay will, after outlining the structural parallels between the two works, explore how Tolkien adapted Morris’s template to serve his own unique purposes.



Some Mythcon History

This year the Society is celebrating the 50th anniversary of our yearly summer gathering of scholars, readers, artists, and fans of the Inklings and fantasy literature. The annual Mythopoeic Conference, or Mythcon, got its modest start as a one-day Narnia Conference in 1969, with the first Mythopoeic Conference taking place the next September at Claremont College near Los Angeles. A complete list of our past Mythcons is printed in this year's program book, and more information (including lists of panels and papers for the more recent events) can be found on the Society web site.

As part of this year's celebration, there will be a small **Mythcon History Exhibit** in the Art Show/Dealers' Room. Be sure to drop by and peruse our collection of program books, badges, pins, photos, original Not-Ready-for-Mythcon scripts, and some bits of eclectic and possibly even more bizarre memorabilia from Mythcons past.

To whet your appetites for exploring Mythcon history, and (more important) for making some history of your own during this year's conference, here are a selection of photos spanning Mythcon history, a reprint of one of longtime Mythcon attendee (and MythSoc Steward) Lee Speth's incomparable con reports, and a reminiscence by Sumner Gary Hunnewell (*aka* Hildifons Took), keeper of the Golfimbul paraphernalia and Tolkien fanzine collector extraordinaire.



Mythopoeic Society Founder Glen GoodKnight at Mythcon 18 opening ceremonies with guests of honor John Bellairs and Christopher Tolkien. (Marquette University, 1987)



Attendees in academic garb ready for the Opening Procession (or possibly waiting for their Golfimbul medals)



Sizzling Egrets (Lynn Maudlin and Ellie Farrell) perform at the Tolkien Centenary Conference



Wayne Hammond, Christina Scull, and Pat Wynne confer in the Art Show



Mary Jo Kapsalis and Anne Osborn Coopersmith in the masquerade



Fairy Hardcastle (Sue Dawe) and Professor Frost (Michael Underwood) at the 1991 Mythcon banquet

A Beginner's Guide to Mythcon

by Sumner Gary Hunnewell (aka Hildifons Took)



Gary Hunnewell and friends (a few of the heads used in Mythcon Golfimbul matches)

When asked to write something about Mythcon, it puts me in a situation where I am apt to forget something or someone. No slight is intended. Perhaps a good place to start is my first Mythcon, in 1978: Mythcon 9 at a hotel in Sacramento.

If it's your first Mythcon and you don't know anyone, it is easy to feel like an outsider right off the bat. If you have never been out of the confines of New England, you are 16, and have just given your girlfriend your class ring, imagine what it is like when a Mythcon attendee asks if you'll be going skinny dipping at midnight or if you can spare a place in your room since her friend hasn't shown up. I can say that nothing like this has happened since. So, there is a

'culture' around Mythcon both fannish and scholarly.

And maybe that is a good jumping off point for those people who just wish that the fannish aspect be snuffed out. But, you see, all of this came out of fandom and shedding its past would leave it dry. There is a wonderfully unique, joyful spirit of being around people who share the same interests and the inane lunacy that subculture thrives upon. As a scholar, some of your toughest critics and greatest helpers are fans, who are well informed about their favorite authors. At almost every paper someone will chirp up and say, "Have you looked into...?" Also, Mythcon draws a wide variety of people from various professions or no professions, not only academics and librarians. When someone questioned the statistical analysis one scholar did and others spoke up, the scholar asked "Well, how many of you are mathematicians?" Four hands shot up and the response from the presenter was "What are you *doing* here?"

Mythcon has traditions. The **opening ceremonies**, no matter how well planned, always seem a mish-mash of banners as well as people in costume (or not) going to the first keynote speeches. Usually someone is blowing bubbles. The **Guests of Honor** often make themselves available and do not hide away someplace. I would suggest that you read the **program book** ahead of time or you might make a mistake similar to mine ... while English Country Dancing, I asked author Jane Yolen (who was receiving a Mythopoeic Award) if this was her first book—only to be told in the nicest of terms that she had written about 150 others. The **huckster room**, usually manned by Lee Speth and his assorted minions, will make you a deal on various and sundry items. The **awful dorm food** is almost to be expected and provides wonderful mealtime conversations ("No, I don't think that is a shoelace."). The **art show** can be wonderful to pathetic to non-existent (but so necessary). The **auction**, which once held everyone's attention and was always good for one or two legendary battles of the pocketbook, is just a wisp of what it used to be with the advent of online

shopping (or maybe we have just run out of space). Somehow **Golfimbul** was put into the mix, so much so that it becomes an early topic of conversation about where we will play “real golf”... also it is an even bet that some law enforcement will stop by while we’re playing. The **masquerade** can be a joyful time, especially if the younger set participates, and the pun-laden awards show the cleverness of the judges. The **Clerihew contest**, introduced a while back, allows many to try their hands at poetry, even if they cannot read the rules. **The plays, the plays, the plays** ... one has produced a fist fight, others have been used as a sleep remedy, others some inspire catty remarks among their many critics, and others have been fantastic (one fondly remembers *Goldilocks and the Three Bears* in Elvish). The bards of our Society, God luv ’em, recite poetry, sing, and play music at the **Bardic Circle**, which you should at least attend once. The **Not-Ready-for-Mythcon Players** really are just that—the “productions” are studies in what you can do with lack of sleep, a thin idea, and sheets for props. (It sounds anecdotal but at Wheaton College a mundane asked a Society member if their “Are You Not Ready?” t-shirt had to



David Bratman introduces Goldilocks (Chris Gilson), asleep when the Three Bears (Arden Smith, Pat Wynne, and Carl Hostetter) return home. Presented in Elvish.

do with the End Times.) The **banquet** and **food sculptures** are always hits with the truly inspired ... points usually go to enthusiasm over talent. The **members meeting** is simply a prelude to the **closing ceremonies**, which are always a sad time for those who can last to the bitter end ... with much ballyhoo and singing, including “What Shall We Do with a Drunken Hobbit?” People have all weekend to think up and write down witty, poetic verses but no one does, so occasionally you will get an unsingable “Put-him-in-the-elevator-with-sixteen-miniature-nymphs-and-a-flatulent-dragon” verse. Why there is no **dead dog party**, I do not know, but I imagine it has to do with “contracts.”

