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## Here and There

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# Here AND Then There

GRACE E. FUNK

## PART I: INTRODUCTION

This paper is on devices used by writers of children's fantasy to move or transfer their characters into fantasy worlds. It is an examination of the circumstances and devices by which characters in children's fantasies are enchanted into the fantasy world, (or by which enchantment enters the everyday world). I have long been fascinated by this kind of "frontier," and the patterns that may be revealed by an analysis. Fantasy is often classified in various ways by bibliographers and critics, but is not often classified by its devices.

There is a quotation by E. Nesbit, probably familiar to many of you, that goes like this:

There is a curtain thin as gossamer, clear as glass, strong as iron, that hangs forever between the world of magic and the world that seems to be real. And when people have found one of the little weak spots in the curtain, which are marked by magic rings, amulets, and the like, almost anything may happen.

Notice the necessity for something to focus the magic, a ring or an amulet or a mirror, a carpet or book or coin. Often the key must be activated by a spell of words, ritual actions, or wishes, lest it act inconveniently. The child then needs all his courage, and the love that powers it, to face the unknown. It is true that children go off on their adventures gaily (gaiety is surely part of courage!), but gaiety cannot remain careless facing tricky, literal, magic. Wishes, for instance, are children's wishes, with their usual ignorance or blithe disregard of consequences. When Nesbit's children wish to be "As beautiful as the day," they do not count on being also unrecognizable - *Five Children and It*. Eager's children are more worldly-wise; they quickly learn to manage *Half-Magic* by wishing everything twice, unless, of course, they deliberately do not do so. In her book on children's fantasy, *Worlds Within*, Sheila Egoff says,

the discovery of talismans and their use is the motivating force in such stories, but faith and belief in magic and an understanding of how magic works are also needed before children can break through the vulnerable spots in the curtain.... It is almost a characteristic of this [E. Nesbit, see quote above] type of fantasy to be episodic, with a talisman and whatever it can do providing the narrative link. (page 8)

And again:

In essence, she [E. Nesbit] laid down the rules for magic. First of all, there has to be a talisman that sparks the adventures... fabulous... Psammead, or common... ring. Once the magic begins, it must work consistently; there can be no departure from its rigid [literal] rules. There are frequent caveats and prohibitions. (page 80).... Nes-

bit's rules of magic - belief, consistency, restraint. When these are broken the result is simply a mishmash of uncoordinated events" (page 125).

Jane Yolen agrees. "Magic," she says, "has consequences." (*Touch Magic* page 70.)

So the necessary pattern in these books is threefold: the child's "readiness;" a device, and a trigger; and then the "anything." I will talk about "readiness" later on.

Many of the fantasies we love are about that "anything" that may happen." But for me, interest in the ways of getting through the curtain did not begin with Nesbit's quotation, or Nesbit's books. I think I first began consciously to be aware of the "moving through" devices on reading Alan Garner's *Elidor*. The ruined church in a bombed, partly demolished area was "on the edge," neither wholly gone nor yet properly in the ordinary world of school and tea-time. Malebron says "They have been shaken loose in their worlds.... Wasteland and boundaries: places that are neither one thing nor the other, neither here nor there."

Another prick to my imagination is the observed persistence of material objects, and their power to evoke memories of my own. Material objects do persist, often long past their original function. The bobbin boy in *A Traveler in Time* persisted over three hundred years to be given to Penelope. Among my husband's people amber beads were handed down for many generations, worn sometimes, or carried casually in button boxes, perhaps buried at last through a simple oversight. So it does not surprise me to find that a tattered bit of hand-made crochet in *Playing Beattie Bow* by Ruth Park, or an old watch in *A Handful of Time* by Kit Pearson, should be able to evoke whole sections of the past, into which the time traveler may move and live. It is well known that certain people, upon holding in their hand some object, are able to sense the feelings and some of the circumstances of previous owners of the object. Such people do very well as archeologists, indeed, the famed archeologist's "lucky dig" may be of this same sort. An extreme example in fantasy of this faculty is *Forerunner Foray*, by Andre Norton.

I have long wanted to gather together many examples, from many fantasies, and see if I could discover any patterns, any meanings in the patterns. What are these devices, how do the authors use them, are there reasons for various types or occasions? It is not enough just to list or categorize. I wanted to know why these devices work, and to explore the symbolism of the talismans themselves. I am not sure that I have succeeded, but I have had a lot of fun along the way, which I delight to share with you who have come here. Come and travel with me among the many worlds.

First I need to set some deliniators. There are too many definitions of fantasy as such for me to create another one. This gathering does not need a definition anyway. If you want to find several in one place, read the Introduction to *Fantasy Literature for Children and Young Adults*, 3rd ed. by Ruth Lynn. Except that I can't resist passing along what someone said: "One should not mess around casually with things one does not know about" - that is almost a definition of many fantasies, especially of the magical adventures, and it is a wonderful theme for a paper on fantasy, although not this paper. What I propose to do first is to set the boundaries for this aspect of children's fantasy, what Ruth Nichols calls *A Walk Out of the World*. I have made a rough tri-part division of fantasy, into first "Beyond the fields we know," the completely developed secondary worlds; second "Here and then there," what Anne Swintan calls "Parallel worlds" in her book *In Defense of Fantasy*, the fantasy worlds into which the child characters (and occasionally some adult characters) must somehow be introduced; and third "Unicorns in the garden," intrusive magic, which comes into the everyday world, with exciting or horrifying or hilarious results. Time travel, as fantasy (that is, not as thinly disguised historical fiction) is, I think, a sub-category of "here and then there." Of course historical fiction dressed up as fantasy uses devices, too. When Puck appears to the children in Kipling's *Puck of Pook's Hill* he says, "What on human earth made you act "Midsummer Night's Dream" three times over, on Midsummer Eve, in the middle of a Ring, and under - right under one of my oldest hills in Old England?" Buchan's *Lake of Gold* is just that, sunset on the water. *The Root Cellar* includes much history, but the child's need and her development, and, in my opinion, the inappropriate last chapter put this book into fantasy. Nesbit's *The Story of the Amulet* also includes historical fiction, not to mention "future fiction," but the quest identifies this book as fantasy. Whereas, the quite historical plot around Mary, Queen of Scots, and its tragic ending in *A Traveler in Time* by Allison Uttley is much more nearly historical fiction, with the simple device of an old farmhouse where little has changed since the time of the past events. Even some realistic fiction has entries into fantasy, call them "escape routes," too, as in *The Bears' House* by Marilyn Sachs.

