

mythPRINT



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

VOL. 62 NO. 3

FALL 2025

WHOLE NO. 414



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Alexandra (Oleksandra) Filonenko
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Mythprint is the quarterly bulletin of the Mythopoeic Society, a nonprofit educational organization devoted to the study, discussion, and enjoyment of mythic, mythopoeic, and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and other Inklings. To promote these interests, the Society maintains a website, social media, and digital archives, sponsors annual conferences (Mythcon and OMS), grants annual awards for fiction and scholarship, sponsors discussion groups, and issues three publications: *Mythlore*, our scholarly journal, *The Mythic Circle*, our literary magazine, and *Mythprint*, our newsletter.

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Mythopoeic Society membership:

- \$15/year includes Society membership and an electronic subscription to *Mythprint*
- \$30/year includes Society membership and a paper subscription to *Mythprint*

Either entitles you to members' rates on publications and other benefits. For institutions and our non-U.S. subscribers, complete & updated price lists can always be found on our website. We also have a lifetime membership option.

The easiest way to join the Mythopoeic Society and subscribe to our publications or join our annual conferences is to visit our website. We take PayPal and personal checks. Back issues of *Mythprint* are available on our digital archives.

Reviews of mythopoeic media, discussion group reports, news items, letters, art work, notes or short articles, and other submissions for *Mythprint* are always welcome. In return for printed pieces, contributors who are not already subscribers will receive an electronic copy of the issue in which the item appears. Please contact the editor for details on format, or send materials to:

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The Mythopoeic Society also publishes two other magazines: *Mythlore* (subscription \$30/year for U.S. Society members) and *The Mythic Circle*, an annual magazine publishing fiction, poems, etc. (\$8/issue for U.S. addresses). Subscriptions and back issues of Society publications may be purchased directly through our web site, or you may contact:

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Visit The Mythopoeic Society online at www.mythsoc.org.

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MYTHSOC AWARD WINNERS 2025

The Mythopoeic Society has announced the winners for the 2025 Mythopoeic Awards. For more information about the awards, visit the Awards section of this site; the finalists for the literature and scholarship awards and text of recent acceptance speeches are also listed in this section. The winners of this year's awards were announced August 3rd, 2025, at our 4th Online Midsummer Seminar, "More Perilous and Fair: Women and Gender in Mythopoeic Fantasy."

Mythopoeic Fantasy Award for Adult Literature

Minsoo Kang, *The Melancholy of Untold History* (William Morrow, 2024)

Mythopoeic Fantasy Award for Young Adult Literature

Amie Kaufman, *The Isles of the Gods duology* (Knopf Books for Young Readers, 2023-2024)

Mythopoeic Fantasy Award for Children's Literature

Frances Hardinge, *Island of Whispers* (Harry N. Abrams, 2024)

Mythopoeic Scholarship Award for Inklings Studies

Cristina Scull and Wayne G. Hammond, editors, *The Collected Poems of J.R.R. Tolkien, by J.R.R. Tolkien* (William Morrow, 2024; 3 vols.)

Mythopoeic Scholarship Award for Myth and Fantasy Studies

Stefan Ekman, *Urban Fantasy: Exploring Modernity through Magic* (Lever Press, 2024)

Congratulations to the winners!

The **Mythopoeic Fantasy Award for Adult Literature** is given to the fantasy novel, multi-volume, or single-author story collection for adults published during 2023-2024 that best exemplifies the spirit of the Inklings. Books are eligible for two years after publication if selected as a finalist during the first year of eligibility. Books from a series are eligible if they stand on their own; otherwise, the series becomes eligible the year its final volume appears.

The **Mythopoeic Fantasy Award for Young Adult Literature** honors books for Young Adult readers (ages 13-18), and the **Mythopoeic Fantasy Award for Children's Literature** honors books for younger readers (ages 12 or younger). Rules for eligibility are otherwise the same as for the Adult literature award. The category of borderline books will be determined by their intended audience as named by the publisher and author.

The **Mythopoeic Scholarship Award in Inklings Studies** is given to books on Tolkien, Lewis, and/or Williams that make significant contributions to Inklings scholarship. For this award, books first published during the last three years (2019–2021) are eligible, including finalists for previous years.

