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An Index to Selected Publications of
The Mythopoeic Society

Mythlore, Issues 1–129
Tolkien Journal, Issues 1–18
Mythopoeic Press Publications
and Mythcon Conference Proceedings

Compiled by
Janet Brennan Croft and Edith Crowe

Mythlore, January 1969 through Spring/Summer 2016,
Issues 1–129, Volume 1.1 through 35.1
Tolkien Journal, Spring 1965 through 1976,
Issues 1–18, Volume 1.1 through 5.4
Chad Walsh Reviews C.S. Lewis, The Masques of Amen House, Sayers on Holmes,
The Pedant and the Shuffly, Tolkien on Film, The Travelling Rug, Past Watchful Dragons,
The Intersection of Fantasy and Native America, Perilous and Fair, and Baptism of Fire
Narnia Conference; Mythcon I, II, III, XVI, XXIII, and XXIX
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THE HISTORY OF MYTHLORE

Mythlore was founded in 1969 by the late Glen GoodKnight, Founder of the Mythopoeic Society. He edited its first 84 issues, with the exception of issues 18–23, which were edited by Gracia Fay Ellwood. In its early years, Mythlore was a “fanzine” that, in addition to scholarly articles, columns, and book and media reviews, included a great deal of art work, poetry, and other creative work. Over the years, the articles became more and more exclusively scholarly, and the creative work and fiction reviews moved to sister publications like Mythprint and Mythic Circle. When Dr. Theodore Sherman of Middle Tennessee State University assumed the editorship with issue 85 in 1999, Mythlore completed its transformation into a refereed scholarly journal publishing only articles and reviews. At that time, its format also changed from 8½” x 11” to 6½” x 9”. Janet Brennan Croft, currently of Rutgers University, became editor in 2006 and switched to a double-issue format. The journal was published in two double issues per year, in approximately April and November through Spring 2013. In Fall 2013 the double issue numbering was dropped and electronic subscriptions became available for individuals.

Mythlore is fully indexed in the MLA International Bibliography and Expanded Academic ASAP, and partially indexed in other titles in the EBSCOhost, OCLC, Thomson Reuters, and Gale families. It is abstracted in the Annual Bibliography of English Language and Literature and Bibliographic Index. The full text of Mythlore from 2002 onward is available in several Gale databases and from 2006 onward in several EBSCOHost and Chadwyck-Healey databases. It also has been indexed but dropped at different times by several other current indexes, including Arts and Humanities Citation Index and Current Contents, as well as by some indexes which no longer publish, such as Abstracts of English Studies and Children's Literature Abstracts. However, since none of these services indexes or abstracts the entire run of Mythlore, nor do they index at the level of subject specificity our readers would find most helpful, we felt that creating our own index was an essential service for scholars and readers of mythopoeic literature.

THE HISTORY OF TOLKIEN JOURNAL

Tolkien Journal merged with Mythlore in 1976, and the two journals produced several joint issues. Tolkien Journal was started by New York Tolkien Society founder Richard Plotz in 1965, and was intended to be a quarterly publication consisting mainly of “articles, scholarly or light, having any connection with Tolkien,” including articles on Tolkien’s connections with C.S. Lewis and Charles Williams. With the next issue, the group was renamed the Tolkien Society of America, having grown quickly to 156 members, including the poet W.H. Auden. With the third issue, artwork was added, and the fourth issue was the first to include fanfiction. Occasional reviews were added in issue #10. There was also an active letters column.

Dick Plotz stepped down after issue 8 and Ed Meškys took over the society and the journal. Issue 11 was a joint issue with Orcrist, the bulletin of the University of Wisconsin Tolkien Society, and edited by Richard C. West. Issue 12 was a joint issue of Tolkien Journal and Mythlore, but not a merger. The next two issues were also joint Orcrist/Tolkien Journal joint issues, again edited by West. (Orcrist continued for three
more issues after this, ceasing publication in 1977.) In issue 15, Meškys announced the permanent merger of the Tolkien Society of America with the Mythopoeic Society and of Tolkien Journal with Mythlore. Glen GoodKnight became editor with the next issue, and the Tolkien Journal name and issue numbering was added to the masthead for the next three numbers. With Mythlore 12, the new subtitle “A Journal of J.R.R. Tolkien, C.S. Lewis, and Charles Williams Studies” replaced Tolkien Journal on the table of contents page.

Since none of the stand-alone issues of Tolkien Journal are indexed in the MLA Bibliography, we hope this supplementary index will help users locate the articles which were published at times when Tolkien Journal did not appear as a joint issue with Mythlore or Orcrist (which are indexed, albeit not in their entirety, in MLA), and provide more useful subject headings than MLA for the specialist.

Back issues of both journals are available from the Mythopoeic Society’s website (with the exception of Mythlore 80, which is out of print).

**MYTHCON CONFERENCE PROCEEDINGS**

Only a few Mythcon proceedings have been published; after Mythcon III, presenters were encouraged to submit their papers to Mythlore instead. The proceedings are indexed in their entirety, which means that poetry, conference reports, and Middle-earth studies articles are included. (However, there are only a few of each and they are clearly designated in the index.) Artwork on the covers and in the interiors is not included. Proceedings from the following conferences are indexed:

- Narnia Conference: November 29, 1969, at Palms Park, West Los Angeles, CA
- Mythcon I: September 4–7, 1970, at Harvey Mudd College, Claremont, CA
- Mythcon II: September 3–6, 1971, at Francisco Torres Conference Center, Santa Barbara, CA
- Mythcon III: June 30–July 4, 1972, at Edgewater Hyatt House, Long Beach, CA, in conjunction with Westercon XXV
- Mythcon XVI: July 26–29, 1985, at Wheaton College, Wheaton, IL

The Proceedings of Mythcon XXIII were published as a joint issue of Mythlore and Mallorn (Mythlore whole number 80), and are so designated in the Index, though scholars often cite the included articles as proceedings papers rather than journal articles.

Proceedings of the Narnia Conference and the first three Mythcons are available for sale on the society website under Mythcon Proceedings and Program Books. The Mythcon XXIX C.S. Lewis/Owen Barfield Souvenir Book is a special case—it is not technically a proceedings, but nevertheless includes some material that should be indexed, in particular the bibliographies and an item by Barfield himself. It is also available in the Mythcon Proceedings and Program Books section of the online store.

The Proceedings for Mythcon XVI, however, is not available for sale—it was never formally printed but is simply a mimeographed collection of papers with an overall pagination that exists in a few scattered copies. All but six of the items collected were later reprinted in Mythlore, and these versions should be preferred for citation purposes as the most official, revised, and polished versions. (When this is the case, the citation for the later reprinting is included in the entry.) However, this collection is held in several libraries and collections, and because of the six never-published items I felt it was important to include it in its entirety. At this writing, copies are known to be held at Hope College, the Wade Center at Wheaton College, and the special collections at Marquette University.
THE HISTORY OF THE MYTHOPOEIC PRESS
A Press associated with the Society was first proposed in the 1970s but did not come to fruition until the late 1990s. Diana Pavlac Glyer’s formal proposal for its founding was discussed at the November 1996 Stewards’ Meeting of the Mythopoeic Society. Glyer was the first Press Steward, and she has been followed in the position by Joan Marie Verba, Scott McLaren, David Oberhelman, and Leslie A. Donovan.

Prior to 2004, the Mythopoeic Press exclusively produced previously unpublished works by authors associated with the Inklings, along with additional scholarly materials such as introductions and bibliographies. With the completion of Peter Jackson’s film trilogy, the Press felt it was time to move into the area of original scholarship with the publication of an essay collection on the films. After the success of this project, edited collections have become a regular part of the Press’s mission. The books included in this index are:

- Chad Walsh Reviews C.S. Lewis. With a Memoir by Damaris Walsh McGuire. 1988. 1887726055; 34p.

THE HISTORY OF THE INDEX PROJECT
This index began as a sabbatical project by Edith Crowe in 1999. While on leave from San Jose State University Library, she prepared handwritten index sheets for the articles, artwork, poetry, letters, and fiction in Mythlore 1–84, exclusive of issue 80, the Centenary Proceedings issue. (Crowe would like to officially acknowledge her gratitude to SJSU for their support of this project, and appreciation for their patience in waiting for it to see daylight.) When the publication of issue 99/100 loomed on the horizon, Croft proposed creating an index to the entire run. Fortunately, Crowe heard about it in time to offer her index sheets and prevent a great deal of duplicated effort. A small run of a second edition of the index including issue 101/102 was later printed as well. Croft completed the Tolkien Journal portions of the index during her own sabbatical in 2009 and continues to update the master index as each issue appears. In 2012,
Croft added published Mythcon Conference Proceedings and essays from Mythopoeic Press critical anthologies for this third and greatly revised edition of the index. Also in 2012, Leslie A. Donovan, Mythopoeic Press Editor, formatted it to offer as an electronic download. In 2014, Croft added the remaining Mythopoeic Press books.