The first type of fantasy is clear cut. Many of the greatest fantasies are set in completely created and self-contained secondary worlds with no direct contact with our reality, into which the reader steps upon opening the first page. These worlds may, indeed usually do, contain many "magical" devices, devices for drawing characters from their reality into some dream, fantasy or magic spell, used by or upon the characters. Tolkien for example uses the Palantir, the seeing stone. Lloyd Alexander's Prydain Series has a magic cauldron, but all within the secondary world. Thus, clearly, I do not propose to deal with *The Lord of the Rings*, nor with *The Firelings*, into which the reader enters completely from the first word.

Nor do I deal much with "intrusive" magic which manifests in the world of normal reality, of which one fine

example is Susan Cooper's *The Dark is Rising* series, Will Stanton going quietly about his business of growing up. Intrusive magic is frequently used by more recent writers; Egoff says fantasies have changed to using "a psychic sense rather than mythic one" (*Worlds Within*, page 264). An examination of their plausibility (if any) might also be instructive, but not what I propose to do. However the boundary between the second and third types is not clear. Is *The Diamond in the Window* by Jane Langton an example of "device" or "intrusive magic"? I would like to say "no dreams as devices," but *The Diamond in the Window* uses dreams, special dreams, and makes clever use of objects seen or used in the daytime, to make up the content of the dreams, as indeed is what happens in dreams. In fact, Langton says, "fantasy novels are waking dreams ...give us a dream back to keep." (Jane Langton "The Weak Place in the Cloth" in *Fantasists on Fantasy*). Is the diamond itself a device? Incidentally I consider that book flawed, (as *Root Cellar* is flawed), by a "return" from fantasy that breaks the suspension of disbelief. If the missing children in *The Diamond in the Window* have been imprisoned in the witching ball for however many years it took them to grow up - the author is somewhat vague on this subject - Where did they get their clothes?

There may also be a trend noticeable, a change from a child protagonist needing love and courage to "solve" a problem e.g. the sick mother in *The Magician's Nephew* by C.S. Lewis, to the child protagonist being changed by his adventures, as Andre Norton's children are changed, in her "Magic" books and *Seven Spells to Sunday*.

I don't really want to consider stories that use dreams, fevers, or bumps on the head. Critics consider them a kind of cheating, and seldom used by good writers for that reason.

Ghost stories per se are not included, but time travel fantasies are powerful and illuminating, and Cameron raises the question of who is the ghost? (Eleanor Cameron *The Green and Burning Tree* pp 90-92)

Problems of "second sight," of supernatural and psychic powers are a different matter. Psychological tensions can create supernatural events. "Supernatural talent" or second sight is not magic like a talisman or a wish. Is it nevertheless a "device"? Sheila Egoff says that Peter Dickinson's Davy Price uses his inherited gift of second sight and is rid of it forever, thus it was a literary device, not a cultural belief. (*Worlds Within* page 264). I have argued all along that *Shadow in Hawthorn Bay* by Janet Lunn is not a fantasy, because the girl's "second sight" is what Egoff calls "a cultural belief," not a literary device. So it may depend on what use the author makes of the special powers. Teenage angst, or the problems of abused children, may be a predisposing condition, as in *A Chance Child* by Jill Paton Walsh, but are not in themselves devices. I will return to this matter later.

You will notice that the "device," whatever it is, must exist in both worlds, although it may not have the same

appearance in both. If, as Susan Cooper says, "Fantasy is the metaphor through which we discover ourselves" (Susan Cooper "Escaping into ourselves" page 282 in *Fantasists on Fantasy* ed. Robert H. Boyer and Kenneth J. Zahorski) then it may be instructive to see how the devices change moving into fantasy, what part they play in the story, and how they fit the mood of the story.

There are varying emotional levels of these books, from sheer entertainment in *Bedknob and Broomstick* to self-sacrifice in *Red Moon and Black Mountain*. Generally, speaking, the devices suit the emotional climate. Self-activated magic rings, etc. are small simple magics; they go with episodic adventures like those in Nesbit, Eager, Hilda Lewis' *The Ship that Flew*, and more recently, in a direct line from E. Nesbit through Edward Eager, the works of Ruth Chew: *Do-it yourself Magic*, *The Witch's Buttons*. The children are not so much unhappy as simply bored. The adventures are largely for entertainment, and the stories are for the most part lighthearted and episodic. But Nesbit's *The Magic City* is the loneliness and puzzled anguish of a small orphan boy, left morose, alone, and without resources in a strange house, while his beloved elder sister, his guardian, ally and chum, has gone off on a honeymoon. More serious problems need and use more subtle "devices," objects and places that evoke "old, unhappy, far-off things."

## PART II: CATEGORIES

I think I have found ways of talking about these devices:

I: There are objects magic in themselves.

I give you Nesbit's ring of invisibility, activated merely by putting it on, even unintentionally, as the poor servant girl found out in *The Enchanted Castle*.

I give you several cupboards - in *The Indian in the Cupboard* by Lynne Reid Banks and *The Return of the Indian*. Here, by the way, the magic is passed on to the next generation, as it is in *Fog Magic* by Julia Sauer, and in Edward Eager's books. His *Knight's Castle* and *Time Garden* describe the magical adventures of the children of the first adventurers in *Half Magic* and *Magic by the Lake*. Returning to *The Indian in the Cupboard*, note that the boys and the toys are not transported to a real pioneer America, but to the boys' notion of it. They create the world their characters inhabit. Nevertheless the characters are real, they interact, love and suffer. Penelope Farmer's *Castle of Bone* also has a cupboard, which returns everything to its original state. (I have never figured out what this cupboard means).

I give you more than two brace of bracelets: in *The Treasure of the Isle of Mist* by William Tarn, Fiona is given a bracelet by which she can understand the language of all the creatures on the island. Note the limitation - not all creatures, just all creatures on the island, because the book is about understanding and loving and being made free of the island, which is all Fiona wants. (For a further discus-

sion of this book, see Sheila Egoff *Worlds Within* page 114). Susan in Alan Garner's *Weirdstone of Brisingham* has a bracelet, too, which reappears in *The Moon of Gornrath*. Susan, an ordinary, plucky child, doesn't so much use the bracelet as she is used by it. Mary, who trespasses in the garden of *The Wicked Pigeon Ladies in the Garden* by Mary Chase, and who knows she is trespassing, finds a bracelet and seven wicked ghosts and is nearly trapped in their past forever. A cursed gold bracelet lures Laura to pre-Roman Britain, under a curse in *The Night Rider* by Tom Ingram. When lightning strikes the old metal bracelet Poppy has placed on the arm of a garden statue, the statues become Stonewalkers, fearful and hostile - *The Stonewalkers* by Vivien Alcock.