The **Mythopoeic Scholarship Award in Myth and Fantasy Studies** is given to scholarly books on other specific authors in the Inklings tradition, or to more general works on the genres of myth and fantasy. The period of eligibility is three years, as for the Inklings Studies award.

The winners of this year's awards will be announced at our Online Midsummer Seminar 2025, "More Perilous and Fair: Women and Gender in Mythopoeic Fantasy," which runs August 2-3, 2025, on Zoom and Discord.

A complete list of Mythopoeic Award winners is available on the Society web site: [Awards](#). The finalists for the literature and scholarship awards and text of recent acceptance speeches are also listed in this on-line section.

For more information about the Mythopoeic Awards, please contact the Awards Administrator: Dennis Wise, awards@mythsoc.org.

Alexi Kondratiev Award for Best Student Paper 2025

Lyra Keran Zhang, “Desirable Lady’ or ‘She Who Desires’: Examining Aredhel’s Agency in Tolkien’s Legendarium”.

OMS 4 CONFERENCE REPORTS

Report by David Bratman

Since the pandemic, the Mythopoeic Society has moved its annual conference in alternating years online, and this year's online one was last weekend. I didn't get to much, being busy with reviews, but I did attend a couple panels and papers.

The theme of the conference was to celebrate the 10th anniversary of the publication of the Society's first anthology, *Perilous and Fair: Women in the Works and Life of J.R.R. Tolkien*. For a Guest of Honor speech, we had the two editors of the anthology, Janet Brennan Croft and Leslie A. Donovan, reminiscing about envisaging the anthology, putting it together, and publishing it. They also talked about their own personal experiences with Tolkien. Janet asked herself why, as a young female reader, she hadn't been irritated by a novel with so few female characters in it. She said she found the answer later when she read Melanie A. Rawls's essay on "The Feminine Principle in Tolkien" - an essay reprinted in *Perilous and Fair*, making it easier to find. Tolkien's favored male characters have traits associated with women: they're caring, introspective, intuitive. Both Elrond and Aragorn are healers. And so forth.

At the other end of the conference was a panel including several contributors to *Perilous and Fair*. They talked about what scholarly work they're doing now - often research into newer fantasy, much of which hasn't gotten much scholarly attention yet. Someone pointed to an article online which seemed to me, when I read it, to be

reinventing Melanie Rawls's feminine principle. Great minds ... There was also news that more anthologies are in the works following on from what *Perilous and Fair* did. Tolkien is a multifarious author, and it's impressive how many readings of his work are possible without giving the sense that the scholar is stretching the text to fit.

There were several papers on the forgotten or little-known women of Tolkien's imagination: papers on Aredhel, Melian, the Corrigan (know who that is?), and Robert T. Tally's truly virtuoso paper on the unexaminable topic - because absolutely zero is known about them, but they must have existed - of Orc women. Rob used Tolkien's distasteful comment that Orcs physically resembled "Mongol-types" to extrapolate onto Orcs the customs of Mongols of the Genghis Khan era - if

the men went to war, some women went too, and the rest stayed home and ruled the kingdom in the men's absence, applying that to Azog and his son Bolg - after Azog was killed, what role might Bolg's mother have played?

Saturday evening I got to the Tolkien trivia contest. Log on and the moderator would assign you to a team by sending you to a breakout room. I was a little late arriving and was gratified by my team's pleased reaction that I was joining

them. We won the contest, too. And I didn't guess all the answers: it was someone else who remembered that the Westron name for Eregion was Hollin. But I knew that before Tolkien read chunks of *The Lord of the Rings* into a friend's tape recorder, what he first recited was the Lord's Prayer. To exorcise the machine, he said. And, being Tolkien, he recited it in Gothic.

Reprinted with permission from David Bratman's blog:

kalimac.blogspot.com/2025/08/mythcon-report.html

Report by Akshitha Javahar

My first Mythopoeic event was a joy, and the online format meant I could join from Kerala, India. Having read many *Mythlore* articles, I was





"The Great Mothers of
Middle-earth Tryptich."

