

MYTHPRINT

The Monthly Bulletin of the Mythopoeic Society

Vol. 41 No. 5

May 2004

Whole No. 266

Special Engagement!



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Illustrations

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See inside back cover

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[Redacted]

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

Book Reviews: Fiction

LEAH R. CUTTER, *Paper Mage*. New York: ROC, 2003. ISBN 0-451-45917-2, pb, 343 pp., \$6.50.

First, my disclaimer: I am not a scholar of Chinese history. Tang China is a fresh story to me, and to many Western readers, which gives *Paper Mage* an advantage over standard vaguely Medieval fantasies right from its beginning. After reading it, I want to know more of both the history and the mythology of this land. Fortunately, Cutter provides a helpful list of sources at the back of the book.

Paper Mage introduces us to Xiao Yen, who is trained as a young girl to create magical objects and creatures using the ancient art of paper folding. The protection these skills offer leads to Xiao Yen's employment as an escort to a caravan of foreigners, and eventually to a dangerous mission that takes her to the darkest regions of the Middle Kingdom.

This an impressive debut novel. The descriptions of paper magic, and the training that protagonist Xiao Yen and her fellow students undergo, evoked magic beautifully. Cutter's also given us a shudderingly believable Evil Warlord, not any easy trick given the number of parodies (only some of them deliberate) of EWs.

My excessively linear mind took awhile to get used to the hopping back and forth in time; past and present appear in alternate chapters after the prologue. This gave Cutter a way to impart bits of information without doing the dreaded expository lump, and gave the reader the fun of putting the puzzle together.

Just occasionally, the explanations of Tang customs got a little heavy handed. However, the background information on Xiao Yen's family made it entirely believable that this girl might defy the strict limitations that Tang China placed on respectable girls. Her struggles to reconcile the different demands on her resonate across centuries and realities.

There are evidently to be more books of her adventures; I look forward to reading them.

Reviewed by Jane Bigelow



KATE DICAMILLO, *The Tale of Despereaux*. Cambridge: Candlewick Press, 2003. ISBN 0763617229, hc, 270 pp., \$17.99.

Dear reader, have you encountered *The Tale of Despereaux*? Perhaps you are still on the library's waiting list, especially since the book has won the Newbery Award for the most distinguished contribution to American literature for children published in 2003. But, reader, do not despair! I will tell you a bit about the tale to tide you over until you have the chance to encounter it for yourself. Here is how it begins:

*The world is dark, and light is precious.
Come closer, dear reader.
You must trust me.
I am telling you a story.*

Despereaux Tilling is the last mouse born alive to his French mother, who names him "for all the sadness, for the many despairs in this place." He is too small, even for a mouse, his ears are exceptionally large, and his eyes are open too early. He is sickly, and he is not interested in normal mouse rules and activities; instead of eating books, he starts to read them. He especially loves the story of a brave knight who serves and honors a fair maiden. His big ears draw him to a sound that seems like honey—it is the music played by the King of the castle for his daughter, Princess Pea. Disregarding the rules against being seen by humans, Despereaux lets himself be not just seen but touched by the Princess. And he falls in love. The voice of the narrator asks if it is ridiculous for a mouse to fall in love with a princess. "Of course," the voice replies,

“But love is also wonderful. And powerful.”

Thus begins the first of the four “books” that make up the tale. In the first book, we learn that Despereaux is to be sent to the dungeon by the council of mice (including his own father!) because of his un-mouse-like behavior. There he is likely to be eaten by the rats that dwell in the darkness. Book Two introduces us to one of those rats. His full name is Chiarosuro, which means light and darkness together. This is prophetic, because once he has seen it, Roscuro longs for the light in a most un-rat-like manner. And this longing leads him to do something that will affect the fate of Despereaux, the princess, the rat, and others living in the castle. Book Three tells the tale of one of these other characters. Miggery Sow is a peasant girl named after her father’s prize pig. Upon her mother’s death, her father trades her into servitude in exchange for a red tablecloth, a hen, and some cigarettes. Miggery has longed to be a princess ever since she saw Princess Pea riding by on a horse. When she becomes a servant at the castle, her longing leads her to join with the rat in a perfidious plot against the princess. Book Four brings together all these characters and numerous plot twists as it moves from the darkness of the dungeon into the light of the castle above.