A similar series of necklaces/amulets could easily be found. Bracelets, rings, and amulets have several "magical" attributes: 1. They are intended to be worn on the body, thus to become part of the wearer, to impart strength or magic to the wearer, or to partake of the spirit and determination of the wearer. 2. If containing magic in themselves, they may be activated by being worn. 3. They are small, to be worn, carried, or concealed, without impeding the owner - unlike a great whacking sword, for instance. 4. They are durable - made of metal or stone, they outlast fires and burials. 5. They may be marked with meaningful symbols. 6. If they contain jewels, there are further attributes. Jewels themselves are concentrated strangeness. Jewels are somewhat hypnotic; and can therefore be used for scrying as well. In Norton's *Witchworld* the witches use jewels to focus their power, until the married witch discovers she doesn't need hers.

I give you a variety of other magical objects: *The Astonishing Stereoscope* by Jane Langton merely requires that one look in it. Hilda Lewis' *The Ship that Flew* is a dwarf-made toy Viking ship that takes four children to Ancient Egypt, Norman Britain, and Sherwood Forest, and other places, merely by wishing. Following Nesbit, the first visit the children make is to their ailing mother. *The Magic Bedknob* (*Bedknob and Broomstick*) by Mary Norton just has to be twisted. Its journeys seem to be mostly for entertainment; *Magic Bedknob* is like Nesbit's magic devices. A magic ointment works the appropriately named *Black and Blue Magic* by Zilpha Keatly Snyder. Note that the flying boy is named Houdini. An amulet fills an empty summer with magic for Pamela in *A Season of Ponies* by Zilpha Keatly Snyder. Like the Indian's cupboard mentioned above, the amulet is to be passed on. And again rather like the cupboard, a golden Apple Stone found one twilight in an orchard brings to life a stuffed bird, a model rocket, a leopard-skin rug and a stone gargoyle. *The Apple Stone* is by Nicholas Stuart Gray.

The Ship that Flew, and other magical devices, are activated by wishing (often accidentally discovered). Even this has a meaning. Children can do little but wish. Their lives and destinies are controlled by others. In the golden illusion of childhood, when the adult world is fascinating,

mysterious, and wonderful, but at the same time, terrifying and overpowering, magic is a necessity.

Not quite in the same category as rings and cupboards and toys are the magic drawing pencils. Harold draws with a purple crayon; the drawings come to life, and the boy can draw his way out of difficulties. *Harold and the Purple Crayon* by Crockett Johnson is the first of several books. John uses a witch's magic chalk to draw a boy who comes to life - *The Magic Chalk* by Zinken Hopp. We must ask - are these magic chalks different from the "magic by itself," in that the person drawing must put something of himself into the pictures? *The Magic Drawing Pencil (Marianne Dreams)* by Catherine Storr tells of two children, Marianne and Mark, both sick in bed. Through Marianne's drawings, they reach each other in dreams. They both need to break out of the "sickness syndrome." What Marianne feels influences her drawings, and nearly obliterates them both. Magic drawing pencils are related to pictures as points of entry.

Pictures may be magic points of entry, too. Remember Lewis' picture at the beginning of *The Voyage of the Dawn Treader*? This is surely wish fulfillment. Who has not stared longingly at a picture and wished or imagined himself over the frame and into the scene? Some of the pictures I keep I most value not for their art, but for their quality of "stepping into." Herb Valen wrote about *The Boy Who Could Enter Paintings*. A lonely child, wandering around art galleries after an artist father, gets into paintings by hopping, i.e. not normal walking. After some troubles, his practice ends with a playmate and school starting. Andre Norton uses *Dragon Magic* as a device. Each boy must put together a picture puzzle of a dragon that relates to his particular background and problem, and helps him to deal with it.

More than one Chinese story takes this path. It is related to stories of the painter or weaver who creates a scene, perhaps with a magical paintbrush, or shuttle, or thread, and solves his life's problems by walking into it. One of the most subtle uses of this device is Andre Norton's *Octagon Magic*. Not just a picture, the magic needle creates a complete doll, which then lives forever in the octagonal doll house, which is itself a replica of a real house. But only those who are so battered and hopeless that they have no other life will choose to use the needle. Offered the choice, the child protagonist realizes she can adapt to her new home and her new school. What I have never found, and would like to read, is a story about children who walk into a map. I find maps fascinating; I think a map is as good an entry point as a picture, but I don't know of one. Plenty of secondary worlds have maps, of course. Maybe some day I'll write one.

Many of the objects that move through the curtain have two natures, one in the real world, and one in the fantasy world. That shows us the magic in everyday things, reminds us that there is always wonder around us. These items may be objects of value within the story as well, magic talismans, etc.

In *Elidor*, the old church becomes the keep where Roland enters; the "treasures" spear, sword, cauldron, stone change into iron railing, pieces of lath, a cracked cup and a demolished keystone. The objects change their appearance, but not their essential nature. *Elidor* has the device of changing doors, too, more than one of them. In both *The Weirstone of Brisingham*, and *The Dark is Rising* the real geographic landscapes are overlaid with mythic landscapes and figures moving in them. The Island of the Throning Moon in *River at Green Knowe* by Lucy Boston is Green Knowe itself, but by the light of the full moon, the children also see the "wicker cathedral" and the horned dancers. In *The Wind Eye* by Robert Westall, a post and sack on the beach become the calling figure, beckoning the child into the sea. This double nature suggests that the underlying reality is to be found in the human subconscious, that mental or moral states are emerging, as in dreams.

Mary Poppins, by contrast, has to "open the door," or work the magic herself, but the magic seems to be just imagination transforming the real, just a "what if" we were small enough to spin on a music box, or able to have tea on the ceiling, rather than real magic.

II: A second broad category could be called items from the past, or items which existed long ago, and since they still exist can call a child into the earlier circumstances.

*The Wind Eye* by Robert Westall, and *The Ghosts of Austwick Manor* by Reby MacDonald attempt to deal with the related problem of bringing objects from the past. It creates time paradoxes, for one thing. Can it be done? A child who brings Tudor gilded marzipan, sends the parents into a flap. In *The Wind Eye* the first strangeness the children find are the old boots and old bread brought from the ninth century which (naturally) stink in their bedroom. Also the girl who loses her clothes arrives back in the real world naked. She could have lost her clothes climbing the rocks, in either world.