Alexandra (Oleksandra) Filonenko

eager to attend this year's Midsummer Seminar, and I'm glad I did. I had a wonderful time and even got to present my paper, "Reimagining Human-Nonhuman Friendships through Feminist Animal Studies: An Exploration of Sunny and Della's Cross-Species Friendship in Nnedi Okorafor's *The Nsibidi Scripts Series*." I also had a great time listening to the other presenters. They gave me compelling new perspectives and left me with an even longer reading list, which I am eager to dive into.

On the panel side, the session 'Women and Gender in Mythopoeic Fantasy: What Lies Ahead?' with Cami D. Agan, Kristine Larsen, Una McCormack, Melanie A. Rawls, and Robin Anne Reid as panellists, was one of several highlights. Beyond the panels, the Bardic Circle was something new to me, and just being there and listening to the performances felt magical, as it had a very warm, communal, and distinctly medieval vibe to it. Ultimately, what I loved most was the crowd. Being among fellow fantasy enthusiasts felt like a dream, and to add to that, they were fun and welcoming too. This year's OMS was easily the highlight of my year, and I'm already looking forward to the next Mythopoeic event.

OCDS4 Report by J. Brice Odom

Due to one thing or another, I had not been

able to attend a MythCon or Online seminar for several years, so I was overjoyed that my schedule finally lined up

that I could attend another event. OSM4: More Perilous and Fair set out to highlight perspectives on women and gender in Tolkien, and I think this was accomplished with appeared to be easy (though I am sure the work that went into this was anything but easy). Being an entirely online event, I was not sure what to expect, but the organizers did a great job of creating a conference that had a variety of topics and I think, importantly, provided options.

The first day of OMS4 used dual Zoom links to create three tracks: Tolkien, of course, Feminist Fantasy, and Arthuriana. This was a blessing and a curse to the attendee. If you were not interested in a topic there was something else to go check out. However, if you liked both of the options (as was more often my problem) you had to choose to forego one to see another. This an excellent problem to have in any kind of conference, and there were Discord components that could minimize this if you were involved there and not just through Zoom. Day 2 did only have one track, but the line-up had some fascinating talks about subjects, including some I knew hardly anything about (such as the fascinating lecture on Tolkien's Corrigan poems). Furthermore, there were several talks each day focused on visual mediums and not

just written words.

Even though we were not together in person, the talks welcomed questions from the attendees, both professional and layman attendees, in a free and friendly manner. The OSM also created online events that created communal opportunities in a variety of ways. There was Tolkien trivia, Middle Earth fan film viewings (which was a particularly entertaining experience), and even a Bardic Circle (which I found to be an incredible experience when I participated with the other wonderfully creative participants, including one of the award nominees, on Friday night).

Some of the talks that were highlights over the two days include the Corrigan talk mentioned earlier by Lelie Brémont, a fascinating discussion of faith in a Post-Arthur World in Lev Grossman's new Arthurian novel by Liz Busby, and the back-to-back lectures on one of the lesser known but massively significant characters of the Silmarillion: Aredhel by Lyra Zhang and then Megan Abrahamson. There were many other great talks, but then this report will just become a list.

Overall, I was thrilled by the experience, and it renewed my hope and ambition to participate in more conferences in the future.



MYTHCON 54: SAVE THE DATE

Dates: July 24-27, 2026

Conference Theme: Get Your Fantasy Kicks on Route 66

Join us in Weatherford, Oklahoma for the 54th Mythcon: Get Your Fantasy Kicks on Route

66. The events will be between the Southwestern Oklahoma State University (SWOSU) and the Stafford Air & Space Museum. Weatherford OK is the home of the Mythopoeic Society Archives at Southwestern Oklahoma State University (SWOSU). The Stafford Air & Space Museum, named in honor of Weatherford native, astronaut Thomas P. Stafford, is considered one of the finest and most comprehensive air and space museums in the central United States and is an Affiliate of the Smithsonian.