This seemingly simple fairy tale is actually multilayered and complex. It is told in a unique, witty narrative voice harkening back to novels of earlier times that also addressed the reader directly. The author uses this technique to point out details that the reader might have missed and to provide reassurance that though things look bad, they will turn out all right in the end. The chronology jumps around a bit as each separate “book” begins at a different point in the story. The images of darkness and light, the significance of the color red, and other themes repeat throughout the story. As in DiCamillo’s other books, one or both parents of the young charac-

ters have died or abandoned their offspring. The book offers subtle and not so subtle lessons about perseverance, love, honor, redemption, and the ways of the world, which is not always kind to those who are different.

The Tale of Despereaux could be read by a good third grade reader on up through about sixth grade, and by adults who like fantasy and who are not put off by the “dear reader” style narrative. It would make a great read-aloud for the whole family or a classroom, though some scenes may be too frightening for very young children. The short chapters break up the text efficiently. Timothy Ering’s pencil drawings add a charming touch. The book is beautifully designed. The spine of the jacket resembles a fine leather binding, and the sides of the pages are left rough to give the feel of an old-fashioned fairy tale book. Children who like fantasy, fairy tales, adventure, or mouse stories will enjoy the tale. It will appeal to fans of Jacques’ *Redwall* series, Avi’s *Poppy* books, Hoeye’s *Hermux Tantamoq* stories, and White’s *Stuart Little*. Some other recent books in which characters venture into hidden places similar to the dungeons are *Gregor the Overlander* by Suzanne Collins and *The Heroic Adventures of Hercules Amsterdam* by Melissa Haber. The book is to be made in to an animated movie by Universal. It will be adapted by Gary Ross, director of *Seabiscuit*.

The book concludes: “Stories are light... Reader, I hope you have found some light here.”

Reviewed by Laura Krentz



LYNN FLEWELLING, *Hidden Warrior*. New York: Bantam Spectra, July 2003. ISBN 0-553-58342-5, pb, 551 pp., \$6.99.

Readers who enjoy fantasy adventure ought to be pleased by this new offering from Lynn

Flewelling. She began her fantasy career with her **Nightrunner** trilogy—*Luck in the Shadows*, *Stalking Darkness*, and *Traitor's Moon*— and has considerably increased her readership with this new series that began with *The Bone Doll's Twin*.

Readers new to the fantasy genre might do best to begin with *The Bone Doll's Twin* before trying this book, though Flewelling does a superlative job of layering in needed backstory so that this book is not completely incomprehensible. But the world she has built is complex, and the action non-stop, which might make it difficult for a young reader, or someone just trying fantasy for the first time, to assemble all the clues quickly enough to stay with the headlong pace. Experienced readers should have no problem beginning with this book—and will probably find the backstory serves as hints tantalizing enough to want to go back and read the first one before the third book comes out.

In *Hidden Warrior* Tobin, the protagonist, wakes up after a harrowing experience in which he discovered that he is really a she, but prisoned in a boy's body. But this boy's body is the body Tobin is used to, has lived in for twelve years! There is hardly time to brood over it, though, as there are serious problems all around: his squire and best friend is severely wounded, maybe dying; his horrible guardian wants him back under control; his uncle, the king, who ordered the deaths of all warrior women and their babies, might be coming back from the wars. And weaving eerily in and out of real life is Brother, the demonic ghost of Tobin's dead twin brother, who is gaining powers of his own.