*The Wind Eye* is a boat so old that it seems immortal. Although told from a child's viewpoint, the chief character is an unhappy man, for a change. The old boat is the means of travel to the past, but it is very hard to control, because it responds, not to conscious wishes, but to hidden desires of the heart. There is plenty of psychic/emotional tension in this story. *Octagon Magic* by Andre Norton gives a child a ride on an old rocking horse when she need to see scenes from the past. Ruth Arthur makes constant use of old things. The list of Arthur's books includes *The Saracen Lamp*, *Requiem for a Princess*, using an old carving, and *A Candle for her Room*, using an old doll. This last is my favorite among Ruth Arthur's books, I guess because of the feisty modern third generation heroine who burns the doll without hesitation. It really belongs in the haunted doll category. A worried and lonely girl needs properly to dispose of a shield collected by her uncle from *The House in Nordham Gardens* by Penelope Lively. In *A String in the*

*Harp*, Nancy Bond utilizes a harp key found by a boy made unhappy by his mother's death, and his family's move to Wales. The old bit of crochet takes Abigail back into a very real Australia of a hundred years earlier in *Playing Beattie Bow* by Ruth Park. Abigail is unhappy over her separated parents' reconciliation, and is also suffering holiday-time boredom. In this book paradoxes are avoided. When Abigail actually tries to influence the past, to save the boy whom she believes she loves, the crochet is too nearly gone; she is unable to do so. *The Guardians of the House* by Lucy Boston take visiting Tom Morgan into the jungle temples and Indian caves of their origins. A fortress made of child's blocks takes Brann Connell back into the time of his father's boyhood, where he comes to understand better the man he had thought of as a loser - *Building Blocks* by Cynthia Voigt. Jane Louise Curry uses an herb from an old garden to take Rosemary back to Pilgrim times - *Parsley Sage, Rosemary and Time* and its sequel *The Magical Cupboard* (a cupboard again!). The herb is not really old in itself, but has a history going back to events relating to such an herb. Edward Eager not only uses the herb thyme, but makes a whole series of puns such as "splendid thyme," "common thyme," "last thyme," all of which fit the adventures.

For a most penetrating discussion of objects used as focus in time travel, read Eleanor Cameron's *The Green and Burning Tree* pp. 124-131. I'm just going to quote her a little bit.

Or our time with its neat divisions of seconds and minutes and hours trotting along at an unchanging pace, suddenly becomes fluid, as unpredictable as the movement of water or smoke, turns upon itself, overlaps, or thins to the point of being no longer a restriction (she sounds rather like E. Nesbit)...they are like wizards, these fantasists who juggle past, present and future with a silvery deftness....In fantasy, entering another time is... a state of being,...an increase in sensitivity...results in a subtler sense of reality. (Eleanor Cameron *The Green and Burning Tree*, page 16).

Though that is an obvious use for them, not all the "old things" involve time travel. Sometimes they act like photographs, bringing people and events of the past to the attention of the present. Old photographs and portraits are, of course, particularly evocative. I refer you for example to *A Stitch in Time* by Penelope Lively. Maria is convinced that the girl from the 100-year-old photograph hanging in her summer house still lives in the house. Probably old photographs (and portraits?) are a special category of "old things," because they contain some of the essence of the personality who is pictured. Drawings can be important devices. In *A Pattern of Roses* by K. M. Peyton, the hero gained his empathy with a boy of the past by handling old drawings. This partakes of the quality clinging to any old object, which can be reached by a sensitive with "hands," but it has two other allusions: the drawings were made [created] by the earlier boy, putting himself into them; and, drawings partake of whatever they represent - people, places, symbols, etc.

Here pause to inquire - would these objects work for anyone who picked them up, or only for those for whom they have some thread of meaningful connection? Usually, of course, they are in the hands of closely related heirs - of the body, or circumstances, or the spirit. Perhaps the heir needs to have also a sensitivity, "the touch," referred to earlier?

### III: Weather and associated natural phenomenon can do strange things, too.

Fog is a natural way to move from one world to another. All things look different in fog. I love driving in fog; I find it exciting. Once I drove right past my own gate in a thick fog. Shifts in fogs occur in *Fog Magic* and *A Walk out of the World* and *The Treasure of the Isle of Mist* and *In the Circle of Time* by Margaret Jean Anderson and *Steps out of Time* by Eric Houghton. Maybe fog should be a category all by itself.

Besides fog we can have other natural phenomenon as in *Farmer's Summer Birds* and its sequel *Emma in Winter*; wind in *Fen Blow*; sun in *The Lake of Gold (The Long Traverse)* by John Buchan; not forgetting the tornado in *The Wizard of Oz*.

### IV: Many good fantasies use animal guides.

Nesbit's Mouldiwarp of *The House of Arden* comes to mind; you can't really call the Psammead or the Phoenix animals. Elizabeth Gouge is fond of animal guides: there are snails in *Valley of Song*; and bees in *Linnets and Valerians*; two dogs and donkey in *Smoky-House*. Those are individual adventures; by contrast, *The Little White Horse*, also by Elizabeth Gouge, is a talisman for life's journey. The insects in *Knee Deep in Thunder* by Sheila Moon are not so much guides as mythic creatures. Dolphins occur in books, for example in *A Ring of Endless Light* by Madeleine L'Engle; likewise cats in *Carbonel* by Barbara Sleigh, or *Grimbold's Other World* by Nicholas Gray. When the boy was bitten by a rattlesnake in *Cave beyond Time* by Malcolm Bosse, the snake wasn't really an animal guide, but it did get him there.

One could have fun just making a list: Canada Goose in *The Fledgling* by Jane Langton; *Winged Colt of Casa Mia* by Betsy Byars; Tortoise in *The House of the Good Spirits* by Donn Kushner; the toad (if it is a toad) in *The Time Garden* by Edward Eager. What about Tock the Watchdog and the Spelling Bee in Norton Juster's *The Phantom Tollbooth*? I'm not including here the stories where children actually turn into, or live with, animals, but I can't pass up *Ned Kelly and the City of Bees* by Thomas Keneally, wherein a bee hive becomes a hospital for a boy recuperating from appendicitis.