**THE SCOPE AND ORGANIZATION OF THIS INDEX**

This index is designed for the use of scholars and serious readers of mythopoeic fiction. It covers primarily articles, essays, and reviews published in *Mythlore*. It generally does not include poetry or fiction (with an exception for a few rare pieces by Inkling Charles Williams), artwork, introductions, or conference reports. Letters are included after issue 93/94. Pure Middle-earth studies articles, published in some early *Mythlore* issues, are also omitted (that is, articles which are based on the premise that Middle-earth exists or existed in the prehistory of the primary world) unless they have some intrinsic scholarly value.

Some *Mythlore* columns are indexed in their entirety in either the article or review section as appropriate; for example, Alexei Kondratiev’s “Tales Newly Told” is indexed under reviews, Paul Nolan Hyde’s “Quenti Lambadillion” under articles, and Lee Speth’s “Cavalier Treatment” under whichever fits the individual column’s subject matter best. Some are only indexed when the subject matter is scholarly rather than purely editorial; in this category are Sarah Beach’s “Mythpoesis” and various editors’ columns, though some anniversary histories of the society are included. Bibliographies are indexed with articles if historical or with reviews if contemporary.

As the table of contents indicates, there are five sections to the index. Articles are indexed by author, title, and subject. Abstracts are included in the author index only, and authors’ first names are abbreviated in the title and subject indexes. Reviews are indexed by author of the review and by author of the item reviewed. Review authors’ first names are abbreviated in the reviewed item index.

Since Croft and Crowe are both librarians, it was natural for us to use Library of Congress-style subject headings. As these are hierarchical, the user will start with a broad subject and work down to the specific level—for example:

- Lewis, C.S. The Voyage of the ‘Dawn Treader’—Sources
- Tolkien, J.R.R. —Characters—Gollum—Motivation
- Williams, Charles—Friends and associates—Dorothy L. Sayers

As far as the technical process is concerned, Croft used the bibliographic program EndNote and worked from Crowe’s sheets and from the journal itself, making an entry for each individual item. The entries were then exported to WordPad and thence to Microsoft Word, or in the case of the subject and items reviewed indexes, where there might be multiple headings for one item, to Excel, duplicated and sorted, and thence to Word. Our particular thanks are due to the Mythopoeic Press editorial board for their careful proofreading of the initial files, especially Rob Stroud and Joe R. Christopher.

**OTHER MINDS AND HANDS**

This project is not truly a complete index to everything that has ever appeared in *Mythlore*. We are publishing this under a Creative Commons license in order to encourage “other minds and hands” to help us expand and improve it. Here are some areas that remain to be indexed, and which could be added to future editions of this index:
Introduction

- Art, fiction, and poetry, working from Crowe’s sheets.
- Letters, both by author and subject, again from Crowe’s sheets.
- Analytical entries for each item in regular review columns that reviewed multiple items.
  Primarily this would be the “Inklings Bibliography” series by Joe R. Christopher and others, and Bernie Zuber’s early fanzine reviews. Croft has begun this project.
- Columns not included in this index.

If you are interested in tackling any of these projects, please contact us! Additionally, we would be delighted to correct any errors you spot. Please send email to mythlore@mythsoc.org. We would also like to take this opportunity to thank the other minds and hands that have already contributed, especially the members of the Mythopoeic Press Board who proofread the first edition text.

**The Future of This Index**

We hope to eventually develop an online, fully searchable version of this index. Croft will be creating updates to the index as each issue of *Mythlore* or collection of essays is published, and the Mythopoeic Press will publish new editions in PDF format, until such time as an online, searchable version of this index becomes a reality.

**A Personal Note**

Preparing this index has been, and continues to be, a delightful experience, though perhaps only a former cataloger can say that with a straight face! It has certainly been an education to read through the hundreds of fascinating articles published in *Mythlore, Tolkien Journal,* the MythPress books, and the *Proceedings* over their long history. The reviews have made me wish I had the time to read all the wonderful books about which the reviewers waxed so enthusiastic. A heartfelt thanks to all who have been associated with *Mythlore* over the years and given all our subscribers such joy!

_aspect Janet Brennan Croft_
Article Index by Author

- Sorted by author, then alphabetically for authors of multiple articles
- Includes abstracts
- Main entries in bold face

A


Three-part examination of “how Tolkien’s theory of the centrality of the monsters in Beowulf influenced his own concept of ‘monster’ and what function that concept should fulfill within” The Lord of the Rings. Part I analyzes the literary function of Gandalf’s battle with the Balrog in Khazad-dûm. Part II considers the characteristics of Shelob (and Ungoliant) as monsters, traces the sources and development of these characteristics, and analyzes the importance of the confrontation with Shelob in the overall plot, especially in the character development of Sam. The conclusion traces the development of the character of Sauron through preliminary versions in The History of Middle-earth and analyzes the climactic episode at Mount Doom in terms of Sauron’s success as monster and Frodo’s as hero.


Student paper award, Mythcon 2013. Abrahamson makes a particularly convincing case for the validity of fanfiction by applying Tolkien’s own statements about the “dominion of the author,” the “Cauldron of Story,” and subcreation to the issue. Discusses Tolkien’s experiences with early fanwork and his own use of sources as an author.


Applies Tolkien’s theories of the artist as a sub-creator and of the artist’s creation as a secondary world to the Middle English alliterative poem Sir Gawain and the Green Knight.


Detailed explication of the “Prelude” in Taliessen through Logres and Region of the Summer Stars. Notes that much of the perceived difficulty understanding these poems is the lack of general knowledge of the historical and theological points of the Christian church to which they refer.


Applying literary theory to authors whose works interest us is “a kind of play that attunes us to the interior movements, voices, and processes” of their work. Analyzes the Ainulindalë using the literary-historical theoretical framework of Michel de Certeau as a way of understanding how the inhabitants of Arda, not just the readers outside the world, comprehend how they are situated in their history, and what this says about Tolkien’s understanding of history.


Positions and emphasizes the role of the female body as the primary source for Lúthien’s power in Tolkien’s legendarium. For Agan, Lúthien’s feminine attributes, grounded specifically in her gendered body, portray her as an active, potent force in Middle-earth’s history in contrast to the passively ineffectual maiden other scholars have perceived.


Explores the complex layering of history and legend that convey Tolkien’s themes across a wide array of genres within the legendarium, reinforcing the sense of depth of time Tolkien hoped to achieve even within The Hobbit.
Identifies “nodes” or “stable images,” which persist in “staying more or less the same among endlessly changing plotlines” as Tolkien developed his narratives of the First Age.

In the 1920s and 1930s, Tolkien’s developing, and to all appearances pagan, legendarium posed a theological dilemma to its devoutly Christian author. How could it be reconciled with his faith? Striking parallels exist with the Danish theologian, poet and philologist N.F.S. Grundtvig. This paper attempts to establish if Tolkien’s answer, found in part in “On Fairy-stories,” was influenced by Grundtvig’s attempts to reconcile Norse myths and Christendom.

A detailed reading of Jackson’s portrayal and its roots in Arwen’s ancestry, in spite of many changes from the Arwen depicted in the books and appendices.

Compares the use and resolution of Minotaur and Labyrinth themes and imagery, and the identification of the Theseus hero-figure with the monster, in Victor Pelevin’s novel The Helmet of Horror and the sixth season Doctor Who episode “The God Complex.”

Discusses the importance of time, death, and/or immortality for various races of Middle-earth.

A close look at the stylistic and structural characteristics of Aslan’s speeches in the Chronicles of Narnia.

Looks at related themes of silence, selective forgetting, and propaganda, using historiographical theory to bring to light the way nations and races form their identities by controlling collective memory. Tolkien’s Dwarves, Hobbits, and Men of Gondor in particular reflect early twentieth-century concerns with nationalism and race identity that partly motivated the world wars.

Taking Tolkien’s statement that hobbits lingered in “the North-West of the Old World” as its basis, this paper examines the fauna, organization of human culture, development of armor and so on in Middle-earth to place it in the “heroic age” of Europe and to identify Gondor with Rome. The author further identifies the function of the Elves and their protected kingdoms with the monasteries that preserved cultural memories through the Dark Ages. Consideration is given to the non-medieval culture of the Shire, the fact that Aragorn does not map precisely onto any particular ruler of this period, and what these anomalies mean.


Traces the unexpected influence of William Morris’s Icelandic Journals and News From Nowhere on The Hobbit and the world of The Shire.
Analyze Dunsany’s technique, particularly his prose style and use of archaic language, to demonstrate how his fantasies evoke the “sense of wonder.”

Study of Williams’s symbolic portrayal of the Kingdom of God in *All Hallows’ Eve*. Discusses coinherence, substitution, and the affirmation and rejection of images.