My suggestion is that you find a place at a breakfast/lunch/dinner table and introduce yourself whether this is your first Mythcon or twenty-first. Shyness Will Not Do at Mythcon. Shower regularly, act nicely, and you have the opportunity to make life-long friends here. HAVE FUN!

What Shall We Do With a Drunken Hobbit?
 tune: "What Do We Do With a Drunken Sailor?" words: diverse hands at Mythcon IV; basic arrangement by Ken Kesler

CHORUS I: What shall we do with a drunken hobbit?
 What shall we do with a drunken hobbit?
 What shall we do with a drunken hobbit,
 Early in the morning?

CHORUS II: Weigh hey, the Mythcon's going!
 Weigh hey, the Mythcon's going!
 Weigh hey, the Mythcon's going,
 Early in the morning!

Put him in the pool with the skinny dippers;
 Put him in the pool with the skinny dippers;
 Put him in the pool with the skinny dippers,
 Early in the morning.

CHORUS I:
 CHORUS III:
 Put him in the Council for three hours;
 * * * CHORUS I:
 * * * CHORUS II:
 Run him through the Maq'rude eight times over;
 * * * CHORUS I:
 * * * CHORUS II:
 Make him a pawn in the Living Chass Base;
 Put him in a locked room with Glen GoodNight;
 * * * CHORUS I:
 * * * CHORUS II:
 Make him wait forever for the elevator;
 Make him wear a costume like Dick Plate's;
 * * * CHORUS I:
 * * * CHORUS II:
 FINAL CHORUS (slowly, & in place of CHORUS II):
 See hoe, the Mythcon's over;
 See hoe, the Mythcon's over;
 See hoe, the Mythcon's over,
 Early in the morning.

This is another of the better-known Tolkienish folksongs. Apparently it first became popular at Mythcon IV in 1974; since then, as many versions have appeared as fans to sing them, I imagine that a derivative collection of even the major versions would be nearly impossible—as well as rather self-defeating, since the principle virtue of this folk song is that new verses may be created spontaneously to fit any occasion. This version (except the earliest) refers to a number of incidents occurring at Mythcon IV. It was first recorded by Stone of Avalon, and appeared in the October 1975 issue of *Hobbitland*.

*Cr Parsy, Tulamot, WarLoden, Waterman, Orny, or any viable substitute.
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From the Hunnewell Tolkien fanzine collection: the origin of the closing ceremony “Drunken Hobbit” song

Musings of a Pipe-Smoking Man

Observations on the C.S. Lewis Centenary Conference

by Lee Speth

It has already been revealed that I assisted Sue Dawe in the surreptitious and, I suppose, unrecorded sale of Wheaton College. Our motive requires to be explained, but all shall be made clear as the report unfolds. As to the title above, I am not by custom a pipe-smoking man. In fact, I

was a non-smoker long before it was the Righteous thing to be. The title refers to my dramatic role with Mythcon's resident troupe of players, a troupe surpassing all others in motlatude. This will also be described in its course. And I'll mention my medal.

The observance of C.S. (Jack) Lewis's 100th birthday, along with that of his friend Owen Barfield, was a natural occasion for special Mythopoeic focus, and all stops were pulled out in a lavish six-day conference. The program blazoned forth a princely collection of lectures, panel discussions, audio-visual shows, song, dance, tales, costumes and mummeries. No tobacco or alcohol, though; whatever the predilections of Jack Lewis and his cronies, this *was* Wheaton-of-the-Evangicals.



Lee Speth shows off his acting chops as a dead King Arthur in the 2008 *Not-Ready* play...

As usual, I spent much of every day behind the Society dealer's table, bringing *Mythprint*, *Mythlore* and *Mythic Circle* to the starving masses (along with mugs, t-shirts, character pins, and the new book from The Mythopoeic Press). It was brisk at the table. I did take in some of the daytime programming, increased my library from other tables, placed some bids in the art show, and occasionally ventured out of the air-conditioned Graham Center into the still heat of an Illinois summer, where one might glimpse John Docherty of England sailing his mini-kites.

Nighttime brought the fireflies, tine darting flashes above the lawns and among the trees, picturesque and unusual fauna to a Californian. Others complained of mosquitoes. These critters used to target me like a desert oasis when I was young, but—an unlooked for advantage of age—they no longer seem to regard me as plasma *du jour*. I went unscathed, perhaps because mosquitoes at Wheaton College aren't allowed to drink where any alcohol has ever been in the bloodstream.

Others have mentioned the many entertainments that enlivened the evenings, from the opening night student Irish step dancers (who nearly had to perform on the grass) to the Celtic-mode singers, The Crossing, who performed on Sunday. Highlights for me included Cary Hoagland's purringly nasty readings of Screwtape pastiches and Berni Phillips's rendition of Carroll carols. I think the highlight for everyone was Tony Lawton's riveting one-man performance from *The Great Divorce*.

Perhaps the low point of the daytime programming was a short film in which the recently dead G.K. Chesterton visits George Bernard Shaw in order to evangelize him. The apparition, bafflingly, does not budge Shaw's disbelief in personal immortality. GKC passed to glory is a deal gloomier than he seems to have been in mortal life. And the makers of this odd little audio-visual treat seem unaware that Shaw hated the name "George" and was never called that by his friends. It was as if C. S. Lewis's friends were all depicted calling him "Clive."

On a higher artistic plane, the Not-Ready-for-Mythcon Players delivered *That Hideous Strength* as an *X-Files* episode. This reporter was recruited by Dramatist, Director, Producer, Costume Designer and Casting Director Ellie Farrell to personate the Pipe-Smoking Man. "Stand there and look enigmatic," she said, pointing stage right and handing me a pipe (in her capacity as Wardrobe Mistress). I think I took direction creditably, even if it wasn't Brando playing Stanley Kowalski (or even Brando playing Dr. Moreau).