### V: Specific places may move the unwary elsewhere.

Often places are related to old things or past events, as in *The Root Cellar* by Janet Lunn; but not always. There is

Lewis' incomparable Wardrobe which leads straight into Narnia. Tom's *Midnight Garden* is a place whose magic extended partly into the house, opened the door, and affected the clock. Tom, you may remember, was sleepless because of indigestion brought on by overeating, also because of being forced to spend too much time in bed. So he heard from his bedroom the loud clock striking 13, and found the garden door open. American-born Andy, sensitized by grief for his brother, experiences the "ancestral home" syndrome when he visits Scotland - *Beyond Silence* by Eleanor Cameron. In *Charlotte Sometimes* by Penelope Farmer, two girls who shared the same bed 50 years apart were able to change places in time. Sleeping in old beds combines the edges of consciousness with old things. Green Knowe is a place where children travel both backwards and forwards in time, where a gentle gorilla finds a haven, a dryad finds a new tree, and a giant happily joins the circus. There is an old farmhouse in *A Traveler in Time* where nothing much changed and objects (such as the bobbin boy) endured. Penelope's love for the place enables her to move in its past, and the "bobbin boy" is a focus. *Stone Hollow* is a strange valley with loops of time. Jason, who is a new boy in school, out of sync with himself, sees ghosts, and is able to show Amy *The Truth about Stone Hollow* - by Zilpha Keatly Snyder. In *The Secret World of Polly Flin* by Helen Cresswell, there is a maypole, with all its associations of old magic. Banished to live with her Aunt Em during her father's recuperation from a mine accident, fanciful Polly senses the magic surrounding an ancient maypole and becomes involved with the Time Gypsies, people who have "slipped the net of time" between Polly's world and the centuries-old village of Grimstone, which disappeared from that very site.

#### VI Animated and/or haunted dolls

- perhaps these should be subdivided into doll fantasies and haunted dolls. Dolls seem to be self-activated devices.

From the pathetically helpless "wishing" of Rumer Godden's *The Doll's House* to the hostile revenge of William Sleator's *Among the Dolls*, dolls take charge of their own fates in a variety of ways. The dignified and self-directed soldiers of *The Return of the Twelves (The Twelve and the Genii)* by Pauline Clark actually become little people, like *The Borrowers*, rather than remaining dolls. Cora Taylor takes a sick child, greatly worried about her parents' impending divorce, into the strength of times past by means of her grandmother's doll in a book entitled simply *The Doll*. Doll houses, like real houses, can be haunted. In *The Doll House Murders* by Betty Wright, the dolls are haunted by an actual murder, and by reenacting it, permit the truth to be known, a twist on the restless ghost tradition. *The Ghosts of Austwick Manor* haunt a dollhouse until a curse is removed.

Haunted dolls seem to be malevolent. I have already referred to Ruth Arthur's *A Candle for Her Room*. Like Ruth

Arthur's heroine, Janet Lunn's twins in *Double Spell* have to resist the evil urgings of an old doll. On the other hand, there is that wonderful story of a dressmaker's mannequin (*The Dressmaker's Doll* by Agatha Christie) who drives the fashion designers nearly out of their minds until she is thrown from a window into the arms of a child who will love her.

#### VII In a great many books it is possible to discern places on the edges.

The bombed and demolished wasteland in Garner's *Elidor* is the one which started it all. One of Ruth Arthur's books is titled *On the Wasteland*, and there orphaned Betty becomes a chief's daughter. Caves are by their nature mysterious, and hold many mysterious or mythic creatures, in *The Weirdstone of Brisingham*, in *Earthfasts* by William Mayne, in *Silver on the Tree* by Susan Cooper, in *Treasure of the Isle of Mist*. Fog we have already talked about. Related to fog is the manmade fog, smoke, which takes people out of themselves, too. When the Pevensie children are drawn into Narnia the second time, they are on a railway platform at a junction, neither at home nor at school, nor even properly on the way there - *Prince Caspian* by C.S. Lewis. Sylvia Cassedy wrote *Behind the Attic Wall*. The attic is not really part of the house, but can be reached from it by the child in need. Jane Langton wrote about *The Swing in the Summerhouse*, where swinging takes the child "out of this world." Edward Ormondroyd used an elevator in *Time at the Top* and its sequel *All in Good Time*. One is reminded of Christopher Robin on the stairs. *Court of the Stone Children* by Eleanor Cameron is a museum gallery, not a real place, neither in the world nor out of it. In the rubble of a collapsed building similar to the church in *Elidor*, Mike meets the Su King and the Earth Queen of *The Lord of the Dance* by Judy Allen. Five children exploring a world on the "other side" of their old house meet the Moon Folk and an evil sorcerer - *The Other side of Green Hills (The Owl and the Pussycat)* by John Kier Cross. *The River at Green Knowe* may be said to be an "edge," particularly by night or dawn. It is significant that the children avoid the daytime company of picnickers.

In Chant's *Red Moon and Black Mountain*, three children are intercepted at a crossroads and piped into the meadow from which they are magicked into the other world; Oliver, the elder, by himself, the two younger children together. And they all ask "Why?" As they do not know of the boy who called them, waiting in the tree by the gate, they do not ask "Who?" but the reader does. The gate into the field is locked - not everyone can go through. The children have to climb. Nicholas and Penelope are neither on the road nor in the field, they are on the gate, poised between one world and the next. The compass shows this quite plainly. So they can fall into the space between the worlds, and come out in another one. Oliver's entry is a bit more complicated. He walks into a shimmer in the field, and senses a danger, then he sees the "real" world behind him as a picture which dissolves and scatters. He is already



in the magic world without any shock of transition. His is the shock of realization! Oliver (in his red sweater, indicative of bloodshed and sacrifice) was the needed one, the others came by accident, perhaps? This story is more mythic than some. It does not have an obvious psychological "alienation." Other worlds travel often has the added problem of clothes. Upon returning, the two younger children are told to dress in their "real world" clothes, somehow preserved through all the vicissitudes of their adventures. Oliver's clothes were preserved, too. How did he get them back? We are not told. But he retained his Hurnei headband, symbolic, surely, of his growth and sacrifice. Oliver's St. Christopher medal serves as a thread to draw him and his siblings back to his home world. And St. Christopher, of course, is the patron saint of travelers. Note that the fact is never stated, but implied when our attention is drawn to it as Oliver prepares for his death: "He wore none of his jewels save his silver medal." (page 260).

### PART III GENERALITIES

I am sure I have not exhausted the categories of devices, nor probed all their meanings, but I now shift viewpoint to talk about some of these devices, perhaps from the standpoint of offering them to a writer of fantasy.

[A.] Almost all children who go into fantasy lands have a psychological predisposition. Child readiness is implied: children are unhappy, orphaned perhaps, abused, separated from caregivers, or if not unhappy are somehow dislocated or detached from ordinary reality. Even acute boredom will detach a child, as in *The Lion, the Witch and the Wardrobe*, by C.S. Lewis, where the children are evacuated, bored, and exploring an old house, all predispositions. Nesbit's children in *The Phoenix and the Carpet* are bored, after their adventures with the Psammead, and at one point are separated and anxious while their mother and beloved younger brother are away because of illness. Maureen in *The Wicked Pigeon Ladies* is both bored and trespassing. In the more recent psychological stories, the "readiness" is often related to the child trying to find out who s/he is. Sometimes "the young must go 'outside over there' to preserve or discover themselves." (*Worlds Within* p 303).