Tobin eventually has to go back to a capital city that is increasingly beset by horrible famines and plagues, as predicted by the practitioners of Skala's oldest religion. Despite the Harriers, who are busily extirpating wizards (who are being blamed for Skala's problems), the old magics are not only being preserved, but the mages are mak-

ing discoveries that they are determined to use to come back, and put a queen back on the throne, as Skala is supposed to be ruled.

Tobin remembers every once in a while that that queen is he—a fact that is a real smack in the spirit, because he loves his cousin who is heir to the throne, and discovers he loves the king, when he finally does return, though sometimes the king's moods are difficult.

What happens as Tobin and his friends pass from teens to young men and women, and become seasoned warriors, comprises the remainder of the book. Tobin discovers history and philosophy and his own past; the wizards who protect and menace him work at their own goals. There are no Evil Emperors or one dimensional henchminions. All the people surrounding Tobin are fascinating and quite unpredictable characters. Above all, Flewelling handles the gender questions with such skill that the reader really feels Tobin's ambivalence, and gradual change; refreshingly enough there is no hint of axes grinding, though the question of gender roles has spawned plenty of rather earnest sermons in fantasy form elsewhere.

There is a strong climax and enough resolution to satisfy the reader, while leaving enough threads dangling enticingly to make one look forward to the third book. Recommended highly for anyone seeking a rollicking good read.

Reviewed by Sherwood Smith



SARAH A. HOYT, *Any Man So Daring*. New York: Ace Books, 2003. ISBN 044101092X, hc, 336 pp., \$23.95.

In this, her third novel, Sarah Hoyt finishes her tale of William Shakespeare's encounter with the realm of faerie. If you've read the first two novels in the series, *Ill Met by Moonlight* and *All Night Awake*, Will Shakespeare has had run-ins with

faerie twice now, after the last of which, he has been possessed by the 'muse' of Kit Marlowe's ghost. As this book opens, Will has finally met with success as a playwright, but he has a feeling that the words are not his, and so he is faced once again with a blank page, since the words of Kit Marlowe just aren't flowing.

Meanwhile, in the realm of faerie, all is still not well. Quicksilver has reigned for a few years now, having squelched the rebellion and put its leader, Vagmar, to death. However, there are still some elves that feel Quicksilver to be an usurper, not the least of which is Vagmar's son, Proteus, who also desires vengeance for his father's death.

Part of the plot to overthrow Quicksilver includes kidnapping Shakespeare's only son, Hamnet. He is taken to 'the crux,' the realm where the Hunter lives and whence all magic emanates. Shakespeare follows, along with Quicksilver, and they quickly find themselves enmeshed in a huge power struggle.

As with her previous Shakespeare books, *Any Man So Daring* echoes one of his plays, in this case, *The Tempest*. Caliban and Miranda are here, as well as the strange, tempest-tossed land. Also present are the various *dramatis personae* wandering toward a grand finale meeting, while occasionally bumping into each other on the way.

Of the three books, this one is perhaps the strongest. The freshness of *Ill Met by Moonlight* is, of course, gone, but there's a sense of maturity that emanates from the pages this time. Will is a dozen years older than in the first book and as such he responds more like a man 'approaching middle age,' as he's often described in the book. This focus on character, however strong, weakens the actual plot. The machinations of Proteus are all but lost in the relationships that are being explored, and when the finale arrives, the actual mechanics of the plot are resolved, but they seem almost peripheral to the resolution of the character conflict that's been brewing throughout.

Fortunately, the book is not long, so it doesn't feel too much like it's wandering without a plot. In fact, since the plot *is* a lot of wandering, it's almost appropriate.

Overall, though, this is a fine conclusion to an enjoyable series.

Reviewed by Matthew Scott Winslow



KIJ JOHNSON, *Fudoki*. New York: Tor Books, 2003. ISBN 0-765-30390-6, hc, 316 pp., \$25.95.

I read *The Fox Woman* when it came out in 2000 and was thoroughly enchanted with both the subject matter (Japanese mythology) and the style (poetic, lyrical, and at times, ruthlessly honest). Johnson filled my head with such haunting pictures. And now she's done it again. In *Fudoki*, the overlapping and interweaving tale within a tale framework of cat and princess is masterful. I loved the way the stories flow together, slide apart, blend at the edges, and then mesh once more.