Have I mentioned my medal?

The decoration was my first in the adrenalin-spurring game of Golfimbul. Students of this sport (one unique to Mythcon) are aware that it is played in three stages—Accuracy, Distance, and Golfimbuling. The Distance round was conducted in the daytime this year (due to a misunderstanding of a legal nature), and perhaps I had a diurnal advantage. I came in second to Doctor Distance himself, Bruce Leonard, and, that night, received the silver medal in a particularly touching four-kazoo ceremony.

So why did we sell the college? In a nutshell, truth in advertising. It was long been traditional for Mythcon program books to itemize "Sale of College Land." Sue Dawe had formed the resolve that the activity should at least appear to have some substance. I was pressed into the position of henchperson. With great patience and about a ream of napkins, we created a huge banner on which Sue could letter "SOLD." On Monday morning we held a photo op at the imposing Wheaton College sign, an upright monumental affair at the driveway entrance. Then we moved the sign to the cafeteria for the Closing Ceremonies. The Market Economy now reigns supreme throughout the globe. Why should a Mythcon site be exempt?



... and even more impressive acting as Túrin Turambar in an episode of "Melkor Place" (Mythcon 28, 1997)

Some Not-Ready factoids

Some, if not most, Mythcon attendees look upon the annual performance of the Not-Ready-for-Mythcon Players as just a bit of silly improv with sheets. This is of course true, but our little thespian endeavors are much more prestigious than being merely a bunch of Mythies prancing around on (and falling off) stage in purloined bedclothes. You may not have realized that:

- ☞ the script for the very first Not-Ready performance, in 1988 (composed on a paper napkin during the banquet and presented to the author Guest of Honor), now resides as a part of Ursula K. Le Guin's papers and archives in the Special Collections of the University of Oregon Library
- ☞ every piece of dialogue from the production of the playlet titled "Jose Chung's 'From Deep Heaven'" and performed during the C.S. Lewis Centenary in 1998 is either a direct excerpt from *That Hideous Strength* or a line from an *X-Files* episode
- ☞ this year's Emeritus Guest of Honor, Tim Powers, appeared in the 2010 Not-Ready play as his own doppelganger
- ☞ author John Bellairs, whose out-of-print book *The Pedant and the Shuffly* inspired the 1987 masquerade presentation that Deb Jones and Ellie Farrell devised to celebrate this literary gem (and which also served as a Not-Ready protoplay), gave the perpetrators express permission to photocopy and distribute as many copies of the book as we wished
- ☞ the entire narration of the 2001 production, "Charles Williams' *Inferno*," is written in *terza rima*
- ☞ The Not-Ready-for-Mythcon Players have even been referenced in an article in the *New York Times* (don't believe it? Here's the link: www.nytimes.com/2007/03/23/travel/escapes/23Ahead.html)

The Mythopoeic Awards



The Mythopoeic Awards are chosen each year by committees composed of volunteer Society members, and presented at Mythcon. The award is a statuette of a lion couchant, evoking Aslan from C.S. Lewis's *Chronicles of Narnia*. The Fantasy Awards honor current fantasy works “in the spirit of the Inklings,” in two categories, adult and children’s literature. The Scholarship Awards honor works published during the preceding three years that make a significant contribution to scholarship about the Inklings and the genres of myth and fantasy studies.

2019 Mythopoeic Award Finalists

Mythopoeic Fantasy Award for Adult Literature

Mishell Baker, **The Arcadia Project**: *Borderline*, *Phantom Pains*, and *Impostor Syndrome*

Sarah Rees Brennan, *In Other Lands: A Novel*

Ruthanna Emrys, **The Insmouth Legacy**: “Litany of Earth”, *Winter Tide*, and *Deep Roots*

Madeline Miller, *Circe: A Novel*

Naomi Novik, *Spinning Silver*

Mythopoeic Fantasy Award for Children’s Literature

Jorge Aguirre and Rafael Rosado, **The Chronicles of Claudette**: *Giants Beware!*, *Dragons Beware!*, and *Monsters Beware!*

Jonathan Auxier, *Sweep: The Story of a Girl and Her Monster*

Sarah Beth Durst, *The Stone Girl’s Story*

Wendy Mass and Rebecca Stead, *Bob*

Emily Tetri, *Tiger vs. Nightmare*

Mythopoeic Scholarship Award in Inklings Studies

Jane Chance, *Tolkien, Self and Other: “This Queer Creature”*

Lisa Coutras, *Tolkien’s Theology of Beauty: Majesty, Splendor, and Transcendence in Middle-earth*

Verlyn Flieger, *There Would Always Be a Fairy Tale: More Essays on Tolkien*

Catherine McIlwaine, *Tolkien: Maker of Middle-earth*

Jonathan S. McIntosh, *The Flame Imperishable: Tolkien, St. Thomas, and the Metaphysics of Faërie*

Mythopoeic Scholarship Award in General Myth and Fantasy Studies

Dimitra Fimi, *Celtic Myth in Contemporary Children’s Fantasy: Idealization, Identity, Ideology*

Elizabeth Sanders, *Genres of Doubt: Science Fiction, Fantasy and the Victorian Crisis of Faith*

Jonas Wellendorf, *Gods and Humans in Medieval Scandinavia: Retying the Bonds*

Mark J. P. Wolf, *The Routledge Companion to Imaginary Worlds*

Helen Young, *Race and Popular Fantasy Literature: Habits of Whiteness*

Mythopoeic Awards History

Mythopoeic Fantasy Award

- 1971 *The Crystal Cave* by Mary Stewart
- 1972 *Red Moon and Black Mountain* by Joy Chant
- 1973 *The Song of Rhiannon* by Evangeline Walton
- 1974 *The Hollow Hills* by Mary Stewart
- 1975 *A Midsummer Tempest* by Poul Anderson
- 1981 *Unfinished Tales* by J.R.R. Tolkien
- 1982 *Little, Big* by John Crowley
- 1983 *The Firelings* by Carol Kendall
- 1984 *When Voiha Wakes* by Joy Chant
- 1985 *Cards of Grief* by Jane Yolen
- 1986 *Bridge of Birds* by Barry Hughart
- 1987 *The Folk of the Air* by Peter S. Beagle
- 1988 *Seventh Son* by Orson Scott Card
- 1989 *Unicorn Mountain* by Michael Bishop
- 1990 *The Stress of Her Regard* by Tim Powers
- 1991 *Thomas the Rhymer* by Ellen Kushner