Andre Norton in *Seven Spells to Sunday* offers hope to two foster children. This book has all types of devices: displaced children, the despair of the boy afraid of bullies, an old mailbox once attached to old house, a vacant lot next to an old, deserted house, the old house itself, time travel, and, most of all, the need for the children to move out of their defensive self-centeredness, to find help in and for each other. Norton's *Fur Magic* tells of a boy dislocated (his father has gone to Vietnam; his caretaking Aunt has gone to an ill Grandmother) and afraid of animals and the wilds near the ranch where he is sent. We might note here that all Norton's "magic" stories for children are built around the child's need to change and to grow. In *Steel Magic* three children are sent to summer with inattentive writer uncle who lives on part of the grounds of an old manor "nobody

had been quite sure who really owned the manor." The big manor house burned; the children were forbidden to go near old cellar holes. Also, in a first-having-to-be-found missing lake, a ruined miniature sham castle (doubly removed from reality) beckoned the children.

Alan Garner's children in *The Weirdstone of Brisingham* are away from home; not unhappy at all, but still dislocated. Tom's *Midnight Garden* starts with a disgruntled, dislocated and bored boy, and a helpless and dreaming old woman. The heroine of Georgess McHargue's *Stoneflight*, a girl called Jane, found her home life unbearable, and flew with the gargoyles and griffins of New York City. *The Driftway* by Penelope Lively tells of Paul and his sister running away from their father and his new wife. On an old highway, they have visions of a Viking raid, a Civil War Battle, and an eighteenth century highway robbery. *On Saturday the Twelfth of October* by Norma Mazer, a girl is furious with her family, and when she suffers a knock on the head, and crosses over into the Stone Age: she nearly doesn't want to come back. Greta in *Fog Magic* is a lonely child who needs friends. Note also that in this book the child accepts "outgrowing" the magic as she comes to terms with herself growing up. Children outgrow the magic of *The Ship That Flew*, too, and Jack of *The Time Garden* and Susan of Narnia no longer experience or participate in the magic.

We might note also "willingness." In *Jeremy Thatcher, Dragonhatcher* by Bruce Coville, the boy had to be willing to let the dragon go; in *Red Moon and Black Mountain* Oliver made a willing sacrifice to bind the goddess. We seem to have two types of consent here: willingness to enter the other world, and willingness to do what is required (or are they all part of the same?) Jane Yolen says, "A condition of choice overlies the best stories." (*Touch Magic* page 70-71). Even in the simplest stories, the children must choose to wish.

[B.] Many of the devices are obvious, when you come to think about it:

1. Mirrors, from *Alice* to Susan Cooper's *Seaward*. I don't have to tell you why mirrors are odd, just watch a cat. Besides, Lewis Carroll said it all long ago. I might mention mirrors' connection with scrying, which he didn't.
2. Cards, from *Alice* to *Eyes of the Tarot* by Bruce Colville. With all their "human" faces and their connections with fortune telling, or fortune making, cards can be magic indeed.
3. Cats are animals guides par excellence. The only thing missing from this first grouping is bells. Bells occur often in fairy tales, but I can't think of any modern fantasies which are triggered by the sound of bells. Perhaps someone else can.
4. Also obvious are books: *The Neverending Story* by Michael Ende and *The Little Country* by De Lint, *So You*

Want to be a Wizard by Diane Duane, *Seven day Magic* by Edward Eager. *A Book Of Dragons* by E. Nesbit contains a story about a bored little king, who opens a forbidden magic book and lets loose the creatures pictured there. This device is repeated in *The Magic City* by E. Nesbit - further enhanced by the (childish) device of having the characters and places described in a book enter the magic land just by opening a book's covers, even if done by somebody of small size in the magic land. Thus Caesar's legions are fighting the Goths in the last chapter. *Travel Far and Pay No Fare* by Anne Morrow Lindberg is further enhanced by the device of a bookmark from the library summer reading program, which when inserted into a book, permits one to enter the story wherever one begins reading, and to emerge at the spot where the bookmark has been placed, staying for as long as it would take to read that far.

5. Role-playing games are related to books, and their effectiveness depends on the author. Van Allsburg's *Jumanji* send shivers up any well-brought up child's spine. *Quag Keep* by Andre Norton is really a bit of philosophizing about free will. In the end the players cannot remove their bracelets (bracelets again!) but they will spin the die themselves. So the characters, although still tied to the roll of the die, have by a decision to act in common, taken control of their own destiny, which is, after all, the human condition. *User Unfriendly* by Vivian Vande Velde is about kids who step inside a computer game where time is stretched, and can't get out immediately, which inaction nearly kills a boy's mother. *Albion's Dream* by Roger Norman is about an older game. When Edward Yeoman finds an old, handmade board game hidden behind a bookcase in his uncle's house, he starts to play the game with his cousin. The letter accompanying the game suggests that it may have effects in the real world as well. The boys notice that some of the characters on the cards resemble people that they know, and their play does seem to affect the people at their boarding school in England. Soon they are trying to change the behavior of the sinister headmaster and the evil new doctor, but sometimes the throw of the dice produces a turn of events beyond their control.
6. British authors have stone circles handy, as used in *Whispering Knights* by Penelope Lively, *In the Circle of Time*, by Margaret Jean Anderson, and the sequels *In the Keep of Time* and *The Mists of Time*.
7. I talked about places "on the edge." Mazes are "on the edge" as well. Mazes have been part of human mystery since the very beginning of human culture. Mazes may be built or grown, or traced on tiled floors, or scratched in stone. Some of the oldest petroglyphs are spirals. To trace a spiral, in actual

walking or with a fingertip is a center-seeking ritual. Whatever the form, the maze with its hidden center stands for finding a way into the center of a mystery, or another state of being. "Maze," remember, is the root of "amazed." There is a garden maze in Andre Norton's *Lavender Green Magic*, which discovers a different center according to the turnings left or right. A fine time travel book, *Fen Blow*, (whose author I cannot locate) mentions a maze on the floor of an old cathedral, nor is it the only one. When the flower of healing and growing clears a murky lake, it does so by floating inward in a spiral - *Zarsthor's Bane* by Andre Norton. *The Maze at the Heart of the Castle* by Dorothy Gilman is a allegory of a life's journey, and of people who get stuck along the way. *The Changing Maze* by Zilpha Keatly Snyder tells how a shepherd boy lost in a maze once created by an evil wizard searches for his stray pet lamb, and escapes being changed by ignoring the gold at the heart of the maze.