Johnson has an ability to get inside the minds of her shape-shifting characters and create for them unusual, unique voices. Especially effective is the narration from the nameless cat's POV, which reveals many nuances of personality: fear, courage, curiosity, a sense of comfort that comes from unquestioned faith in tradition, and a very subtle wry humor. For example, encountering a poor ghost trying to revive its dead body after the great earthquake and fire that begin the tale, we have the following exchange:

The ghost looked up with red-rimmed eyes.
"Help me wake up."

The tortoiseshell said, "You're dead. I don't think you'll wake up from that."

The aging princess shares this sense of humor. "I can sleep when I'm dead," she says to her ser-

vant whose concern that writing will overtax her dying mistress is quite humorless.

Johnson writes with a touch as ephemeral and internal as the freshly inked brushstrokes that record the princess's tale and that of her creation, the nameless cat. Johnson's writing should be savored, not rushed through. She paints memories and expectations for the future, from both human and feline perspectives. The metaphor is brilliant: as the princess writes of the orphaned cat in search of a new clan to whom she can recite her *fudoki* (memories told as a lineage of cat names such as The Thousand-Spotted Cat and The Cat Who Ate a Poem), the princess is in fact telling hers to us, the readers.

Reviewed by Anne Petty



TAD WILLIAMS, *The War of the Flowers*. New York: New American Library, 2003. ISBN 0756401356, hc, 704 pp., \$24.95.

Every now and then I love to sink my teeth into an epic fantasy of many pages that will sweep me off to somewhere that temporarily seems more real than the world I live in. I read Tad Williams's *Tailchaser's Song* years ago and have dipped in and out of his monumental **Otherland** series, so I expected to enjoy this new work and wasn't disappointed. I was also relieved that it was a single-volume epic story (kind of rare in fantasy publishing these days).

Oh my, I was not prepared for this vision of fairyland—as Dorothy Parker reputedly exclaimed, “What fresh hell is this?” There is a term some reviewer applied to *The Iron Dragon's Daughter* by Michael Swanwick that fits here as well: cyberpunk meets faerie, producing ... fairypunk. Massive factional intrigue, raging battles with B-25 dragons, constant danger that never lets you relax, and two of the most memo-

rable characters I've encountered in years make this book a genuinely satisfying (if terrifying) escape into another world. The human Theo and the sprite Applecore are just about as good as it gets for well-developed, fully rounded characters, and I loved being in their company for the whole roller-coaster ride of the plot. Whew!

I also loved the twisted, inside-out perspective on global fairy tales and magical lore. Nothing is sacred in Applecore's estimation, and her wry take on just about everything fantasy stories are built upon keeps readers and Theo continually off balance. One person's science is another person's magic, and *vice versa*. I laughed and shivered at the same time. The nobility of the goblin Button just before his execution at the end is as heartrending as a Greek tragedy. A triumph of a book!

Reviewed by Anne Petty



God gave us words to make ideas with, which are real things: they have effect, they have purpose. This is a true magic, this matter of words and books ... Books knit time together—without books, the past would be gone, utterly gone, and how else can we even begin to think about the time to come?

Cecelia Holland
The Angel and the Sword

Activity Calendar

Matthew Winslow, Discussion Group Secretary
[REDACTED]

Prospective Groups

CALIFORNIA

San Diego: LOTHLORIEN

Linda Sundstrom, [REDACTED]

CONNECTICUT

Southington: FANTASTIC WORLDS

Bill Pierce, [REDACTED]

FLORIDA

Tampa Bay: HOBBITON

Paul S. Ritz, [REDACTED]

North Central Florida: ERYN GALEN

B.L. McCauley, [REDACTED]

ILLINOIS

Peoria: THE FAR WESTFARTHING SMIAL

Mike Foster, [REDACTED]