Scholar Guest of Honor, Mythcon 2013. Explores the effects of the Cottingley fairy fraud on British literary fantasy. Authors discussed include Gerald Bullett, Walter de la Mare, Lord Dunsany, Bea Howe, Kenneth Ingram, Margaret Irwin, Daphne Miller, Hope Mirrlees, and Bernard Sleigh. Anderson also offers some speculations on the effects of the controversy on Tolkien’s early development as a writer.

Suggests an addition to the list of recommended reading in the author’s *Tales Before Narnia*: M.P. Shiel. C.S. Lewis was known to have owned several books by this author.

Anderson compares Lewis’s theoretical insights on rhetoric with the practical example of his well-known “Weight of Glory” sermon to understand why and how Lewis was able to communicate effectively to audiences across different boundaries and intellectual climates.

Attempts to define mythology in a broad context. Contends that truly mythic literature is rare, and science fiction is a mythology for modern times. Offers some “guesses” about the future of science fiction and fantasy.

Fantasy author Anderson discusses definitions of myth and how literature becomes mythopoeic, particularly by catching or reflecting cultural needs. Includes an example of a modern historical novel incorporating myth, Jensen’s *The Fall of the King* and its use of symbolism from the Norse “Song of Grotte.”

A panel of science fiction and fantasy authors discuss how they develop their worlds, the differences between fantasy and science fiction, and some classic works of fantasy.

List of article titles to issues 1–26. Includes articles, fiction, and poetry, but not art, book reviews, or columns.

Considers the nature of some of the stylized “evil” and “good” character types in Middle-earth, and their relationship to folklore and contemporary life. Considers the role of women, particularly as mothers and heroic figures. Relates these observations to the underlying conflict between longing for permanence and the recognition of inevitable change.

Discussed Murdoch’s *The Green Knight*, which uses themes and plot elements from *Gawain*, but interpreted in her own fashion.
Extensive discussion of the complexity of the character of Gollum/Sméagol. He can be seen as a kind of hero, intensely flawed but with incomparable endurance, and essential to the Quest.

Guest of Honor speech, Mythcon 19. Defines indigenous fantasy—fantasy in a contemporary, “real-world” setting—and illustrates its techniques as demonstrated in Wizard of the Pigeons and Little, Big.

Explores the interplay of good and evil in the story through the actions and motivations of species “capable of speech and therefore of moral reasoning,” and praises Tolkien for creating characters with a realistic moral balance. Makes the important observation that good characters can imagine being evil while evil characters cannot imagine being good. (Note that this piece is pre-Silmarillion and Auden’s assessment of the Elves is based only on LotR.) Reprinted in Critical Quarterly 10 (1968):138–42.

An investigation of how Tolkien’s interlacing narrative technique is translated in the recent film trilogy, and in particular, Jackson’s method of interlacing Isildur’s story, Gollum’s torture in Mordor, and Elrond’s expanded council with foreshadowings and re-echoings of dialogue and visual cues.

Postulates that while Ransom is the most obvious candidate for the Fisher King in THS, Jane Studdock is cast as a Grail quester in spite of her gender and the fact that she is married, and in effect achieves the Grail at the end.

Despite the fact that Lewis viewed pride as “the central issue in Christian morality” and it is a great sin in Narnia, the character of Reepicheep escapes condemnation because his pride is “a proper sense of dignity and worth” and his motives generous.

Part one lists word elements and words from A through Curunir. Part two lists word elements and words from D through Huorn. Part three lists word elements and words from I through Menel.

Bardowell, Matthew R. See Justin T. Noetzel.

Transcription of recorded greetings to the Mythopoeic Society shortly before his death.

Praises The Great Divorce because in it the two sides of the author—“the atomically rational Lewis and mythopoeic Lewis—I will not say united, but they do at least join hands.” Cogent argument is combined with “vividly imagined” narrative and descriptive imagery.
In a 1994 interview, Barfield discusses the origins of his theories expounded in *Poetic Diction*, with some comments on C.S. Lewis and T.S. Eliot.

Examines concerns shared by Donaldson and Tolkien, and traces the development of the fantasy “everyman” hero from Bilbo to Covenant. Applies Northrop Frye’s definitions of the hero to both authors’ works. Includes chart of parallels, covering similar concerns and techniques and the continuum of characters.

Many stories are told by more than one teller in Tolkien’s works. Compares different versions to see what areas of interest or emphasis arise, and what differences might be explained by the specific interests or culture of the teller. Also evaluates which kinds of stories are told most often by which tellers.

Explores Tolkien’s technique of balancing the predictable and every-day with the wonderful by viewing things from unfamiliar perspectives. Links this to his ideas about “recovery” in “On Fairy-stories.”

Looks at the definition of Faërie in Tolkien’s “Leaf by Niggle” and *Smith of Wootton Major* and how aspects of these definitions show up in Middle-earth.

Compares the creation story and history of Middle-earth and of our world as set forth in the Bible, and shows “how every age of Middle-earth mirrors the Christian tale through [...] creation, degeneration, sacrifice, and renewal” without descending to allegory.

Barton, Todd. See Le Guin, Ursula K., “The Making of Always …”

Discusses aspects of “reality to the senses” and communication of “lore” in *The Lord of the Rings*. Notes Tolkien’s use of invented mythology within his secondary world and his technique for making that world real to the senses.

Examines Goldberry as an intermediary figure between noble or ethereal female characters like Galadriel and Éowyn and everyday women like Rosie Cotton, and shows how her relationship with Tom provides Sam with a paradigm for the ideal marriage. Considers Goldberry an Eve-like figure.

Describes the tradition of courtesy in medieval court and monastic communities. Refers to these traditions and Williams’s writings to define courtesy as he saw it. Notes the different levels of courtesy as defined by Williams.

Examines how Garner’s *The Owl Service* reflects events of the *Mabinogion* in modern terms. Pays particular attention to issues of parental possessiveness, control and expectation, and the need to break “deterministic patterns.”

Defines the Light and Dark heroine, each of which may have a positive or negative aspect. Sees Finduilas and Nienor Niniel as negative, non-active, acted upon; Lúthien and Idril participate “in the course of their heroes’ actions.”
   Argues that the character of Hilary Thorpe in The Nine Tailors is a “rehearsal” for the “major presentation of Harriet Vane in Gaudy Night.”

   Examines “the importance of communal responsibilities, particularly dealing with matters of loss and recompense” in the supporting narrative material of the Beowulf poem. This theme provides “a key for understanding the relationship between the main events of the poem and the supporting sub-stories.”

   Examines Tolkien’s desire to create “a mythology for England,” particularly as distinct from Britain. Traces the evolution of the connections between Tolkien’s mythology and Primary World counterparts.

   Discusses and elaborates on Sayers’s conception of creativity as a Trinitarian process, composed of idea, energy/activity, and power.

   Discusses heroes and heroines in fantasy as Types and as symbols of the Quest.

   Discusses how fantasy authors create characters, drawing on Jungian psychology and essays by Ursula K. Le Guin.

   Discusses sub-creation and derivation as techniques in writing fantasy.

   Discusses how fantasy authors benefit by some basic knowledge of climatology and geography and the ability to draw a map.

   Studies the process of creating fantasy worlds, or sub-creation, with observations from several authors including Le Guin, Lewis, and Tolkien.

   Discusses the hard-to-define quality of mythopoeic fantasy.

   Discusses the significance of choosing names in fantasy, drawing on statements from Le Guin and Tolkien.

   Illustrates the transformative use of source material in fantasy by contrasting Merry and Pippin’s oath-taking scenes and their sources in Beowulf and Finn and Hengest.

   Defines style in writing as “the Author’s singing voice” and discusses its importance.

   Notes similarities between the angelicals that appear in The Place of the Lion and the Gnostic archons, which are also represented in animal form.

   Relates Islamic and Jewish creation stories to the Stone of King Solomon (the Shekinah) in Many Dimensions.
Relates various examples of time travel and time distortion in literature. Asks why no travel stories (excepting fantasies) were written before the 19th century if the desire for such stories is as “primordial” as Tolkien says.

Identifies the years Tolkien used as a basis for moon phases and other celestial events in The Lord of the Rings as 1944–1945.

Examines racial implications of the use and appropriation of Mesoamerican history and legends in Lovecraft’s Aztec Mythos.

Contends that the origin of the name “Narnia” is to be found in classical Latin literature, where it is a place-name for an area about 50 miles from Rome.

Analyzes Tolkien’s use of language: instances of word-magic and name-magic, style to denote character and nationality, syntax to emphasize mood and the social level of characters, and the contrast of archaism and simplicity in some of the most powerful moments. Also looks more closely at the individualized speech patterns of Gollum, Tom Bombadil, and Treebeard, as well as speech markers used for hobbits, Elves, and the Rohirrim.

An illustrated short story in which the magician Snodrog meets his match in the kindly sorcerer Sir Bertram Crabtree-Gore.