8. Old houses invite fantasy. Just walking through a place long lived in arouses speculation about the people once were there. Empty old houses have a different atmosphere. After all, many people believe that objects retain information about their previous owner/circumstances that can be detected by a sensitive. A friend of mine lived in a house with the presence of a young suicide, not visible to the householders, but to visitors, who frequently asked about him, and he was manifest in extra teacups on the tray, extra chairs in the room, etc.
9. Drawings, portraits, and photographs are all rather obvious, too. There is a chilling story about an evil photographer who sucked children into their photos, and stored them in a dusty room in the past, to enslave them. Primitives who feared the camera may have been right to do so. Photographs of people, like portraits, partake of the nature of the pictured individual, with all the possibilities for enduring through time, sympathetic magic, spying, and so forth. Drawings and paintings are not only of something or someone, they create characters and circumstances, as I mentioned earlier.
10. Clocks and watches and sundials, have an obvious relationship to time. *Changing Times* by Tim Kenemore is similar to the building blocks story I mentioned. An old alarm clock propels a girl back to various periods of her life, and to a greater understanding of her parents. The clocks themselves may not be old, although they often are. In Tom's *Midnight Garden* the clock struck 13, an "extra" time, so Tom had all the time he wanted in the garden. In *A Handful of Time*, Kit Pearson makes very clever use of an old watch found under the floor of a summer cabin by an unhappy child with a decision to make. The watch takes her into her mother's time, to make

some understandings possible, but only for as long as the watch is wound up. When the time for the decision comes, the watch spring breaks, the broken floor is repaired, and the story comes to a particularly neat and tidy ending.

11. Doors may open on to anywhere. I once scared myself silly, when living alone, by reading ghost stories until I was really afraid to open a door. Roland in *Elidor* must create a door in a hill by imagining a door. Unfortunately he imagines his own front door, which then nearly lets the magic into his home, until he carefully "unimagines" it. Jill and Eustace go through a usually locked door in the hedge in *The Silver Chair*, by Lewis. The children in *Steel Magic* go through the walled up gate in the old castle.
12. Dolls and dollhouses are particularly potent devices, because they closely human represent characters and needs. It is no wonder that dolls create fantasies. Dolls are intended to create fantasies, as every child knows. In the confines of the Victorian nursery, the doll had a personality and significance almost incomprehensible to today's more liberated and busy children. And then there is Beth, of *Little Women*, tending her derelict dolls. All this is quite apart from the resemblance dolls bear to human beings, and the propensities for sorcery and sympathetic magic. As well as dolls per se, other special toys are personified: horses, and dogs, and of course bears. Something may be needed to bring them to life. *Amy's Eyes* fits the pattern, with surely one of the oddest devices - reading nursery rhymes and fairy tales aloud to stuffed toys and other creatures, plus a needle into the head. There has been no one like the Captain since Nesbit put the Ugly-Wuglies into *The Enchanted Castle*.
13. Herbs and scented plants are often used, perhaps in conjunction with other devices. Scents are the most evocative of all sensations, calling forgotten memories. Can we not as well remember other times than our own? The herbs, not really old in themselves, have a history going back to other events relating to such herbs.

I have not exhausted the possibilities at all. Indeed, the more I come to think about how many obvious open doors I have found, the more I realize that people - that children in particular, perhaps - but really everybody, need fantasy. Jane Langton says: "Fantasy feeds a hunger we didn't know we had." (Jane Langton "The Weak Place in the Cloth" in *Fantastists on Fantasy*). Could anyone not utilize a talisman, once made aware of its power?

We want to find open doors into other ways of seeing meaning. Not other meanings, I don't want to say that. The meanings of fantasy are true human meanings, even in the so-called "nonsense" fantasies. Natalie Babbitt says: "Fan-

tasy offers a system of symbols everyone of every age understands" - heroic endeavor, wicked enchanters, and talismans of all sorts. (Natalie Babbitt "The purposes of Fantasy" In *Proceedings of the Ninth Annual Conference of the Children's Literature Association*, pp. 22, 29). Eleanor Cameron talks about "the paradoxes of fantasy, this sense of reality possessed by all fantasy that lives and that goes on living." (Eleanor Cameron *The Green and Burning Tree*, page 16)

[C.] Not all devices are obvious. I have found a few I named as "odd and unclassifiable": reading nursery rhymes aloud, (plus a needle in the head) as in *Amy's Eyes* by Richard Kennedy is, as I said, surely one of the most unlikely devices - or maybe it isn't, maybe the whole book is a fantasy to begin with, and the author has just gulled the reader in the beginning into thinking he is writing an orphan story. Maybe the oddest "device" is the toy car and *The Phantom Tollbooth* by Norton Juster.

[D.] Then there are, of course, books where the need is in the fantasy world, and the children are drawn there by one means or another. First to come to mind are the Narnia Series and *Red Moon and Black Mountain*, and, I suppose you could include *The Weirdstone of Brisingham* and *The Moon of Gomrath*, and *Elidor*. These books have a seriousness, and the children are not there for fun; they must be willing to go forward with courage, to take part in "the struggle to preserve joy and hope in a cruel and frightening world" (Ruth Lynn, *Fantasy Literature for Children*, 3rd ed., page xix).

Stepping with high anticipation through an obvious hole, or drawn willy-nilly, the children have faith in the rightness of an orderly universe, however fantastic the world. Sheila Egoff says, "their basic concern is with the ... integrity of the self. (Sheila Egoff, *Thursday's Child*). Remember fantasy looks toward hope. (Natalie Babbitt "And of Course Joy" in *New York Times Book Reviews*.) Natalie Babbitt is sure that "the children's stories we remember the longest and love the best and will keep reading aloud to our children... [have] The Happy Ending. Not merely, "happily ever after," but "something which turns the story ultimately toward hope rather than resignation," Tolkien's "Eucatastrophe." That's why we love the stories. Read on in hope. + 9

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Buchan, John	<i>Lake of Gold (The Long Traverse)</i>	Houghton	1941	Houghton, Eric	<i>Steps out of Time</i>	Lothrop	1980
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Cross, John Keir	<i>The Other Side of Green Hills (The Owl and the Pussycat)</i>	Coward	1947				
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MYTHOPOEIC CORE  
READING LIST

MYTHLORE frequently publishes articles that presuppose the reader is already familiar with the works they discuss. This is natural, given the purpose of this journal. To be a general help, the following might be considered a core reading list, with the most well known and frequently discussed works. Due to the many editions printed, only the title and original date of publication are given.