Mythopoeic Fantasy Award for Adult Literature

- 1992 *A Woman of the Iron People* by Eleanor Arnason
- 1993 *Briar Rose* by Jane Yolen
- 1994 *The Porcelain Dove* by Delia Sherman
- 1995 *Something Rich and Strange* by Patricia A. McKillip
- 1996 *Waking the Moon* by Elizabeth Hand
- 1997 *The Wood Wife* by Terri Windling
- 1998 *The Djinn in the Nightingale's Eye* by A.S. Byatt
- 1999 *Stardust* by Neil Gaiman and Charles Vess
- 2000 *Tamsin* by Peter S. Beagle
- 2001 *The Innamorati* by Midori Snyder
- 2002 *The Curse of Chalion* by Lois McMaster Bujold
- 2003 *Ombria in Shadow* by Patricia A. McKillip
- 2004 *Sunshine* by Robin McKinley
- 2005 *Jonathan Strange & Mr. Norrell* by Susanna Clarke
- 2006 *Anansi Boys* by Neil Gaiman
- 2007 *Solstice Wood* by Patricia A. McKillip
- 2008 *Orphan's Tales* by Catherynne M. Valente
- 2009 *Flesh and Spirit and Breath and Bone* by Carol Berg
- 2010 *Lifelode* by Jo Walton
- 2011 *Redemption in Indigo* by Karen Lord
- 2012 *The Uncertain Places* by Lisa Goldstein
- 2013 *Digger* by Ursula Vernon
- 2014 *The Golem and the Jinni* by Helene Wecker
- 2015 *Tales from Rugosa Coven* by Sarah Avery
- 2016 *Uprooted* by Naomi Novik
- 2017 *Kingfisher* by Patricia A. McKillip
- 2018 *Ka: Dar Oakley in the Ruin of Ymr* by John Crowley

Mythopoeic Fantasy Award for Children's Literature

- 1992 *Haroun and the Sea of Stories* by Salman Rushdie
- 1993 *Knight's Wyrd* by Debra Doyle and James D. Macdonald
- 1994 *The Kingdom of Kevin Malone* by Suzy McKee Charnas
- 1995 *Owl in Love* by Patrice Kindl
- 1996 *The Crown of Dalemark* by Diana Wynne Jones
- 1998 **The Young Merlin** trilogy by Jane Yolen
- 1999 *Dark Lord of Derkholm* by Diana Wynne Jones
- 2000 *The Folk Keeper* by Franny Billingsley
- 2001 *Aria of the Sea* by Dia Calhoun
- 2002 *The Ropemaker* by Peter Dickinson
- 2003 *Summerland* by Michael Chabon
- 2004 *The Hollow Kingdom* by Clare B. Dunkle
- 2005 *A Hat Full of Sky* by Terry Pratchett
- 2006 **The Bartimaeus Trilogy** by Jonathan Stroud
- 2007 *Corbenic* by Catherine Fisher
- 2008 **The Harry Potter series** by J.K. Rowling
- 2009 *Graceling* by Kristin Cashore
- 2010 *Where the Mountain Meets the Moon* by Grace Lin
- 2011 **The Queen's Thief series** by Megan Whalen Turner
- 2012 *The Freedom Maze* by Delia Sherman
- 2013 *Vessel* by Sarah Beth Durst
- 2014 *Doll Bones* by Holly Black
- 2015 *A Snicker of Magic* by Natalie Lloyd
- 2016 *Castle Hangnail* by Ursula Vernon
- 2017 *The Inquisitor's Tale: Or, The Three Magical Children and their Holy Dog* by Adam Gidwitz
- 2018 *Frogkisser* by Garth Nix

Mythopoeic Scholarship Award in Inklings Studies

- 1971 C.S. Kilby; Mary McDermott Shideler
- 1972 Walter Hooper
- 1973 *Master of Middle-earth* by Paul H. Kocher
- 1974 *C.S. Lewis, Mere Christian* by Kathryn Lindskoog
- 1975 *C.S. Lewis: A Biography* by Roger Lancelyn Green and Walter Hooper
- 1976 *Tolkien Criticism* by Richard C. West; *C.S. Lewis, An Annotated Checklist* by Joe R. Christopher and Joan K. Ostling; *Charles W.S. Williams, A Checklist* by Lois Glenn
- 1982 *The Inklings* by Humphrey Carpenter
- 1983 *Companion to Narnia* by Paul F. Ford
- 1984 *The Road to Middle-earth* by T.A. Shippey
- 1985 *Reason and Imagination in C.S. Lewis* by Peter J. Schakel
- 1986 *Charles Williams, Poet of Theology* by Glen Cavaliero