To get you excited for the event, the guests of Honor have also been announced:

- Author Guest of Honor: David R. Slayton
- Scholar Guest of Honor: Joe Christopher

While we crave your patience and ask you to check our website for the most recent developments, you can in the meantime direct questions to the conference committee:

- Chair: Phillip Fitzsimmons (chair@mythcon.org)
- Papers Coordinator: Cami Agan (papers@mythcon.org)
- Additional committee members: Khrystyna Melnychuk, Victoria Gaydosik, Conner Kirk, Robert Williams
- Mythopoeic Society Steward for Conferences: Tim Lenz (mythcon@mythsoc.org)

Registration is not open yet, but keep an eye on our social media and website for the most up-to-date information on the conference: www.mythcon.org.

MYTHOPOEIC SOCIETY STEWARDSHIP OPENINGS REMAIN

Do you love Tolkien, Lewis, or the Inklings so much you wish you could do it as a job? (Well, a volunteer job.) Do you want to be part of a fifty-year legacy of mythopoeic fandom and scholarship? Have you ever wanted more of a say in an organization you love? Do you need (or want) non-profit board experience to add to your résumé or curriculum vitae? Then look no further! We are...*still* in need of volunteers!

Mythprint Steward

As alluded to in *Mythprint* #411 (the special 500th issue), Megan Abrahamson is looking to retire from the editorial position (and the lateness of this issue coming out may have many of you thinking, good riddance!). She is remaining on the Board of the Mythopoeic Society in a new role as Secretary, but in the meantime will continue putting together quarterly-ish issues until a replacement is found.

The job entails editing four newsletter issues per year, on a quarterly schedule (anything more consistent than Megan's tenure will be an improvement!). This entails co-ordinating and soliciting reviews of mythopoeic works, as well as articles/notes, and artwork. Much of the content is automatic, such as announcing Mythsoc news, conferences, awards, conference reports, and the like. Currently, this work is done in Microsoft Publisher, so if you are in a career (such as academia) which gets you free access to the software, you'll be in a good position—however, there's no rule that it can't be done with another software the future editor may have familiarity with and access to.

Other elements of the job are attending quarterly meetings and voting as a Steward, and any small committee-type tasks that may grow from those meetings.

The benefits to the new editor are experience serving on the board of a non-profit organization, which can be billed differently to academic and corporate audiences—either way, it's a CV/résumé-builder! In the role as *Mythprint* editor, you will build relationships with authors, publishers, artists, and other wonderful folks! You will also gain valuable editing experience (or add to any experience you already have).

The ideal *Mythprint* Editor Steward:

- Can work (or learn) Publisher or some equivalent in order to compile the issues
- Is reasonably software-savvy (though all can be learned even by a novice)
- Is reasonably organized
- May already know artists, authors
- Is interested in the mission of the Mythopoeic Society, which is simply to love and share

the work of the Inklings and other fantasy creators

- Is already or is willing to become a dues-paying member of the Mythopoeic Society (currently the low low price of \$15/year)

If you are interested in the role, please reach out to mythprint@mythsoc.org with any questions. Applicants will be asked to submit a CV/résumé and a brief letter of interest in the position.

Orders Steward

The Mythopoeic Society is looking for a volunteer interested in nonprofit experience to learn the Orders Steward role with the eventual plan to take over from Lee Speth as he retires from the role.

The job entails minding a storage unit and shipping purchased items to our membership. Though the storage unit is currently in California, anyone interested should feel free to apply, as we are willing to ship the items to a convenient storage unit near you (or your house, if that's for some reason more convenient). The Orders Steward would be responsible for inventory, and ordering new materials (such as T-shirts) when we run out.

Other elements of the job are attending quarterly meetings and voting as a Steward, and any small committee-type tasks that may grow from those meetings.

The benefits to the new steward are experience serving on the board of a non-profit organization, which can be billed differently to academic and corporate audiences—either way, it's a CV/résumé-builder!