Notes many similarities between De la Mare’s rather obscure fantasy, The Three Mulla-Mulgars (later changed to The Three Royal Monkeys) and The Hobbit, and their authors’ attitudes about fantasy.

Discusses and defines heroic fantasy vs. sword & sorcery.

Attempts to show that 1) Till We Have Faces is “first and foremost [...] a myth working on various levels, although with realistic elements”; and 2) “the second part is a true answer to the earlier questions and is a satisfying coda to the novel.”

Investigates the role and symbolism of dragons and serpents in J.K. Rowling’s Harry Potter series, with side excursions into Lewis and Tolkien for their takes on the topic. Concludes that dragons are morally neutral in her world, while serpents generally represent or are allied with evil.

Discusses the revival of dragons in fantasy after a long hiatus (perhaps spurred by Victorian studies of dinosaur fossils), which both influenced and was further refined by Tolkien and Lewis, with a brief look at dragons in fantasy since their time.

Discusses several homophones of “orc” in fantastic literature as possible sources for Tolkien.
Describes items of interest held in the University of Minnesota’s special collection of children’s books.

Considers the influence of some of Tolkien’s earliest childhood reading, the Andrew Lang fairy books, and the opinions he expressed about these books in “On Fairy-stories.” Examines the series for possible influences on Tolkien’s fiction in its portrayal of fairy queens, dragons, and other fantasy tropes.

Companion to her study of Tolkien’s use of the Andrew Lang fairy tale collections (in #99/100) with a piece on how Lewis used them as well, but tended to look favorably on and use more modern fantasy sources than Tolkien.

Claims that Carroll’s White Knight’s Song misreads the Wordsworth poem that it parodies. The persona of the poet as boor in the latter is not identical with the poet.

Brief discussion of relationships between Garner’s *The Owl Service* and its source myth in the *Mabinogion*. Considers how successful Garner has been in his use of the myth.

Following on Helios de Rosario Martinez’s article in *Mythlore* 109/110, suggests several avenues of exploration for the popular folkloric concept of dwarves as miners.

A thorough, analytical guide to *The Legend of Sigurd and Gudrún*, listing Tolkien’s sources for each incident in his poem and finding analogs in the rest of his work. Consists mainly of charts, which are an excellent guide through this tangle of Northern legend and an unfamiliar and highly allusive poetic style, and will provide a firm starting place for later scholarship on this long-unseen work. Includes a family tree of named characters in the poem.

Discusses Tolkien’s particular retelling in *The Lord of the Rings* of three basic mythic elements: the quest, its outcome, and the kinds of characters needed to achieve it.

Examines the close link between George MacDonald’s *Phantastes* and C.S. Lewis’s first post-conversion fiction *The Pilgrim’s Regress*, born out of the “baptism” of Lewis’s imagination by MacDonald’s seminal work. Both feature pairings of seekers initially led by desire with knight-like figures, and takes the characters through journeys with many important parallels, including learning lessons showing that desire and deed must work in harmony to bring about successful spiritual quests.

Investigates the tangled textual history of Radagast, a much-neglected character, and what it says about Tolkien’s writing technique and care in making revisions. Investigates changes in his function between *The Hobbit* and *The Lord of the Rings*, and why and how he disappears from the later story.

Especially concerned with Bilbo’s characterization, unusual in children’s literature, as middle-aged, but also addresses other issues of world-building and story structure that reinforce this motif of “starting in the middle”: maps, the sense of the past, racial characteristics and relations. Birns draws interesting contrasts with the *Alice in Wonderland* and *Oz* books.

*Mythlore Index Plus* #313
Reviews the portrayal of children in a number of contemporary fantasies (including those of Lewis) and analyzes their success or failure.

Discusses the fantasies of Kenneth Morris based on Welsh mythology. See also a postscript in issue #12, page 17.

Discusses ways in which criticism can or should deal with fantasy, and examines several critics’ takes on The Lord of the Rings for usefulness to the reader. [Reprinted in revised edition due to numerous typesetting errors in its original appearance.]

A response to criticisms of psychological shallowness and black-and-white morality in The Lord of the Rings.

Analyzes elements of political philosophy as espoused in The Hobbit and The Lord of the Rings. Sees stewardship and the individual vs. the group as significant political themes, as well as distrust of democracy, technology, and potentially avaricious rulers.

Notes the attributes of Lilith in mythology, and demonstrates how Jadis and the Emerald Witch of Narnia, and Williams’s Lily Sammile in Descent Into Hell, share these characteristics.

Examines the intertextuality of culture and myth and the ways in which new myth is formed through an exploration of binaries throughout the novel and the added scenes in the 10th Anniversary edition.

A pre-Silmarillion speculation on how immortality is inherited in elf-human crosses, based solely on information then available in the Appendices to Lord of the Rings.

Examines not just how but why Yeats deviated from the original tales he mined for this material, shifting the focus and using the archetypal characters to demonstrate new themes and reinterpret traditional values.

Discusses the genre of the medieval dream vision, with summaries of some of the best known (and their precursors). Analyzes The Great Divorce as “a Medieval Dream Vision in which [Lewis] redirects the concerns of the entire genre.”

Suggests that certain scenes from Wells’s First Men in the Moon inspired the Khazad-dûm episode in Fellowship of the Ring.

Plenary address, Mythcon 47. Concerns the character of the “Materialist Magician” (Screwtape’s term) in Tolkien and Lewis—the Janus-like figure who looks backward to magic and forward to scientism, without the moral core to reconcile his liminality. Tolkien’s Saruman and Lewis’s Uncle Andrew and Devine are key specimens of this trope, with Merlin standing as a counter-example.
Explores Lewis’s (acknowledged) debt to H.G. Wells’s First Men in the Moon for Out of the Silent Planet. Suggests that “we can only understand Lewis’ fragmentary The Dark Tower by noticing a similar debt to Wells’ The Time Machine.”

A look at the roots of Lewis’s Prince Caspian in William Morris’s Child Christopher and Goldilind the Fair (and in turn Morris’s source in Havelok the Dane) investigating the “imaginatively redemptive” changes Lewis made to this source material.

Claims the “idea that a warrior must die with his lord in battle is one of the most important moral injunctions among the various Germanic peoples.” Uses this theme to examine Tolkien’s work for his reworking of the Old Germanic ethic into a Christian perspective.

Discusses the theme of language in the Ransom trilogy. Notes Barfield’s theories of language and Lewis’s apparent agreement with them.

Tour of the fanfiction universe by the early 2000s, introducing the varieties and vocabulary of fanfic and providing some statistics about the amount of material available online.

Disagrees with Walter Hooper’s contention that Lewis’s marriage was never consummated. Uses excerpts from A Grief Observed as well as letters of Lewis, Davidman, and others. Discusses claims that A Grief Observed is fictionalized, not autobiographical, but concludes the latter is true.

Presents information on Williams’s association with the Hermetic Order of the Golden Dawn and the Fellowship of the Rosy Cross. Gives the convoluted history of the Order and the tension between proponents of mysticism vs. ritual magic. Suggests the level of Williams’s involvement and its significance to him.


An overview of Williams’s literary works, personal life, and career, with particular emphasis on his work at the Oxford University Press, his love for Phyllis Jones, and the plays as part of the masque tradition.

Bosky, Bernadette. See also Bratman, David, “A Centennial Retrospective.”

The disruption caused by a war of ideas is detailed in this paper on Pope Pius X and the Catholic Church’s response to modernism in the early years of the century, and shows this controversy’s clear influence on Tolkien’s thinking in his letters and fiction.

Starting with a study of the character of Susan in *The Last Battle*, examines Lewis’s views on innocence, sin, and maturity. Considers evidence from the *Perelandra* cycle and discusses Phillip Pullman’s criticism of Lewis.


This challenging paper on mythology in Tolkien’s depiction of Dwarves brings some much-needed definition to the ongoing discussion of Tolkien and race. Quotes China Miéville’s observation that “racism is true” in Tolkien’s works, “in that people really are defined by their race,” but demonstrates how Tolkien’s conception of the racial characteristics of Dwarves changed over his lifetime. Yet we come back in the end to the inescapable fact, with all its implications, that the Dwarves continue to have a set of recognizable racial characteristics.


Transcript of a 14th Mythopoeic Conference panel. Four major fantasy writers discuss why and how they write fantasy.


Reading of several key passages in Tolkien’s works that tie back to and illustrate his deepest-held philosophical beliefs about philology. Among other examples, pays particular attention to Gimli’s speech about the Glittering Caves of Aglarond and to Faramir’s failure to understand the warning implicit in the place-name Cirith Ungol due to the drift of linguistic meaning over time.


“A look at the specifically Arthurian inspirations behind parts of *That Hideous Strength* [...] how Lewis diverged from the traditional sources in crafting his tale, and what he did with them.”


Biographical background on “minor Inkling” Hugo Dyson and account of his profound influence on other members of the group.


Briefly summarizes the career of Foss, who was music editor at Oxford University Press, and describes the music he wrote for the first two of William’s masques.