- 1987 *J.R.R. Tolkien: Myth, Morality and Religion* by Richard Purtill
- 1988 *C.S. Lewis* by Joe R. Christopher
- 1989 *The Return of the Shadow* by J.R.R. Tolkien, edited by Christopher Tolkien
- 1990 *The Annotated Hobbit* by J.R.R. Tolkien, edited by Douglas A. Anderson
- 1991 *Jack: C.S. Lewis and His Times* by George Sayer
- 1992 *Word and Story in C.S. Lewis* edited by Peter J. Schakel and Charles A. Huttar
- 1993 *Planets in Peril* by David C. Downing
- 1994 *J.R.R. Tolkien, A Descriptive Bibliography* by Wayne G. Hammond with the assistance of Douglas A. Anderson
- 1995 *C.S. Lewis in Context* by Doris T. Myers
- 1996 *J.R.R. Tolkien, Artist & Illustrator* by Wayne G. Hammond and Christina Scull
- 1997 *The Rhetoric of Vision* edited by Charles A. Huttar and Peter J. Schakel
- 1998 *A Question of Time: J.R.R. Tolkien's Road to Faërie* by Verlyn Flieger
- 1999 *C.S. Lewis: A Companion & Guide* by Walter Hooper
- 2000 *Roverandom* by J.R.R. Tolkien, edited by Wayne G. Hammond and Christina Scull
- 2001 *J.R.R. Tolkien: Author of the Century* by Tom Shippey
- 2002 *Tolkien's Legendarium: Essays on the History of Middle-earth*, edited by Verlyn Flieger and Carl F. Hostetter
- 2003 *Beowulf and the Critics* by J.R.R. Tolkien, edited by Michael D.C. Drout
- 2004 *Tolkien and the Great War: The Threshold of Middle-earth* by John Garth
- 2005 *War and the Works of J.R.R. Tolkien* by Janet Brennan Croft
- 2006 *The Lord of the Rings: A Reader's Companion* by Wayne G. Hammond and Christina Scull
- 2007 *The J.R.R. Tolkien Companion and Guide* by Wayne G. Hammond and Christina Scull
- 2008 *The Company They Keep* by Diana Pavlac Glyer
- 2009 *The History of the Hobbit* by John Rateliff
- 2010 *Tolkien, Race, and Cultural History: From Fairies to Hobbits* by Dimitra Fimi
- 2011 *Planet Narnia* by Michael Ward
- 2012 *Tolkien and Wales: Language, Literature and Identity* by Carl Phelpstead
- 2013 *Green Suns and Faërie: Essays on J.R.R. Tolkien* by Verlyn Flieger
- 2014 *Tolkien and the Study of His Sources: Critical Essays*, edited by Jason Fisher
- 2015 *C. S. Lewis and the Middle Ages*, Robert Boenig
- 2016 *Charles Williams: The Third Inking*, Grevel Lindop
- 2017 *The Fellowship: The Literary Lives of J.R.R. Tolkien, C.S. Lewis, Owen Barfield, Charles Williams, Philip Zaleski and Carol Zaleski*
- 2018 *The Inklings and King Arthur: J. R. R. Tolkien, Charles Williams, C. S. Lewis, and Owen Barfield on the Matter of Britain* edited by Sørina Higgins

Mythopoeic Scholarship Award in Myth and Fantasy Studies

- 1992 *The Victorian Fantasists* edited by Kath Filmer
- 1993 *Strategies of Fantasy* by Brian Attebery
- 1994 *Twentieth-Century Fantasists* edited by Kath Filmer
- 1995 *Old Tales and New Truths* by James Roy King
- 1996 *From the Beast to the Blonde* by Marina Warner
- 1997 *When Toys Come Alive* by Lois Rostow Kuznets
- 1998 *The Encyclopedia of Fantasy* edited by John Clute and John Grant
- 1999 *A Century of Welsh Myth in Children's Literature* by Donna R. White
- 2000 *Strange and Secret Peoples: Fairies and Victorian Consciousness* by Carole G. Silver
- 2001 *King Arthur in America* by Alan Lupack and Barbara Tapa Lupack
- 2002 *The Owl, the Raven & the Dove: The Religious Meaning of the Grimms' Magic Fairy Tales* by G. Ronald Murphy
- 2003 *Fairy tale in the Ancient World* by Graham Anderson
- 2004 *The Myth of the American Superhero* by John Shelton Lawrence and Robert Jewett
- 2005 *Robin Hood: A Mythic Biography* by Stephen Thomas Knight
- 2006 *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England* by Jennifer Schacker
- 2007 *Gemstone of Paradise: The Holy Grail in Wolfram's Parzival* by G. Ronald Murphy, S.J.
- 2008 *The Shadow-Walkers: Jacob Grimm's Mythology of the Monstrous* edited by T.A. Shippey
- 2009 *Four British Fantasists* by Charles Butler
- 2010 *One Earth, One People: The Mythopoeic Fantasy Series of Ursula K. Le Guin, Lloyd Alexander, Madeleine L'Engle and Orson Scott Card* by Marek Oziewicz
- 2011 *The Victorian Press and the Fairy Tale* by Caroline Sumpter
- 2012 *The Enchanted Screen: The Unknown History of Fairy-Tale Films* by Jack Zipes
- 2013 *Song of the Vikings: Snorri and the Making of Norse Myths* by Nancy Marie Brown
- 2014 *Tree of Salvation: Yggdrasil and the Cross in the North* by G. Ronald Murphy
- 2015 *Stories About Stories: Fantasy and the Remaking of Myth* by Brian Attebery
- 2016 *The Evolution of Modern Fantasy: From Antiquarianism to the Ballantine Adult Fantasy Series* by Jamie Williamson
- 2017 *Elf Queens and Holy Friars: Fairy Beliefs and the Medieval Church*, Richard Firth Green
- 2018 *Children's Fantasy Literature: An Introduction* by Michael Levy and Farah Mendlesohn

About the Mythopoeic Society

The Mythopoeic Society is a non-profit international literary and educational organization for the study, discussion, and enjoyment of fantasy and mythic literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. The word “mythopoeic” means “mythmaking” or “productive of myth.” It is a word that fits well the fictional and mythic works of the three authors, who were prominent members of an informal literary circle known as the Inklings, which met in Oxford, England, between the 1930s and 1950.

Members of the Mythopoeic Society include scholars, writers, and readers of mythic and fantasy literature, from throughout the United States and around the world. The Society sponsors the annual Mythopoeic Conference (Mythcon), discussion and special interest groups, the Mythopoeic Awards, and three periodical publications: *Mythprint*, a quarterly bulletin containing news, book reviews, columns, letters and information on Society activities, *Mythlore*, a scholarly, peer-reviewed journal devoted to the study of mythopoeic literature, and *The Mythic Circle*, an annual literary magazine with short stories, poetry, and artwork. Mythopoeic Society membership: \$15/year includes electronic *Mythprint*; different rates apply for *Mythprint* delivered by mail depending on location.