Ongoing: *The Return of the King* by J.R.R. Tolkien

INDIANA

Central Indiana: CERIN AMROTH

Ellen Denham, [REDACTED]

MICHIGAN

Julie Bailey, [REDACTED]

OHIO

Akron

David Staley, [REDACTED]

Chartered Groups

CALIFORNIA

Los Angeles/Pasadena: MYDGARD

Lee Speth, [REDACTED]

May: *The Drawing of the Dark* by Tim Powers

June: *The Fellowship of the Ring* by J.R.R. Tolkien

San Francisco Bay Area: KHAZAD-DUM

Amy Wisniewski & Edith Crowe, [REDACTED]

May: *She* by H. Rider Haggard

June: *Neverwhere* by Neil Gaiman

COLORADO

Denver area: FANUIDHOL ("CLOUDY HEAD")

Patricia Yarrow, [REDACTED]

DISTRICT OF COLUMBIA

Washington & Suburbs: KNOSSOS

Mimi Stevens, [REDACTED]

May: *The Curse of the Toxic Spell Dump* by Harry Turtledove

HAWAII

Oahu: SAMMATH NAUR

Steve Brown, [REDACTED]

June: *King's Dragon* by Kate Elliot

July: *The Telling* by Ursula K. Le Guin

IOWA

Decorah: ALFHEIM

Doug Rossman, [REDACTED]

LOUISIANA

Baton Rouge: ROKE

Sally Budd, [REDACTED]

MICHIGAN

Ann Arbor area: GALADHREMMIN-ENNORATH

Dave & Grace Lovelace, [REDACTED]

MINNESOTA

Minneapolis-St. Paul: RIVENDELL

David Lenander, [REDACTED]

NEVADA

Reno: CRICKHOLLOW

Joanne Burnett, [REDACTED]

NEW YORK

New York: HEREN ISTARION

(THE NEW YORK TOLKIEN SOCIETY)

Anthony Burdge & Jessica Burke, [REDACTED]

OREGON

Mid-Willamette Valley Area

Donovan Mattole, [REDACTED]

May: *Of Other Worlds* by C.S. Lewis

June: *Walking on Water* by Madeline L'Engle

July: *The Inklings* by Humphrey Carpenter

Portland: BYWATER INKLINGS

For more information, contact DG Secretary

PENNSYLVANIA

Lancaster Area: C.S. LEWIS AND FRIENDS

Neil Gussman, [REDACTED]

SOUTH CAROLINA

Columbia: THE COLUMBIA C.S. LEWIS SOCIETY

Nina Fowler, [REDACTED]

WASHINGTON

Seattle: MITHLOND

Matthew Winslow, [REDACTED]

May: *Titus Groan* by Mervyn Peake

June: *The Golden Compass* by Philip Pullman

WISCONSIN

Milwaukee: THE BURRAHOBBITS

Jeffrey & Jan Long, [REDACTED]

Special Interest Group

THE ELVISH LINGUISTIC FELLOWSHIP

Carl Hostetter, [REDACTED]

Newsletter, *Vinyar Tengwar*. Journal, *Parma*

Eldalamberon: Christopher Gilson, [REDACTED]

Correspondence Groups

BUTTERBUR'S WOODSHED (general fantasy)

Diane Joy Baker, [REDACTED]

May: 2004 Mythopoeic Fantasy Award nominees

July: *Visions of Faerie*

ONCE UPON A TIME (children's fantasy)

Laura Krentz, [REDACTED]

Online Discussion Groups

MYTHSOC E-LIST

Society activities and general book-related discussion.