J.R.R. TOLKIEN

*The Hobbit*, 1937; "Leaf by Niggle," 1945; "On Fairy-Stories," 1945; *The Lord of the Rings: The Fellowship of the Ring* 1954, *The Two Towers* 1954, *The Return of the King* 1955; *Smith of Wootton Major* 1967; *The Silmarillion* 1977.

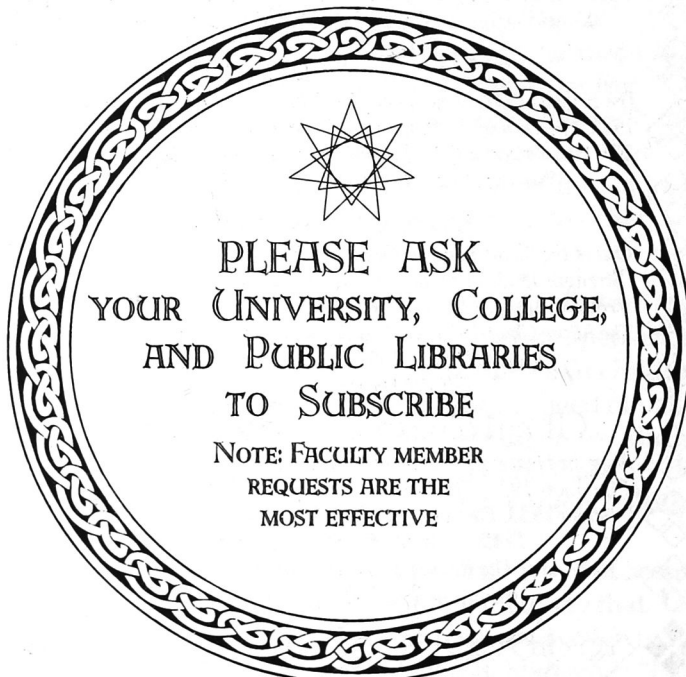
C.S. LEWIS

*Out of the Silent Planet* 1938; *Perelandra* 1943; *That Hideous Strength* 1945; *The Lion, the Witch and the Wardrobe* 1950; *Prince Caspian* 1951; *The Voyage of the Dawn Treader* 1952; *The Silver Chair* 1953; *The Horse and His Boy* 1954; *The Magician's Nephew* 1955; *The Last Battle* 1956; *Till We Have Faces* 1956.

CHARLES WILLIAMS

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Lunn, Janet	<i>The Root Cellar</i>	Scribner	1983	Peyton, K.M.	<i>A Pattern, of Roses</i>	Oxford	1984
Lunn, Janet	<i>Shadow in Hawthorn Bay</i>	Lester & Orpen Dennys	1986	Reid Banks, Lynn	<i>The Indian in the Cupboard</i>	Doubleday	1981
Lunn, Janet Double	<i>Spell</i>	Harper	1969	Reid Banks, Lynn	<i>The Return of the Indian</i>	Doubleday	1986
Lynn, Ruth Nadelman	<i>Fantasy Literature for Children*</i>	Bowker	1989	Sachs, Marilyn	<i>The Bears' House</i>	Deli	1971
MacDonald, Reby E.	<i>The Ghosts of Austwick Manor</i>	Atheneum	1982	Sauer, Julia	<i>Fog Magic</i>	Viking	1943
Mayne, William	<i>Earthfasts</i>	Button	1967	Sleator, William	<i>Among the Dolls</i>	Dutton	1975
Mazer, Norms	<i>Saturday the Twelfth of October</i>	Delacorte	1975	Sleigh, Barbara	<i>Carbonel</i>	Bobbs-Merrill	1956
McHargue, Georgess	<i>Stoneflight</i>	Viking	1975	Snyder, Zilpha Keatly	<i>Black and Blue Magic</i>	Atheneum	1966
Moon, Sheila	<i>Knee Deep in Thunder</i>	Atheneum	1967	Snyder, Zilpha Keatly	<i>A Season of Ponies</i>	Atheneum	196Q
Nesbit, E.	<i>The Enchanted Castle</i>	Puffin	1986, c1907	Snyder, Zilpha Keatly	<i>The Truth About Stone Hollow</i>	Atheneum	1974
Nesbit, E.	<i>Five Children and It</i>	Dell	1988, c1902	Snyder, Zilpha Keatly	<i>The Changing Maze</i>	Macmillan	1985
Nesbit, E.	<i>The Story of the Amulet</i>	Puffin	1965	Storr, Catherine	<i>The Magic Drawing Pencil</i>	Barnes	1960, 1958
Nesbit, E.	<i>The Magic City</i>	Macmillan	1910,1980	(Marianne Dreams)			
Nesbit, E.	<i>The House of Arden</i>	Coward	1960, c1908	Swinten, Anne	<i>In Defence of Fantasy*</i>	Routledge & Kegan Paul	1984
Nesbit, E.	<i>The Phoenix and the Carpet</i>	Coward	1987, c 1904	Tarn, William	<i>The Treasure of the Isle of Mist</i>	Putnam	1934, c1919
Nesbit, E.	<i>A Book of Dragons</i>	Macmillan	1973, c 1900	Taylor, Cora	<i>The Doll</i>	Douglas & McIntyre	1992
Nichols, Ruth	<i>A Walk out of the World</i>	Harcourt	1969	Tolkien, J.R.R.	<i>The Lord of the Rings</i>	Houghton	1954, 1966
Norman, Roger	<i>Albion's Dream</i>	Delacorte	1990	Uttley, Alison	<i>A Traveller in Time</i>	Viking	1940
Norton, Andre	<i>Forerunner Foray</i>	Viking	1973	Valen, Herb	<i>The Boy who could enter Paintings</i>	Little, Brown	1968
Norton, Andre	<i>Seven Spells to Sunday</i>	Pocket Books	1979	Van Allsburg, Chris	<i>Jumanji</i>	Houghton	1981
				Vande Velde, Vivian	<i>User Unfriendly</i>	Harcourt Brace	1991
				Voight, Cynthia	<i>Building Blocks</i>	Atheneum	1984
				Walsh, Jill Paton	<i>A Chance Child</i>	Farrar	1978
				Westall, Robert	<i>The Wind Eye</i>	Greenwillow	1977
				Wright, Betty	<i>The Doll House Murders</i>	Holiday	1983
				Yolen, Jane	<i>Touch Magic*</i>	Philomel	1981



### Mythic Circle

Due to substantial increases in her professional commitments, Tina Cooper, the Editor of *Mythic Circle*, can donate only limited time to the magazine. After the next issue is published, she intends to resign.

Among you may be the next Editor of *Mythic Circle*. If you are interested, get in touch with Tina at P.O. Box 6707, Altadena, Ca 91003.