R.B. McCallum of Pembroke College, Oxford, wrote on political history and was a frequent attendee of Inklings sessions.


Bratman applies convincing and logical arguments to a refutation of defenders of the films who see them as ideal adaptations of Tolkien’s works, along the way looking at issues of directorial vision, media colonization, and methods of judging art.


Examines and details Tolkien’s developing understanding of the direction The Lord of the Rings should take—a window into the mind of a maker at work.


Edited transcript of a panel discussion (including audience contributions) at the 17th Mythopoeic Society Conference.


Compares how the three authors shaped their mythopoeic literature—Tolkien as a true creator, Lewis as an allegorist, and Williams as a Christian symbolist—and why they may appeal to different tastes.


Compares the style, content, and allegorical interpretation of The Lord of the Rings and The Faerie Queene.


The author provides a literary history of the concept of allegory going back to Homer, describing “allegorism” and “typology” as the two divisions of allegory, distinguishing allegory from symbolism and conceit, exploring modern attitudes toward allegory, and briefly examining the use of allegory and symbol in Tolkien, Lewis, and Williams.


Examines heraldic devices of Arthur and several of his knights, attempting to “give probable religious meanings of each.” Accompanied by a bibliographic note by Ian Myles Slater.


Finds connections between The Lord of the Rings and Tolkien’s long professional engagement with the medieval romance Sir Orfeo. Orfeo’s plot elements of a king’s separation from his queen and his testing of his steward are echoed (albeit in a somewhat fragmented way) and re–examined in the relationships of Aragorn, Arwen, and the house of the Stewards of Gondor.


Invites us to consider the deeper social implications of carrying and using a sword in the medieval world of Middle-earth—how bearing a sword not only indicates leadership and service, but provides an opportunity for social mobility, in addition to its more obvious military meanings. Considers as examples Merry and Pippin swearing oaths to, respectively, Théoden and Denethor; Éowyn’s heroic deeds; and especially Aragorn’s use of Narsil/Andúril as a symbol of legitimacy and service to his people.

Examines the importance and significance of character names in Tolkien’s First Age narratives, especially those of Túrin Turambar. Names are “capsule narratives” of character and background. Names also demonstrate social connections, and have a magical component.

Arguments that Le Guin has created in “Sur” a “myth of women explorers, a myth of female heroes.” Contrasts the fictional all-female Antarctic expedition with historical examples, the latter focusing on the individual and the former on the collective.

Discusses not only what Lewis wrote about vocation in his apologetic and imaginative works, but also the example he provided about vocation via his own life and career.

Studies the inner quest that takes Frodo from isolation to community in *The Lord of the Rings.*

Explores Ransom’s transformation from a position of isolation at the beginning of *Out of the Silent Planet* to his position as Head of the community of St. Anne’s in *That Hideous Strength.*

Response to earlier *Mythlore* article by Beare (issue #81). Addresses issue of time-travel, putting it in broader context—focusing not on the character but on the reader.

Traces the development and spiritual maturation of Ransom throughout the Space Trilogy.

Focuses on the theme of community versus isolation. Ralph Waldo Emerson’s essay “Self Reliance” is used as a key to understanding Lawrence Wentworth’s increasing withdrawal from reality and “the city” of his fellow human beings, in contrast with the workings of coherences personified in the interactions of other characters.

Takes us back to classical warfare and the Fall of Troy with his examination of what Tolkien did with the *Aeneid* when he used it as a source for “The Fall of Gondolin.” The parallels between the stories of Tuor and Aeneas are striking, but more interesting is how Tolkien put his own thematic and symbolic stamp on the material.

A close look at “The Battle of Maldon” and how Tolkien’s opinion of Bryhtnoth’s actions echoes through his *Beowulf* essay, “The Homecoming of Beorhtnoth Beorhthelm’s Son,” and even into the character of Gandalf.

Considers the influence of Norse mythology on *The Hobbit* in particular, both in story elements and in “Northern courage.” Asserts that in *The Hobbit,* Tolkien “bases each of the major elements of the quest on an identifiably Northern mythological source.” Sees the moral choices presented in *The Hobbit* as characteristic of those faced by the “stern heroes of Northern myths” and important to children, whose notions of right and wrong are more basic than those of adults.

Seeks similarities in Rilke and Le Guin, especially in the power of naming and the view of death as a necessary part of life. Notes in particular parallels between Rilke’s *Duino Elegies* and *The Farthest Shore.*
Introduces the concept of “narrative dualism” to understand both Lewis’s technique and his authorial purpose in creating opposing but parallel experiences, motifs, and motivations for Jane and Mark Studdock in That Hideous Strength.

A short discussion of the importance of free will, and the evil of the domination of wills, in The Lord of the Rings.

A controversial speculative reading of J.R.R. Tolkien’s early years with his mother Mabel and brother Hilary. Applying our current understanding of childhood trauma and its later effects, definitions of abuse, and knowledge of the history of child-rearing to a close reading of underused material from Hilary’s memoirs and Ronald’s artwork, among other documents, Bunting proposes a far less rosy picture of Tolkien’s early childhood than usually seen. However, statements from Tolkien’s official biographer, Humphrey Carpenter, hint at a great deal of suppressed material; it’s possible this interpretation may turn out to be closer to the truth than one might expect as more material becomes available.

 Replies to John Rosegrant’s response (in Mythlore #128) to her article on Tolkien’s traumatic family history in Mythlore #127.

Makes a case for examining Tolkien’s work as an amateur visual artist as key to understanding the important stresses and changes in his life over the winter months of 1912–1913, as he anticipated reuniting with Edith Bratt after their forced separation.

Discusses Ruskin’s only fairy tale as a successful work, reflecting his interest in Northern landscapes. Notes female symbolism despite a lack of female characters. Recounts how Ruskin’s psychological problems made him ambivalent toward, and eventually mistrustful of, fantasy.

Bilbo’s fear of being eaten is expanded in The Lord of the Rings to include the Dark Lord’s “devouring,” both the nursery rhyme sense of being “eaten up” and the more sophisticated sense of enslavement, Tolkien uses this theme to discuss selfhood and free will, and to separate those who serve from those who consume and possess.

Analyzes the symbolic importance of directions in The Lord of the Rings and The Hobbit. Notes the pervasive Nordic influence in particular, especially in the similar symbolic attributes of North and East.

Analyzes the development of stories in Leiber’s Fafhrd and the Gray Mouser series, under the influence of Jung’s and Campbell’s theories of archetypes, anima, and monomyth. Notes a maturation of the characters and more significant women characters.

Deplores the dearth of serious critical attention to the writings of Leiber and speculates about the reasons for this. Gives an overview of his career that suggests avenues for future critical analysis.

Contrasts Esseilte, who typifies the Campbellian role of the female in her symbolic relationship to the male, with Branwen—who challenges this pattern “by pursuing her own enlightenment in much the same way that a male hero does.”

Analyzes Leiber’s *Conjure Wife* in terms of its significance in his development as a writer. Focuses on rationality in magic and gender roles, and their relationship to Jungian concepts of conscious and unconscious.


Examines the narrative structure of *Beauty and the Blue Sword* in terms of Ganette’s distinction between mimetic authority and diegetic authority. Notes that both protagonists have little control over events and once their function is served, the patriarchal character of their world persists.

Cagle, Austin. See Scott, Daniel L., Jr.


Addresses “Lewis’s accomplishments as a medieval and Renaissance scholar; his contributions to theory, and where he can be placed as a proto-theorist; and how well his work holds up today.”


Noting the origin of many of Tolkien’s dwarf names in the Eddas; looks specifically for possible roots of the names Gimli, Gloin, and Grima.


Detailed examination of the efforts of Christian fundamentalists to censor fantasy films and books. Asserts that “one must give up the right to control as the price of entry” into Faërie. Fundamentalist ideologies do not allow for that “suspension of judgment” necessary to confront the World Riddle, or Faérie.


Discusses the Trickster and Fool figure in world folklore and mythology as well as selected fantasy literature.


Considers the question of where Gollum fits within the overall Christian framework of Middle-earth, and proposes that he is “an emblem of the internal dilemma faced by all creatures in a Christian-based cosmology [...] each must struggle with his own inherent evil.” Argues that Gollum, still retaining some goodness and potential after holding the Ring for 478 years, was a hero who consciously chose to destroy the Ring at the end.


Considers Lewis as a member of a writing group, and its effect on his narrative techniques. Examines Lewis’s self-imposition of tight structure when writing for children, and the moments when his story escapes his own rules. Discusses using Lewis in the creative writing classroom.


Examines psychological motifs and representations of the journey into maturity in two little-known Grimm fairy tales.


Reprints Card’s essay on critical response to story, as a companion to Collings’s article discussing Card’s work.


Notes the influence of several members of the Du Maurier family on the writings of J.M. Barrie—particularly on *Peter Pan*. 