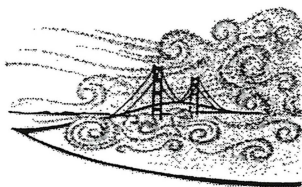
Sign up: [REDACTED] or contact

Joan Marie Verba: [REDACTED]

COINHERENCE

Online discussion of Charles Williams

David Davis: [REDACTED]



Mythcon 35: Bridges to Other Worlds: Thirty-Five Years of Mythopoeic Scholarship

July 30- August 2,
2004

The Michigan
League at the
University of
Michigan,
Ann Arbor

Author Guest:
Neil Gaiman



Scholar Guest:
Charles A. Huttar



Name/s _____
Address _____
City _____ State _____ Postcode _____
Telephone _____ E-mail _____

Registration:

- ___ \$55 Mythopoeic Society members
- ___ \$65 non-members
- ___ \$40 students (age 12-16 with guardian, or over 16 with valid student ID)
- ___ Children under 12: free, but must be accompanied by guardian
- ___ One-day memberships \$40 at the door

[If you are uncertain of your Society membership status, please contact our Membership Secretary, Marion VanLoo, at _____]

If you are an Ann Arbor area resident and plan to drive to the conference each day, consider carefully the option of having breakfasts with the conferees at the hotel, leaving your car in the hotel parking lot, and riding the conference shuttle buses. Parking on Central Campus is hard to find and expensive.

Room and Meals for Conference members:

*** You may pay in installments, with the full amount due by July 10. ***

Lodging: Friday night through Sunday night

___ \$240/room (total payment) *Price is per room, which can accommodate up to 4 people.*

___ \$80/ room payment #1 of 3

___ \$80/ room payment #2 of 3

___ \$80/ room payment #3 of 3

You may choose to room alone, or with up to 3 roommates. Rooms come equipped with either

___ one king bed or

___ two double beds.

___ Quiet floor

___ NO SMOKING room

___ ADA accessible room

Roommate/s' name/s _____

Meals: Two meal packages are available.

___ \$132.50: this includes Friday dinner, Saturday breakfast, lunch & dinner, Sunday breakfast, lunch & Banquet, and Monday breakfast

___ \$47.50 meals payment #1 of 3

___ I prefer vegetarian meals

___ \$47.50 meals payment #2 of 3

___ \$47.50 meals payment #3 of 3

___ \$95.00: same meals without breakfasts

___ \$35 meals payment #1 of 3

___ \$35 meals payment #2 of 3

___ \$35 meals payment #3 of 3

Make checks payable to Mythcon 35.

Full payments due by July 10, 2004

___ \$42 breakfast buffets only (3)

___ \$50 dinner buffets only (2)

___ \$18 lunch buffets only (2)

___ \$35 Banquet ticket only

Register online at _____ print and mail the registration form
found at _____ or Mail to: Mythcon 35, _____

Questions? _____

Whoa! Inklings Fiction

MICAH HARRIS AND MICHAEL GAYDOS, *Heaven's War*. Orange CA: Image Comics, 2003. ISBN 1-58240-330-9, tp, 117 pp., \$12.95.

MELANIE M. JESCHKE, *Inklings: A Novel*. Book One of The Oxford Chronicles. Fairfax VA: Xulon Press, 2002. ISBN 1-931232-84-9, tp, 215 pp., \$13.99.

The Inklings have been turning up as characters in fiction for a long while now. Charles Williams's publishing colleague Gerard Hopkins put a Williams-like character in a novel as early as 1933, much to Williams's annoyance. Tolkien's student J.I.M. Stewart has an absent-minded Anglo-Saxon scholar, author of "a long, mad romance," named J.B. Timbermill in his Oxford sequence "A Staircase in Surrey." In James Morrow's trial of God novel, *Blameless in Abaddon*, God's defender is a highly Lewisian unworldly literature professor and children's fantasist named G.F. Lovett. Inklings-based characters have even appeared in a *Dr. Who* novel (see the June 2002 *Mythprint*).

But in those books, the Inklings are under light disguise. In these new books, they appear openly as themselves. *Heaven's War*, a graphic novel, takes place mostly in 1938 and features Williams in a supernatural adventure story resembling an echo of one of his own novels, with Lewis and Tolkien dragged in as sidekicks. *Inklings* is a romance novel set among Lewis fans in Oxford shortly after his 1963 death. Some of the characters knew Lewis and were deeply involved in his life: one is said to be the minister who married him to Joy Gresham (in reality they were married by someone else). Tolkien makes a cameo appearance onstage.