Membership entitles you to members' rates on publications, conferences, and other benefits. For more information, visit the Society's table at the conference or contact us via:

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Mythopoeic Society web site: www.mythsoc.org

There is an *extensive history* of the Mythopoeic Society on our website and for 50 years now we've gathered in person at our annual conference. With the advent of social media our public Facebook group has over 2,000 members, and our *online archive at SWOSU* is a source of information for scholars and fans worldwide, reaching far beyond the limits of a single gathering at a fixed point in time and space. We're glad you joined us!

In addition to our regular publications, in 1996 the Mythopoeic Press was founded. Prior to 2004, the Mythopoeic Press exclusively produced previously unpublished materials by authors associated with the Inklings, along with additional scholarly materials such as introductions and bibliographies. With the completion of Peter Jackson's film trilogy, however, MythPress felt it was time to move into the area of original scholarship with the publication of an essay collection on the films. After the success of this project, edited collections on mythopoeic and fantastical topics have become a regular part of the Press's mission. The first such collection from the Press was

Tolkien on Film: Essays on Peter Jackson's The Lord of the Rings, edited by Janet Brennan Croft and published in 2005. Four additional collections have been published, as well as making available once again the *Proceedings of the J.R.R. Tolkien Centenary Conference 1992* (*Mythlore* 80 / *Mallorn* 33), Edited by Patricia Reynolds and Glen H. GoodKnight, first published in 1995.



Leadership – Council of Stewards

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Marion Van Loo

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Phillip Fitzsimmons

Administrator for *Mythlore* & Society

Archives

Mythopoeic Conference History

- 1, September 4–7, 1970. Harvey Mudd College, Claremont, California. Combined with Tolkien Conference III. Guest of Honor: C.S. Kilby (Inklings scholar and curator). Chairman: Glen GoodKnight.
- 2, September 3–6, 1971. Francisco Torres Conference Center, Santa Barbara, California. Guest of Honor: Mary McDermott Shideler (Williams scholar). Chairman: Glen GoodKnight.
- 3, June 30–July 4, 1972. Edgewater Hyatt House, Long Beach, California. Held in conjunction with Westercon XXV. Guest of Honor: Poul Anderson (fantasy writer). Chairman: Glen GoodKnight.
- 4, August 17–20, 1973. Francisco Torres Conference Center, Santa Barbara, California. Guests of Honor: Peter S. Beagle (fantasy author) and Richard Plotz (founder of the Tolkien Society of America). Chairman: Glen GoodKnight.
- 5, August 23–26, 1974. Scripps College, Claremont, California. “The MabinogiCon”: Celtic and Welsh Influence in Mythopoeic Literature. Guests of Honor: Evangeline Walton (fantasy author) and Kathryn Lindskoog (Lewis scholar). Chairman: Glen GoodKnight.
- 6, August 15–18, 1975. Scripps College, Claremont, California. The Fictional Worlds of C.S. Lewis. Guests of Honor: Walter Hooper (Lewis scholar and executor) and Ed Meskys (former Thain of the Tolkien Society of America). Chairman: Bruce McMenomy.
- 7, August 13–16, 1976. Westbridge Conference Center, Sacramento, California. Arthurian Elements in Williams, Lewis, and Tolkien. Guest of Honor: Thomas Howard (Inklings scholar). Chairman: Bruce McMenomy; Conference Coordinator: Mary Morman.
- 8, August 26–29, 1977. University of California, San Diego, La Jolla, California. The “Lesser” Works of J.R.R. Tolkien. Guest of Honor: Richard L. Purtill (Inklings scholar and fantasy author). Chairman: Bruce McMenomy; Local Coordinators: Andy Howard and Sandi Howard.
- 9, August 11–13, 1978. Ambassador Inn, West Sacramento, California. DeryniCon. Guest of Honor: Katherine Kurtz (fantasy author). Chairman: Michael Morman.
- 10, July 12–15, 1979. Hyatt House, San Jose, California. “The Silmarillion.” Guests of Honor: Annette Harper (fantasy artist) and Jim Allan (Tolkien linguist). Chair: Lisa Deutsch Harrigan.
- 11, July 25–28, 1980. University of Nevada, Reno. Joy in the Great Dance. Guest of Honor: Glen GoodKnight (founder of the Mythopoeic Society). Chairperson: Debbie Smith.
- 12, August 7–10, 1981. Mills College, Oakland, California. A Festival in Faerie. Guests of Honor: Elizabeth M. Pope (fantasy author and scholar) and Joe R. Christopher (Lewis scholar and Inklings bibliographer). Chair: Diana L. Paxson.
- 13, August 13–16, 1982. Chapman College, Orange, California. “Celtic Con”: The Celtic Influence on Fantasy Literature. Special guests: Nancy-Lou Patterson (keynote speaker), Marion Zimmer Bradley, Tim Kirk, Katherine Kurtz, Kathryn Lindskoog, Ataniel Noel, Paul Edwin Zimmer, Bernie Zuber. Director: Lisa Cowan.
- 14, August 12–15, 1983. Scripps College, Claremont, California. Mythic Structures in Tolkien, Lewis, and Williams. Guests of Honor: C.S. Kilby (Inklings scholar and curator) and Stephen R. Donaldson (fantasy author). Chairman: Glen GoodKnight.
- 15, August 10–13, 1984. Mills College, Oakland, California. The Wood Between the Worlds. Guests of Honor: Jane Yolen (fantasy author) and Paul F. Ford (Lewis scholar). Chair: Eric Rauscher.
- 16, July 26–29, 1985. Wheaton College, Wheaton, Illinois. A Kinship of Dancers: Interplay in the Lives and Works of Lewis, Tolkien, and Williams. Guests of Honor: Patricia A. McKillip (fantasy author) and Peter Schakel (Lewis scholar). Chairman: Diana Lynne Pavlac.
- 17, August 8–11, 1986. California State University, Long Beach. The Daughters of Beatrice: Women in Fantasy. Guests of Honor: Charles de Lint (fantasy author) and Judith Kollmann (Williams scholar). Co-chairs: Sarah Beach and Peter LowentROUT.
- 18, July 24–27, 1987. Marquette University, Milwaukee, Wisconsin. Looking Back From Weathertop: A Fifty Years’ Retrospective on The Hobbit. Guests of Honor: Christopher Tolkien (Tolkien scholar and executor) and John Bellairs (fantasy author). Chair: Gregory G.H. Rihn.
- 19, July 29–August 1, 1988. Clark Kerr Campus, Berkeley, California. Legends for a New Land: Fantasy in America. Guests of Honor: Ursula K. Le Guin (fantasy author) and Brian Attebery (fantasy scholar). Chair: David Bratman.
- 20, July 28–31, 1989. University of British Columbia, Vancouver. Mythic Elements in Fantasy. Guests of Honor: Guy

Gavriel Kay (fantasy author) and Raymond H. Thompson (Arthurian scholar). Chairman: Lynn J.R. Wytenbroek.