The ideal Orders Steward:

- Is generally able-bodied and mobile, can move (and potentially ship) boxes of books
- Is comfortable shipping with USPS (or equivalent local carrier)
- Can learn how to use PayPal (where Orders come in, and how you will be reimbursed for shipping)
- Is interested in the mission of the Mythopoeic Society, which is simply to love and share the work of the Inklings and other fantasy creators

- Is already or is willing to become a dues-paying member of the Mythopoeic Society (currently the low low price of \$15/year)

If you are interested in the role, please reach out to chair@mythsoc.org (currently Janet Brennan Croft) with any questions. Applicants will be asked to submit a brief letter of interest in the position.

REVIEWS

David R. Slayton. *Redneck Revenant*. Blackstone, 2025. 320 pp. \$27.99. Reviewed by Philip Fitzsimmons

The title and the characters may appear at first glance to be familiar, but David R. Slayton once again establishes his place as a major fantasy author by developing a fresh and compelling story arc for witch-hero Adam Binder in *Redneck Revenant*.

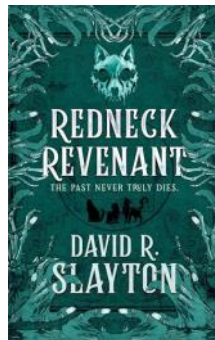
Binder's sister-in-law Annie was killed in *White Trash Warlock*, the first Adam Binder book. But now, three years later on Halloween, she turns up on her husband's doorstep alive and well, with no memory of her death. That shock beginning upsets the life that Adam has created for himself since the beginning of his time in Denver, Colorado: a love interest, a steady job as an auto mechanic, good family relationships, a prestigious position as the Page of the Elven Court of Swords, and a reputation in the magical community as a man who gets difficult things done. The Elven Court position has evolved from being mostly ceremonial into enforcing the law when Elven Court subjects commit crimes against humans in the mundane world.

In this new book the reader sees Adam utilize all his grit, deductive reason, and magical skills to establish if Annie is truly alive or a creation of a magical enemy. Adam receives support and assistance from his family, friends, and the Elven Court of Swords while he investigates Annie's true identity. Another mystery is the nightly threats to Adam by a man wearing a wolf mask. By the end of the book Adam has unraveled both

puzzles involving these two characters and dealt with the evil forces behind both Annie and the man wearing the wolf mask. Both turn out to be related to family conflicts, the result of the magic of individual members of the Binder family and which will require work on Adam's part in future volumes of the series. As with Slayton's earlier installments, a central theme of *Redneck Revenant* is the clash of powerful magical beings attracted to the Binder family and their magic to use for their own machinations to become more powerful themselves.

Slayton's characterization of Adam continues to deepen through his maturing romance with Vic, as well as the growing respect he earns from the Elven Court of Swords as he deals with a series of murders where witches are the victims. Adam is acknowledged as being the true Page of the Elven Court of Swords, when he stands up to the King and Queen by demanding he be allowed to do his job of protecting humans in the mundane world. Adam's conflict with Seamus, a powerful leprechaun, which began in *Dead-Beat Druid*, continues in *Redneck Revenant*. Alone and unarmed, Adam faces Seamus, the Guardian of the Western Watchtower, in the leprechaun's own headquarters and works out a grudging agreement with Seamus that allows Adam to do his work as Page in both kingdoms without further interference.

Redneck Revenant further demonstrates Slayton's remarkable skill to carry out extended story arcs for his novel series. In this case the story lines originally concluded in the first three volumes of the Adam Binder series but have been freshened and extended into new story and character development arcs that will take at least another two volumes to resolve. Annie's re-appearance in the new arc is excellent storytelling, and Slayton's satisfying character development is best demonstrated by Adam's growth as both a witch and a man as he channels his long-standing anger into productive action. Other well-developed characters are Cousin Jody and her coven friends as they build trust with Adam and Elven Court as the



magical beings mature in their relationships with Adam.

Although Slayton writes of a magical world, his realistic depiction of human relationships is one of his greatest strengths as a writer, as he transforms this series from fantastical to believable. Slayton's apt description of messy relationships and family conflicts appeals to the reader because such experiences are universal even if often unwelcome. Slayton also injects hope into the story by showing the characters embrace grace and reconciliation rather than betrayal and condemnation. In the world crafted by David R. Slayton, people and relationships can mature from being poisonous to healthy, satisfying, and nourishing, something we all want to achieve.