But in truth, neither of these books is really very much about the Inklings at all. The struggle in *Heaven's War* is a secret war between the mystics A.E. Waite and Aleister Crowley, over hidden mysteries related to Jesus's supposed marriage to Mary Magdalene, and the Knights Templar, and

all the other apocrypha you remember from *The DaVinci Code*. Williams is shoehorned in on Waite's side, and hauls along his fellow Inklings. Tolkien's role consists of scoffing heartily at the whole secret history, as well he would. Lewis has even less to do. Most of the Inklings material is in the form of undigested lumps taken from Humphrey Carpenter's book, and one can recognize the simplified characterizations as coming from that book, along with the appearance of "Celia" as Williams's mistress.

Despite the obligatory lengthy exposition, and some pulpish dialogue, Harris's plot is actually imaginative, with several complex time jumps and many well-integrated references based more on research into Waite and Crowley than on the Inklings. But there is an ingenious use of Williams's principles of co-inherence and substitution in connection with real-life events. Gaydos, the artist, has a blocky, woodcut-like style. His characters mostly speak without opening their mouths, except for Crowley who has pointed teeth. Like many comics artists, Gaydos combines a talent for depicting the human figure with a complete inability to draw real people who look very much like themselves.

In *Inklings*, Kate, a young American studying at Oxford, is ardently courted by two gentlemanly hunks. One is her tall, dark, and handsome English tutor who actually knew C.S. Lewis. ("Kate's mind reeled ... She was so close to the writer she had admired so much.") He is a Christian who courts her chastely. The other hunk is a noble lord with a heart-shaped face. He's charming, but not a Christian and not so chaste either. Hissing seems called for. It seems to be required that all Americans writing novels about English lords must thoroughly misuse British titles of nobility: Jeschke does not disappoint here.

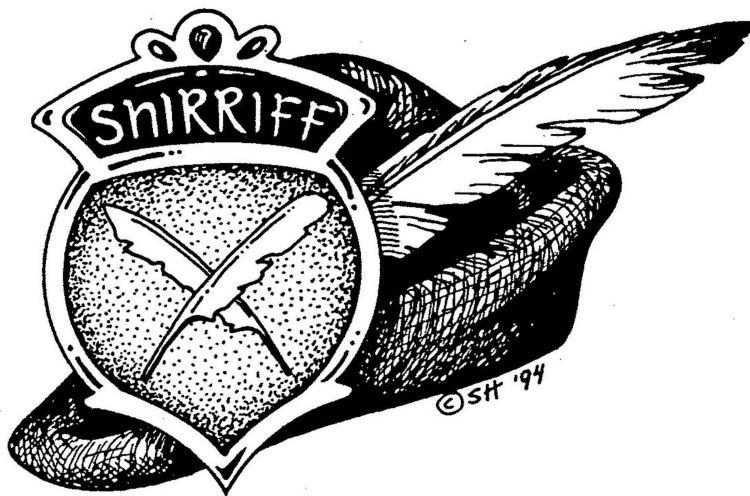
Even crusty old dons warm to chirpy young

Kate, and Professor Tolkien actually attends our heroes' Inklings discussion group (as if). If you can get past the prologue, in which Tall Dark and Handsome breaks up with his previous non-Christian (and hence unscrupulous) fiancée because, among other things, he believes God wants him to do His work in Oxford instead of in Cambridge where she teaches, you'll know what to expect: worshipfully hagio

graphic expository lumps of basic Lewis biographical facts, but no discussion at all of his or the Inklings' works, awkwardly deposited in a warm fuzzy evangelical-romantic soup. Lewis, a modest man in every sense, would be unspeakably embarrassed.

At the end of the book, the romance is halted inconclusively. Sequels are promised, but have not yet appeared.