Calls Chesterton’s The Man Who Was Thursday a modern fantasy “that can effectively serve as an example of a true modern myth as seen through” Campbell’s journey of the hero. The “novel contains many of the structure elements and conventions” of Campbell’s monomyth while providing the reader “some particularly modern insights.”

Considers Lord Dunsany’s response to the Great War and modernized conflict in general in Don Rodriguez. In a pivotal section of this Quixotic romantic adventure, the character of Rodriguez is shown visions of modern war that cause him to question not just his heroic warrior ideals, but the purpose of Creation itself; his following adventures are increasingly in the ironic mode. Rodriguez is able to transcend his experiences in the end.

An appreciation of Lewis’s work as an author of scholarly, fantastic, theological, and philosophical works.

Sees Ransom’s character development in Perelandra as a classic case of Jungian individuation by undergoing the aspects of Campbell’s “monomyth.” Sees some affinities between Jung’s theory of personality and Lewis’s Christianity.

Demonstrates how Jim Henson’s film Labyrinth traces its ancestry to the dream vision genre exemplified by such medieval works as “Pearl” and The Divine Comedy, showing how the dream vision parallels and guides main character Sarah’s growth toward emotional maturity. Also addresses the way Sarah deals with the prospect of sexual maturity, rejecting a too-early adulthood.

Notes similarities between Lewis’s Space Trilogy and L’Engle’s Wrinkle in Time trilogy.

Relates Lewis’s concept of “Joy” to the poetry of Wordsworth, particularly the poet’s concept of “Imagination.” While Lewis connected Joy with Christianity, Wordsworth tried to locate it “in the natural phenomena that are only its vehicles.”

Notes that critics have complained about the “pettiness” of evil characters in Lewis’s works, implying that Lewis was unable to create evil characters of “abstract grandeur.” Argues that Lewis’s decision was “a conscious philosopher’s choice.”

Sees a number of plot similarities and intriguing differences between Lewis’s The Lion, the Witch and the Wardrobe and McKillip’s The Harrowing of the Dragon of Hoarsbreath. The most significant difference is the ambiguous world-view of the latter as regards good and evil and the motivations of the heroes.

Analyzes two symbols in the poem that have received little previous critical attention. Gives a psychological interpretation of these symbols.

After Frodo, Faramir perhaps best represents Tolkien’s thinking on war and processing of his World War I experiences. Carter reveals Faramir to be a far more modern warrior than any of his compatriots, particularly in contrast to Aragorn and Boromir, who are representative of much older and rapidly obsolescing models of heroism and methods of warfare.


Looks at Galadriel’s role in the text of *The Lord of the Rings*—specifically at what is not revealed about her there—finding parallels with the treatment of Morgan le Fey in *Sir Gawain and the Green Knight*, one of the Middle English texts with which Tolkien was most associated as a scholar.


Examines Williams’s conceptions of coinherence, exchange, and substitution as they are portrayed in *All Hallows’ Eve*—particularly in the actions of Lester Furnival.


It is not altogether clear from reading *The Lord of the Rings* for the first time how political the hobbits Bilbo and Frodo are, even in the introductory chapter “A Long-expected Party.” For there exist power struggles among the different hobbit families in the Shire, absurd in some cases, significant in others. One mark of the ability of Bilbo and Frodo is their sensitivity to the politics of the Shire, a faculty born of nurture and nature that will enable Frodo’s mission and attract followers. This paper reveals how Tolkien’s understanding of leadership rests upon what might be termed a Post-modernist relationship between power and knowledge. Excerpt from Chance’s *The Lord of the Rings: The Mythology of Power*.


Explains how Jackson changed the focus of the story from Frodo’s journey and the theme of “the ennoblement of the humble” to Aragorn and Arwen’s love story, and how this decision may or may not be supported by evidence from the legendarium and Tolkien’s letters.


Sees the search for the mythic, numinous image or experience as one strong motivation for reading fantasy (and other literature). Contrasts T.H. White and C.S. Lewis in terms of the presence of the numinous in their work.


A study of ecological themes in Lewis’s Space Trilogy which concludes that Lewis was not (as many assume) hostile to science. Views it as “probably true” that he was “hostile to industrialism and technology,” however. Argues that “Lewis’s ecological concern was related to his vision of religious transcendence.”


Calls Hales’s fantasy “a theological novel in the traditions of Lewis’s Ransom novels and *The Great Divorce*.” Sees Lewis as a “link between Hales’ novel and Christian poetic traditions in the epics of Dante and Milton.”


Focuses mainly on Shardik, calling it “a demanding novel which explores the possible ways of responding to the emergence of the transcendental and mythic into ordinary existence.” With *Watership Down*, it justifies the importance of intuition, mystical, and transcendental experience.

Chapman, Vera. “Reminiscences: Oxford in 1920, Meeting Tolkien and Becoming an Author at 77.” Mythlore 21.2 (#80) (1996): 12–14. Reminiscences of Vera Chapman’s life, including going up to Oxford just after the First World War (between the time Tolkien was an undergraduate and his return as Professor).


Chodos-Levine, Margaret. See Le Guin, Ursula K., “The Making of Always…”


Christensen, Bonniejean. “Tolkien’s Creative Technique: Beowulf and The Hobbit.” Mythlore 15.3 (#57) (1989): 4–10. Asserts that “The Hobbit, differing greatly in tone, is nonetheless a retelling of the incidents that comprise the plot and the digressions in both parts of Beowulf.” However, his retelling is from a Christian point of view.

Christie, E.J. “Sméagol and Déagol: Secrecy, History, and Ethical Subjectivity in Tolkien’s World.” Mythlore 31.3/4 (#121/122) (2013): 83–101. Also in Baptism of Fire: The Birth of the Modern British Fantastic in World War I. Ed. Janet Brennan Croft. Altadena: Mythopoeic Press, 2015. 60–79. Uses the characters Sméagol and Déagol as jumping-off points to explore issues of secrecy, surveillance, propaganda, and censorship that were increasingly coming to the fore during World War I and the inter-war years. Although significant issues in their own right, these trends also point to a growing individual privileging of self-concealment and discretion over openness and intimacy, a process that dehumanized and eroded the social fabric. The Ring crystallizes these concerns into a single object, and Gollum’s relationship to it especially creates a tangle of themes of revealing and concealing. Also discusses Tolkien’s peculiar talent for “creation from philology” building on *diágan* and *sméagan*, Old English word-elements invoking hiding, concealing, investigation, secrecy, interrogation, and private thought.

Christopher, J.R. See also Christopher, Joe R.

Christopher, J.R. “Considering The Great Divorce [Parts I and II].” Mythcon I, Harvey Mudd College, Claremont, CA, 1970. Ed. Glen GoodKnight. Los Angeles: Mythopoeic Society, 1970. 40–48. The author takes two approaches in this discussion of The Great Divorce: enumerating the medieval sources and analogues for Lewis’s story, particularly The Divine Comedy but also other dream-visions such as The Romance of the Rose; and seeking out modern parallels and inspirations, such as Forster’s “The Celestial Omnibus” but more importantly Tolkien’s “Leaf by Niggle” and Williams’s All Hallows’ Eve.

Christopher, J.R. “Considering The Great Divorce [Parts III, IV, and V].” Mythcon II, Francisco Torres, Santa Barbara, CA, 1971. Ed. Glen GoodKnight. Los Angeles: Mythopoeic Society, 1971. 12–21. Part III is a close textual comparison of the English and American editions and the newspaper serialization. Part IV examines the underlying structure, comparing the encounters in Divorce with the organization of The Divine Comedy and concluding that Lewis’s book is not as tightly and hierarchically organized, either artistically or theologically. This section also attempts to categorize Divorce using Northrop Frye’s classification scheme laid out in The Anatomy of Criticism, and concludes with a debate about the merits of “destructive” criticism. Finally, Part V, considers a religious reading of Divorce, and how reading such a work is akin to the art of mediation, comprising contemplation, analysis, and colloquy.
An anniversary appreciation of Alice’s Adventures in Wonderland; attempts to analyze its literary staying power.

Show how Anthony Boucher’s short story “Review Copy,” part horror and part fantasy, draws on mythology associated with both black and white blood magic.

Detailed formal analysis of Diane Glancy’s 1996 Pushing the Bear, her novelistic account of the forced Cherokee exodus to Indian Territory on the Trail of Tears. Studies patterns of imagery and the supernatural in Glancy’s work, particularly the pivotal figure of the bear and its significance to the novel’s central narrator.

Analyzes changes made in the second edition of The Broken Sword, published in 1971, from the original 1954 edition. Comparisons of a number of passages show Anderson maturing in his technical ability as a writer and his psychological understanding of his characters, though Christopher regrets the occasional loss of a certain “lyric intensity” and hints of the “dark backward and abysm of time” found in the original.