Besides the print edition released on Oct. 28, 2025, the audiobook is also available. Michael David Axtell's narration of the book is first rate, as usual, and listening to it is time well spent.

I highly recommend *Redneck Revenant* by David R. Slayton. It shows Slayton at his best, especially as a writer who can extend themes, conflicts, and character development over many volumes of a series. This book would sit well on the shelf with the works of Terry



Above: Sammath Naur co-founders Eleanor Farrell and Deborah Jones at the opening ceremonies for Mythcon 31 in Kilauea, Hawaii, 2000.

Below: Group Photo at Sammath Naur Reunion, 2025. Photos submitted by Eleanor Farrell



Pratchett, Ray Bradbury, or the works of Mary Renault, as I pointed out in an earlier review. This work would go well in any public or college library. It is a book that can be studied for its craftsmanship in novel writing, human relationships, especially those in conflict, or simply be read for pleasure.

Sammath Naur 50th Anniversary Reunion by Eleanor Farrell

Members of Sammath Naur, the Mythopoeic Society's Hawai'i discussion group, met in October 2025 to celebrate our 50th anniversary with a three-day reunion at the Windward Retreat Center in Ka'a'awa, on the island of O'ahu. A Hobbit's dozen (closer to 18 than 12) Sammath Naurians, spanning three gener-

ations and traveling from as far as Minnesota and Japan, gathered to share a welcoming communal space tucked beside the Koolau moun-

tain range within sight of the Pacific Ocean. A full schedule of planned activities was enjoyed, and the weather was Hawai'i perfect.

The book discussion topic was *The Lord of the Rings*, a surprisingly lively conversation about the origins of 'Tom Bom-

badil, the fates of the Half-Elven, lembas recipes, and other esoteric mysteries. Other formal (ish) sessions—on favorite books/authors/characters (love for *The Starless Sea*, Patricia McKillip, and Faramir), appreciations for long-time group organizers and hosts — were sprinkled around lunch at the Crouching Lion Inn, bouts of trivia, Cards Against Middle-Earth, charades (ironically, “Sammath Naur” proved a daunting prompt), and many, many opportunities to just talk story.

A presentation recounting Sammath Naur’s long history was enhanced by a small exhibit containing photo albums, a collection of some of the over 400 books discussed, meeting flyers, the original application to the Mythopoeic Society for official discussion group status, and a copy of the June 1975 *Mythprint* issue which announced Sammath Naur as “our newest discussion group.” We particularly wanted to celebrate and show our thanks to Deborah K. Jones, who was the spark behind the creation of the Hawaii discussion group. Debby had learned of the Mythopoeic Society from Bonnie Callahan (then Bergstrom), whom she met in Girl Scouts. Gathering a handful of fellow University of Hawai’i grad students and others recruited via flyers and local ads, Debby guided Sammath Naur (the name choice was a no-brainer) during the early years, and maintained the connection until her passing in 2023. Group activities are centered on O’ahu, where most active members reside, while previous reunions were held on other islands (20th and 40th on Kaua’i, 30th on Maui). In 2000, Sammath Naur hosted the annual Mythopoeic Society conference, Mythcon 31, in Kilauea on the island of Hawai’i.

In the early years of the Mythopoeic Society, discussion groups were an integral part of creating a community of readers interested in sharing their love of myth and fantasy literature and appreciation for the Inklings. There was nothing like the internet, so we found each other via classrooms, coffee houses, party gatherings, bulletin board flyers, and the small number of printed newsletters and ’zines. Dis-

cussion group reports were a regular feature in *Mythprint* for several decades. Times have indeed changed, and an avid reader can argue fictional magic systems or linguistics with someone halfway around the world as easily as in the next dorm room. But the importance and the impact of stalwart bands of MythSoc discussion and similar groups should not be dismissed or forgotten. The Society still has at least a half-dozen active discussion groups, many of which have been going strong since the 1970s. They were a foundational pillar of the Society, and they persist as a strong and vibrant part of our shared community, a true and wonderful ohana.