Reviewed by David Bratman



Mything Persons

If anyone has current contact information for the following Mythopoeic Society members, please contact Membership Secretary Marion VanLoo at [REDACTED] (or mail to [REDACTED]) so that she can update our database. Thanks for your help!

Amber Slemmer
[REDACTED]
[REDACTED]

Debbie Higgens
[REDACTED]
[REDACTED]

'Caught by a Rumour'

News and Notes

Call for Poetry

Mythopoeic Society member Donald T. Williams has been appointed Poetry Editor of *The LampPost*, the journal of the Southern California C.S. Lewis Society. *The LampPost* especially seeks poems of excellent quality that can enhance our understanding, appreciation, or experience of Lewis, his circle, and the themes about which he wrote, or poems that continue the mythopoeic tradition to which Lewis and Tolkien made such stellar contributions. Submissions for *The LampPost* should be sent to Donald T. Williams, Poetry Editor, [REDACTED]
[REDACTED]
[REDACTED]

Awards

Matt Ruff's *Set This House in Order: A Romance of Souls* (published by HarperCollins) is winner of this year's **James Tiptree, Jr. Award**, given to "science fiction or fantasy that expands or explores our understanding of gender." Presentation of the award will take place at WisCon, 28-31 May, in Madison WI.

Presented at this year's International Conference on the Fantastic in the Arts: the **William L. Crawford Award** for best new fantasy novelist to K.J. Bishop, author of *The Etched City*, and the Distinguished Scholarship Award to Spanish translator and editor Marcial Souto.

Winners of the **2003 Nebula Awards** were announced at a banquet Saturday evening, April 17, in Seattle, Washington.

Novel: *The Speed of Dark* by Elizabeth Moon (Ballantine)

Novella: *Coraline* by Neil Gaiman (HarperCollins)

Novelette: "The Empire of Ice Cream" by Jeffrey

Ford (Sci Fiction, 26 Feb 2003)

Short Story: "What I Didn't See" by Karen Joy Fowler (Sci Fiction 10 Jul 2002)

Script: *The Lord of the Rings: The Two Towers*, Fran Walsh, Philippa Boyens, Stephen Sinclair & Peter Jackson (New Line Cinema; based on the novel by J.R.R. Tolkien)

Conferences

The second **C.S. Lewis Summer Conference**, sponsored by the C.S. Lewis Foundation, will be held at the University of San Diego, **June 24-27, 2004**. The theme is "The Fantastic Worlds of C.S. Lewis and J.R.R. Tolkien." The program includes lectures and seminars by Lewis and Tolkien scholars Peter Kreeft, Jerry Root, Joseph Pearce, and Paul Ford, joined by poet Luci Shaw, and presenters Nigel Goodwin and Ben Patterson. Also attending are performing artists Tony Lawton, Annie Herring, and Mark Jennings, Lamb's Players Theatre and Fernando Ortega. For more information, call toll free [REDACTED]

or visit [REDACTED]
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Landscapes with Angels: Fantasy, Children's Literature and the Spiritual Role of the Imagination. The Chesterton Institute for Faith & Culture's First Oxford Conference, **August 12-15, 2004**, at Christ Church, Oxford and the Newman Room of the Oxford University Catholic Chaplaincy. Participants include Léonie and Stratford Caldecott, Tom Howard, Carol Zaleski, Theodore J. Sherman, plus special banquet guest Dr. Barbara Reynolds, and an Inklings Tour of Oxford with Walter Hooper.

For information on schedule and fees, write to Conference Information, Chesterton Institute,
[REDACTED]
[REDACTED]

Mythprint is the monthly bulletin of the Mythopoeic Society, a nonprofit educational organization devoted to the study, discussion and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. To promote these interests, the Society publishes three magazines, maintains a World Wide Web site, and sponsors the annual Mythopoeic Conference and awards for fiction and scholarship, as well as local and written discussion groups.

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The Mythopoeic Society



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