Scholarly Guest of Honor address, Mythcon 12. Discusses references to elves and fairies in the poetry of Lewis. Faerie provides a romantic streak in nature, and/or psychological symbols of escape, in the early poems. Faerie and Christianity vie in “The Queen of Drum,” and Faerie is virtually absent from his later poems.


Two very different satyrs appear in C.S. Lewis’s works, one in his early pre-conversion poem “The Satyr” in Spirits in Bondage and one in his more mature Narnia books (Mr. Tumnus, but Narnia is also home to a whole race of Fauns). Lewis handles the imagery and associations of the satyr or faun quite differently at these points in his writing career, but both represent a split in the psychology of the human male.

List of all Sayers’s short detective fiction, with brief abstracts.

Paretsky is best known for her V.I. Warshawski detective novels; in this non-series book, Chicago is haunted by what may be an avatar of the Babylonian goddess Ishtar. Includes a listing of references to other fictional detective stories in the Warshawski series.

Discusses a number of poets and writers (including Lewis and Williams) related by similar philosophical and mystical traditions. Demonstrates how their work relates to Rudolph Otto’s definition of the Imagistic Way and its stages.
Examines the underlying structure of Lewis’s *The Great Divorce,* and its mirroring of the *Purgatorio.*

Notes known connections to Lewis and Williams on Sayers’s part (through the evidence of letters). Speculates on ways they may have influenced each other. Includes an excerpt from a Sayers letter on the Narnia books.

Notes Holmesian references in Sayers’s works, as well as some secondary works comparing Sayers and Doyle.

Outlines the unpublished or obscure writings of Sayers concerning Lord Peter Wimsey held in the Wade Collection, imagining a published volume of same.

Identifies Janie Moore as the sometimes goddess, sometimes human Δ or Despoina in Lewis’s early poems, letters, and diaries. The changing nature of her depiction shows the young Lewis developing a surer handling of his chosen mythic references as he matures and reinforces the thesis that they were lovers.

Examines Sayers’s motivations for writing serial detective fiction and compares Lord Peter Wimsey and Montague egg to the heroine of “The Travelling Rug,” which was to be the first in “The Situations of Judkin.” Also discusses the sub-genre of this particular tale—the supernatural-explained type.

Notes references to Lewis’s work and ideas in two SF stories by Anthony Boucher (writing as H.H. Holmes).


Reviews the chronology of the Narnia books, both the internal parts set in Narnia and those set on Earth, and the chronology of publication, with additional discussion of “The Narnian Suite” in Lewis’s collected poems. Part two is an overview of the geography of Narnia based on textual clues and maps. Speculates on the meaning of the geography in theological and metaphysical terms. Includes two-page map by Tim Kirk. The third part discusses the genre of fairy-tale in general and the Chronicles in relation to it, in addition to other children’s books of the 20th century. The conclusion attempts to classify the Nannian Chronicles using systems developed by Graham Hough and Northrop Frye.

The clerihew, a form of light verse, is part of Tolkien’s œuvre. This study offers a brief history and definition of the genre, and a discussion of clerihews written by or about Tolkien.

Analyzes a number of explanations proposed by biographers and others for Tolkien’s antipathy to Lewis’s Narnia stories.


Considers the influence of Williams on Heath-Stubbs’s Arthurian poem cycle. Part I looks at zodiacal imagery. Part II examines particularly the symbolism of the Muses in *Artorius*. The conclusion primarily considers the influence of Williams and Eliot on Heath-Stubbs.


Considers Carroll “as a writer of science fiction, as a forerunner (in a general way) of Lewis and other SF writers.” Cites examples from a number of Carroll’s works.


Discusses Chad Walsh as an academic, a poet, and the author of the first book-length critical biography of C.S. Lewis.


Contrasts two readings of C.S. Lewis’s poem “The Meteorite”: first reading and explicating it out of context in the Formalistic manner, and then demonstrating the added layer of meaning gained by considering its use as the *envoi* to *Miracles*, and the implications this has for Formalistic critical approaches to literature.


Discusses the visionary moments in *The Lord of the Rings* that show various types of insights. Provides a modern context for those which are most psychologically oriented, suggested by Ashton Nichols’s *Poetics of Epiphany*, and also their use in the genre of the prose romance.


Examines the image of the enclosed garden and pool at the top of a mountain as it occurs in Dante’s Garden of Eden on Mount Purgatory and in *The Magician’s Nephew* and *The Last Battle*, with some parallels in Morris’s *The Well at the World’s End* and Tolkien’s “Leaf by Niggle.”


Dickson Carr’s *The Burning Court* is an atypical novel for this author, who in nearly all other cases provides a purely mundane explanation for seemingly supernatural events in his detective fiction. In this novel, the mystery centers around undead characters who create more of their kind through witchcraft or killing and reincarnation.


Brief note explaining a reference to a forthcoming book by Lewis and Tolkien, *Language and Human Nature*, which was never written.


Considers sources for William’s representation of Phyllis Jones in *The Masques of Amen House* under the name of Phillida.


An examination of the pagan belief structure in *The Serpent’s Tooth*, Diana Paxson’s retelling of *King Lear*. Discusses her use of source material in Shakespeare, Geoffrey of Monmouth, and early pagan religious beliefs.


Traces the history of poet Roy Campbell’s contacts with the Inklings, particularly Tolkien and Lewis.

   Notes a missing day in chronology of events at Morgan le Fay’s castle, and suggests a relation to themes of falseness in the poem.

   Detailed examination of each poem in Spirits in Bondage, using the young poet’s “Matter = Nature = Satan” equation (as expressed in letters to his friend Arthur Greeves) to explore the underlying themes of Lewis’s not just pre-conversion, but pre-theism “cycle of lyrics.” The contrast between beauty and evil, irreconcilable in this stage of Lewis’s theological development, is shown to be a major concern in this work, heavily influenced by his World War I experiences. An appendix details the matter of the poems rejected and replaced before publication.

   Describes briefly three letters in the collection of the University of Texas at Austin: a 1939 letter to John Masefield, and two 1956 letters to Terence Tiller.

   Notes “The Queen of Drum” is nearly unique among Lewis’s works in offering a third choice—Heaven, Hell, and Elfland—rather than a strict either/or choice between heaven and hell.

   Brief explication of Dorothy L. Sayers’ poem.

   Traces the Inklings from their earliest meetings to the waning of the group, examining their interactions and impressions of each other.

   A bibliography of Walsh’s books, essays, and reviews concerning Lewis.

Christopher, Joe R. See also Christopher, J.R.; GoodKnight, Glen, “The Inklings in America.”

   Recounts Lewis’s views on Courty Love as expressed in The Allegory of Love.

Coker, Cait. See Viars, Karen.


   A light-hearted look at applying primary world science to Middle-earth.

   Stages a dialogue between the commentaries and bulls of the thirteenth-century Pope Innocent IV and the trickster fantasy in Vizenor’s The Heirs of Columbus to question the assumptions of the Western legal discourse on colonization.

Mythlore Index Plus 4#27
A brief introduction to the main Inklings and their meetings—Lewis, Tolkien, and Williams.

Explores one of the interesting challenges in reading the Harry Potter series: the reader must eventually face the fact that Harry is not a totally reliable narrator or viewpoint character, especially as far as the female characters closest to him are concerned. Hermione especially suffers from his “teenage boy myopia.”

Explores the imagery and implications of the wounded body in Peter Jackson’s films of The Lord of the Rings, and applies principles of disability theory to several characters but in particular to Frodo.

Compares the nature and function of the riddles in The Hobbit with their source in such Anglo-Saxon riddles as those collected in the Exeter Book, which were meant to provide spiritual instruction as well as mental exercise and a dose of humor.

The Hermetic Order of the Golden Dawn was an English expression of the nineteenth-century occult revival in Europe. Dedicated to such practices as ceremonial magic and divination, it valued these more as gateways to true understanding of reality than for their intrinsic merit. The Golden Dawn’s essentially Neoplatonic world-view is reflected in the writings of such some-time members as W.B. Yeats, Arthur Machen, and Charles Williams.

Notes the difficulty of conveying “the essence of Evil” in fiction due to the limitations of language. Examines how Williams dealt with the problem in All Hallows’ Eve.

Describes Mythopoeic Society founder GoodKnight’s influence on Inklings scholarship. Lists his scholarly articles, book and media reviews, and selected editorials in Mythlore, Tolkien Journal, and the Published Mythopoeic Conference proceedings.

Explores the depiction of gender in education, and how gender issues in education relate to power and agency, in two current young adult fantasy series featuring feisty heroines determined to learn all that they can: Hermione Granger in J.K. Rowling’s Harry Potter series, and Tiffany Aching, main character of three Discworld novels by Terry Pratchett. Includes a brief appendix on cross-dressing in children’s literature.

Examines Tolkien’s experiences during World War I and typical WWI themes in his writings: the pastoral moment, ritual and romance, and the sense of national literature. Looks at how Tolkien mythologized his war experiences in his fiction.