ANNOUNCEMENTS

New Mythopoeic Society AI Policy

In 2025, a committee made up of several Stewards (including all of the editors) co-wrote a policy governing GenAI use in Society business. The full text is below, and the Mythprint-specific policy will remain in a box at the end of future Mythprint issues.

The Mythopoeic Society does not permit the use of Generative AI-created material in any content that we publish or archive, or that is presented in person or remotely at our conferences.

What this means is that we will not knowingly provide a platform for text, images, data files, audio, video, or other types of content that are created with Large Language Models, ChatGPT, MidJourney, or other GenAI tools that create content based on prompts.

We take this position for several ethical and legal reasons.

First, there are two ethical considerations about content.

- Much of the content used to train Generative AI programs has been ingested without the permission of its creators, and without attribution or payment to them.
- At the other end of the research process, the content generated by these programs is simply predictive in nature and cannot be relied upon to be accurate. In the case of text, Gen-

erative AI programs are well-known to “hallucinate” both quotations and sources. Not only is it unethical to present this as one’s own work, it places an extra burden on our Society’s editors to confirm the non-existence of these sources. Similarly, presenting creative work generated in whole or part by GenAI prompts as one’s own work is unethical.

Second, there is the ethical question of environmental impact. While the precise level of impact on our water supply and electrical grid may be disputed, it is clear that Generative AI requires vast amounts of energy, space, and other resources to operate, and that this economic and environmental burden falls disproportionately on those who can least afford it, all in the service of a commodity of questionable utility. We especially consider the Inklings’ concerns over environmental destruction in this ethical area.

Legally, we do not wish to take the risk of publishing, archiving, or providing a presentation platform for content created by Generative AI. Future liability in this volatile area concerns us.

Our commitment: If we suspect or are alerted to the use of Generative AI in content submitted for publication and archiving, we will review the content using currently recommended tools. We may withhold the content from public view while we privately contact the creator to discuss the situation before taking any final steps. Our final actions may include permanent removal of an item in part or in full, or rejection of an item before publication.

To quote the AI policy statement posted by the journal *Kairos*, “there is strong evidence that AI is bad for the environment, bad for scholarship, bad for language, bad for art, and bad for people.” We imagine that Tolkien and Lewis, at least, would feel the same way.

Each of our Society’s functions that have to do with publishing or providing a platform for dissemination of content may develop its own more detailed processes for handling suspected generative AI work.

Mythprint AI Policy

Mythprint is a community newsletter, like a mobile bulletin board, and as such, the use of GenAI and LLMs is in direct opposition to the informal and funnish quality of this publication. If it wasn't written by a person, we don't want to read it. Further, all published materials, whether artwork, notes, or reviews, remain under the sole ownership of their creators, and are merely reprinted with permission by the Mythopoeic Society with full attribution. Material does not go through a formal review process (only minimal proofreading by the editor—without the use of AI), so by submitting to Mythprint you attest that the work is your own and take responsibility for it. The creator of any submitted content is ultimately responsible if there is any legal challenge to its publication.

MythSoc Stewards Meetings

To ensure all Mythopoeic Society members are aware of the schedule of meetings, so that any member of the Society can propose a topic to be placed on the agenda of the next Council meeting, the following is the tentative schedule of the Council of Stewards Meetings planned:

- Nov 1, 2025
- Feb 7, 2026
- May 2, 2026
- July 24, 2026 (at Mythcon)
- November 7, 2026

To propose a topic to be placed on the agenda of the next Council meeting, email the Chair of the Society (currently Janet Brennan Croft) at chair@mythsoc.org.

Submit to Mythprint!

We are always accepting reviews of any mythopoeic media, but we also publish letters to the editor or society, short articles and notes on Inklings topics, art, meeting discussion reports, and more! We are especially interested in reviews of mythopoeic works by creators of color and other historically underrepresented perspectives. Submit to: mythprint@mythsoc.org

The Mythopoeic Society
PO Box 28427
San Jose, CA 95159



MYTHCON 54
GET YOUR FANTASY KICKS
ON ROUTE 66

July 24-27, 2026

Weatherford, OK
Near our Mythsoc Archives!

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