21, August 3–6, 1990. California State University, Long Beach. Aspects of Love in Fantasy. Guests of Honor: Diana L. Paxson (fantasy author and musician) and Patrick Wynne (fantasy artist and Tolkien linguist). Chairman: Jo Alida Wilcox; Conference Co-ordinator: Bill Welden.

22, July 26–29, 1991. Clarion Hotel, San Diego, California. The Hero Cycle: Archetypes in Fantasy Literature. Guests of Honor: C.J. Cherryh (fantasy author) and Stephen W. Potts (myth and fantasy scholar). Chair: Linda Sundstrom.

23, August 17–24, 1992. Keble College, Oxford, England. The J.R.R. Tolkien Centenary Conference. Co-sponsored with The Tolkien Society. 16 special guests, including Christopher, John, and Priscilla Tolkien. Chairman: Christina Scull.

24, July 30–August 2, 1993. University of Minnesota, Minneapolis. Down the Hobbit-hole & Through the Wardrobe: Fantasy in Children's Literature. Guests of Honor: Carol Kendall (fantasy author) and Jane Yolen (fantasy scholar and author). Chair: David Lenander.

25, August 5–8, 1994. American University, Washington, D.C. The Language of Myth. Guests of Honor: Madeleine L'Engle (fantasy author), Judith Mitchell (fantasy artist), and Verlyn Flieger (Tolkien scholar). Chair: Wendell Wagner.

26, August 4–7, 1995. Clark Kerr Campus, Berkeley, California. Fairies in the Garden, Monsters at the Mall: Fantasy in the World Around Us. Guests of Honor: Tim Powers (fantasy author) and Michael R. Collings (Lewis and fantasy scholar). Chair: Eleanor M. Farrell.

27, July 26–29, 1996. University of Colorado, Boulder, Colorado. Magic in the Mountains, Wonder in the Woods: The Inklings and Nature. Guests of Honor: Doris T. Myers (Inklings scholar) and Ted Nasmith (Tolkien artist). Chair: Bruce Leonard.

28, August 8–11, 1997. Pepperdine University, Malibu, California. J.R.R. Tolkien: The Achievement of His Literary Life. Guests of Honor: Wayne G. Hammond and Christina Scull (Tolkien scholars) and Orson Scott Card (fantasy author). Chair: Glen GoodKnight.

29, July 15–20, 1998. Wheaton College, Wheaton, Illinois. C.S. Lewis: A Centenary Celebration. Special Guests: Paul F. Ford (Lewis scholar) and Verlyn Flieger (Inklings scholar). Chair: Diana Glycer.

30, July 30–August 2, 1999. Archbishop Cousins Center, Milwaukee, Wisconsin. Combined with Bree Moot 4. Bree & Beyond: Exploring the Fantasy Worlds of J.R.R. Tolkien and His Fellow Travelers. Guests of Honor: Sylvia Hunne-

well (fantasy artist), S. Gary Hunnewell (Tolkien scholar) and Douglas A. Anderson (Tolkien and fantasy scholar). Chair: Richard C. West.

31, August 18–21, 2000. Kilauea Military Camp, Volcano, Hawai'i. Myth and Legend of the Pacific. Guest of Honor: Steven Goldsberry (author and mythic studies scholar). Co-Chairs: Steve Brown and Ken Burtness.

32, August 3–6, 2001. Clark Kerr Conference Center, Berkeley, California. Many Dimensions: Modern Supernatural Fiction. Guests of Honor: Peter S. Beagle (fantasy author) and David Llewellyn Dodds (Williams scholar). Chair: Eric Rauscher.

33, July 26–29, 2002. Boulder, Colorado. A Midsummer Night's Dream: Shakespeare and Fantasy. Guests of Honor: Connie Willis (fantasy and SF author) and Alexei Kondratiev (Inklings and folklore scholar). Chair: Patricia Vivien Yarrow.

34, July 25–28, 2003. Scarritt-Bennett Center, Nashville, Tennessee. From Athena to Galadriel: The Image of the Wise Woman in Mythopoeic Fiction. Guests of Honor: Sherwood Smith (fantasy author) and Dabney A. Hart (Lewis scholar). Chair: Mary Stolzenbach.

35, July 30–August 2, 2004. University of Michigan, Ann Arbor, Michigan. Bridges to Other Worlds: Thirty-five years of Mythopoeic Scholarship. Guests of Honor: Neil Gaiman (fantasy author) and Charles A. Huttar (Inklings scholar). Co-chairs: Judith Kollmann and Marion Van Loo.

36, August 11–15, 2005. Aston University, Birmingham, England. 50 Years of The Lord of the Rings. Combined with Tolkien 2005, sponsored by The Tolkien Society.

37, August 4–7, 2006. Norman, Oklahoma. The Map & The Territory: Maps and Landscapes in Fantasy. Guests of Honor: Lois McMaster Bujold (fantasy and SF author) and Amy H. Sturgis (Inklings scholar). Chair: Janet Brennan Croft.

38, August 3–6, 2007. Clark Kerr Conference Center, Berkeley, California. Becoming Adept: The Journey to Mastery. Guests of Honor: Ellen Kushner and Delia Sherman (fantasy authors). Chair: David Bratman.

39, August 15–18, 2008. Central Connecticut State University, New Britain, Connecticut. The Valkyrie and the Goddess: The Warrior Woman in Fantasy. Guests of Honor: Marjorie Burns (Tolkien scholar) and Sharan Newman (fantasy author). Chair: Anthony Burdge.

40, July 17–20, 2009. UCSLA–DeNeve Plaza, Los Angeles, California. Sailing the Seas of Imagination. Guests of Honor: James A. Owen (fantasy artist and author) and Diana Pavlac Glycer (Inklings scholar). Chair: Sarah Beach.

41, July 9–12, 2010. Crowne Plaza Suites–Dallas, Dallas, Texas. War in Heaven. Guests of Honor: Tim Powers (fantasy author) and Janet Brennan Croft (Tolkien scholar and Mythlore editor). Chairs: Jason Fisher / Randy Hoyt.

42, July 15–18, 2011. MCM Eleganté Hotel, Albuquerque, New Mexico. Monsters, Marvels, and Minstrels: The Rise of Modern Medievalism. Guests of Honor: Cathrynne M. Valente (fantasy author) and Michael D.C. Drout (Tolkien scholar). Chair: Leslie Donovan.

43, August 3–6, 2012. Clark Kerr Campus, Berkeley, California. Across the Continents: Myths and legends from Europe and Asia meet and mingle. Guests of Honor: Malinda Lo (fantasy author) and G. Ronald Murphy, SJ (mythic studies scholar). Chair: Eric Rauscher.

44, July, 12–15 2013. Kellogg Conference Center, Michigan State University, East Lansing, Michigan. Green and Growing: The Land and Its Inhabitants in Fantasy. Guests of Honor: Douglas A. Anderson (Tolkien scholar) and Franny Billingsley (fantasy author). Chair: Marion VanLoo.

45, August 8–11, 2014. Wheaton College, Norton, Massachusetts. Where Fantasy Fits. Guests of Honor: Ursula Vernon (fantasy author and artist) and Richard C. West (Tolkien scholar). Chair: Michael Drout.

46, July 31–August 3, 2015. Colorado Springs, Colorado. The Authorian Mythos. Guests of Honor: Jo Walton (fantasy author) and John D. Rateliff (Tolkien scholar). Chair: Mem Morman

47, August 5–8, 2016. Omni Hotel at the Collonade, San Antonio, Texas. Faces of Mythology: Ancient, Medieval, and Modern. Guests of Honor: Midori Snyder (fantasy author) and Andrew Lazo (Lewis scholar). Chair: Kazia Estrada

48, July 28–31, 2017. Champaign-Urbana, Illinois. All That Is Gold. Guests of Honor: William Fliss and Laura Schmidt (Inklings archivists). Chair: Melody Green.

49, July 20–23, 2018. Atlanta, Georgia. On the Shoulders of Giants. Guests of Honor: Dr. Robin Anne Reid (Tolkien scholar) and Donato Giancola (fantasy artist). Chair: Alicia Fox-Lenz

50, August 8–11, 2019. San Diego State University, San Diego, California. titles. Guests of Honor: Verlyn Flieger (Tolkien scholar) and Tim Powers (fantasy author, Emeritus Guest of Honor). Chair: Lynn Maudlin.



Tolkien's Women Gone Bad: Galadriel (Lynn Maudlin) and Arwen (Ellie Farrell), Tolkien Centenary Conference, 1992

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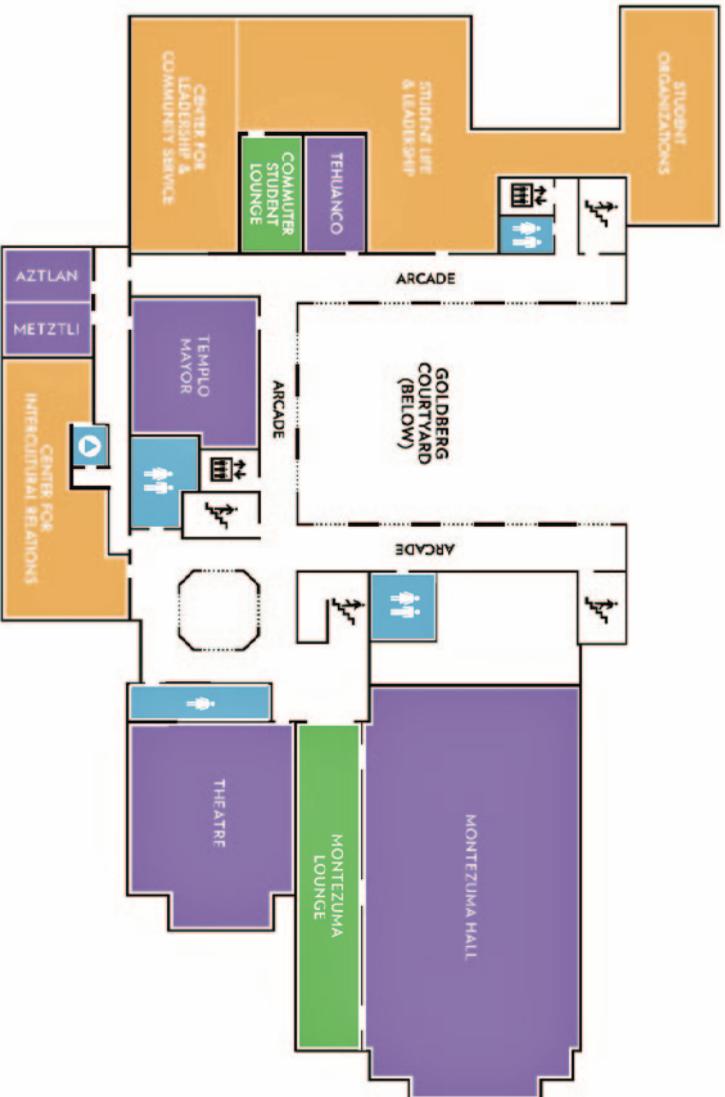
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Notes



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- Meeting/Event Spaces
- Restrooms Gender Neutral
- Lounge
- Student Affairs