A listing of Terry Pratchett’s appearances in Mythlore as the subject of articles.


Looks specifically at two ways in which Jackson’s films are possibly less satisfying than the book: Jackson’s inclination to decrease surprise and tension by anticipating later events and revealing them earlier in the script than Tolkien did in the book, and his propensity for flattening out Tolkien’s characters and dialogue.


Investigates name magic associated with evil characters in Tolkien and Rowling, such as acts of naming and self-naming, avoidance terms, and the use of true names. Describes the naming plots associated with Melkor/Morgoth, Sauron, Saruman, and Voldemort.


Examines the moral system that guides the use of magic by the witches of Discworld. Considers the definitions of Nice, Good, and Right under this system, and demonstrates how mature witches strive do what is Right.


Considers named weapons, *noms de plume* and other personal name changes, place name changes. Un-naming is seen as both a political strategy and a key tactic of in Sauron’s arsenal.


Looks at a recent specimen of popular culture, the movie *The Devil Wears Prada*, and finds in it an echo of the story of Aphrodite and Psyche, speaking to the needs of young women for a female mentor-figure.


Scholar Guest of Honor speech, Mythcon 41. Reviews theological concepts underlying the ideas of war in heaven and free will and, touching briefly on Stanley Milgram’s experiments in obedience along the way, examines various examples of disobedience in Tolkien’s legendarium, their consequences, and their ultimate subservience to the eucatastrophic fate of Arda.


Attempts to define the characteristics of faërian drama through the way it changes the lives of dreamers such as Scrooge, the Pearl poet and Sir Gawain, and Smith of Wootton Major.


Considers the characters of Aragorn and Túrin and how, at the level of motif, their name changes throughout the legendarium reflect their own very different relationships with their wyrd and the fate of the universe.


Discusses the impact of World War II on the themes and style of *The Lord of the Rings*, and particularly in Tolkien’s depiction of families affected by war.

Croft, Janet Brennan. *See also* Sayers, Dorothy L.
A listing of artist Tom Loback’s appearances in Mythlore as illustrator or author.

A listing of artist Pauline Baynes’s appearances in Mythlore as illustrator or author, or as the subject of articles or reviews.


With a Jungian slant, groups Tolkien’s heroes from The Lord of the Rings and The Silmarillion into several types—assertive (tragic or epic), submissive (from Christian models), and the group or fellowship as hero.

Power and renunciation of power in Tolkien’s works are examined with particular attention to Riane Eisler’s dominator/partnership model of power relations and the power within/power over dichotomy. Also considers various sources of power (spiritual, political, physical) and how these are wielded by the various peoples and individuals of Middle-earth.

Study of the concepts of making (creation) and unmaking (destruction), the opposing forces of Order and Chaos, in worlds created by Tolkien and Orson Scott Card.

Crowe, Edith. See also Croft, Janet Brennan. “Pauline Baynes in Mythlore,” “In Memoriam: Tom Loback in Mythlore.”

Explores Tolkien’s work, especially The Lord of the Rings, in terms of three central concerns: English culture, nature, and ethics. Defends it against detractors, especially cultural materialists. More concerned with reception of the work than its production.

Religious and philosophical discussion on the nature of angels, particularly as portrayed by Lewis, Tolkien, and Williams.

Primarily Middle-earth studies rather than criticism. Reviews the history of the great rings, bringing together information from various parts of LoTR Appendices (The Silmarillion not yet available at this time). Speculates on the linguistic roots of the names of the three Elven rings and the possibility that the seven Dwarven rings may have had associations with the alchemical metals and the nine rings for Men with the planets.

In addition to a brief summary of Sayers’s life and literary interests, describes her association with the Detection Club and the Sherlock Holmes Society.

Discusses the creation story in the Silmarillion with a special focus on the power of song in Arda.

Davis considers the 2005 The Chronicles of Narnia: The Lion, the Witch and the Wardrobe film in the context of earlier audio, animated, and live-action versions of Lewis’s most famous Narnia novel, comparing how each production portrays and prioritizes the pivotal scenes of Aslan’s death and resurrection.


A Jungian interpretation of the Irish mythological cycle featuring the hero Cuchulainn, with particular attention to the prominent role of women.


de Camp reports on an exchange of letters and a visit with J.R.R. Tolkien after the publication of his 1963 collection Swords and Sorcery, and in particular Tolkien’s criticism of the nomenclature in the included stories by Lord Dunsany and Michael Moore.


A Jungian analysis of the development of three characters in Descent Into Hell. The motif of creation is applied to the self and “the possibility of creating one’s Self by means of applied revelation.” Wentworth and Adela fail because they “do not create the Self, but rather allow the Self to be created by their unconscious projections.”


Guest of Honor speech. Notes the changes brought to recent fantasy by the increasing number of women writers, particularly more focus on characterization.


Explores the linguistic heritage of the terms elf and fairy, and shows how Tolkien eventually adapted them for his own purposes. Discusses the indistinguishable nature of early folkloric references to elves and dwarves, and how Tolkien picked out the characteristics he wished to use for his elves to suit the purposes of his stories.


Notes Tolkien’s admiration for the literature and myth of the pagan North. Discusses how the concepts of loyalty to lord, battle-ethic, wyrd and free will appear in Arda, but transmuted by Tolkien’s Christian viewpoint.

Diener, Astrid. See Barfield, Owen.


A somewhat playful look at Tolkien’s invented languages, deducing some of the rules for evolution from Proto-Eldarian to Quenya then Sindarin and offering possible derivations for a number of hobbit words and names. Donahue’s conclusion is that Tolkien’s inventive sense was “puckish” and sprang from “a penchant for drollery.” Followed by Comments by Paul Nolan Hyde rebutting a number of Donahue’s points, a Reply by Donahue, and a Rejoinder by Hyde.
Interview with Donaldson in which he discusses background and technique of the Chronicles of Thomas Covenant, as well as aspects of fantasy in general.

Donaldson, Stephen R. See also Bradley, Marion Zimmer, “Why Write…”

Examines Tolkien’s themes of service and stewardship, finding a model for the social order of Middle-earth in medieval feudalism and fealty.

Demonstrates how Tolkien’s Old Norse sources suggest that female power may be expressed differently than male power. Donovan specifically traces the characteristics of the valkyrie figure in medieval texts to present the ways in which Tolkien’s characters exhibit, subvert, or transform the power attributed to these mythological women.

Donovan, Leslie A. See also Croft, Janet Brennan. “Introduction.”


Tolkien’s expressed “loathing” for Dorothy Sayers and her novels *Gaudy Night* and *Busman’s Honeymoon* is remarkable considering that Sayers is generally considered to belong to the same milieu as the Inklings. Possible reasons for this are the contrast between the orthodox Catholic Tolkien’s view of male sexuality as inherently sinful, requiring “great mortification,” and Sayers’s frankly hedonistic approach. Another reason may be Sayers’s depiction of an independent Oxford women’s college getting by successfully without men, and her representation of marriage as a source of intellectual frustration for creative women.

Examines the historical figure of Taliesin to discover Williams’s motivation for “highlighting” him. Discusses and analyses Williams’s Arthurian poetry and concludes that regardless of “the success or obscurity of Williams’ poetic technique […] his poetry is the embodiment of living myth,” i.e. Christianity.

Considers the Celestial Lady characters from *Pearl* and *Purgatorio* as influences on Tolkien’s Galadriel, in character, appearance, situation, and allegorical significance.

Notes the importance of imagery to Williams, and shows how *The Place of the Lion* presents “three basic ways of how imagery is used and various examples of each way”: perversion, affirmation, and rejection. Charts.

Scholar Guest of Honor speech, Mythcon 42. A discussion of the continuing influence of Tolkien’s famed *Beowulf* essay on its seventy-fifth anniversary. Shows how the essay both opened up and limited later *Beowulf* scholarship, and draws some interesting parallels with the current state of Tolkien scholarship. Along the way, questions the wisdom of believing everything an author says about his own work, and asserts the value of familiarity with critical history.
Examines the interplay of chance, destiny, and free will during the pivotal Council of Elrond; their coordination in “a continuing series of eucatastrophes” reflects Tolkien’s theology of providence.

Duckworth, Mark. See Treschow, Michael.

Takes Tolkien’s concepts of sub-creation and Secondary Belief as a basis for discussion of Leonardo’s humanistic philosophy, “exact fantasy,” and Christianity. Discusses the question of “our synthesis of reality as individuals.”

Looks at Tolkien’s relationship with the other Inklings, especially Lewis, Williams, and Barfield, in particular studying the affinities and differences between them and what Tolkien owes to them. “The Notion Club Papers” is discussed as an idealized portrait of the Inklings.

Examines the contrasting symbolism and imagery of perpendicular structures (mountains, trees, built structures, and so on) and waves in the Space Trilogy as a whole. Eddings finds more than simple gendered symbolism in these clusters of images; verticality indicates reaching for the heavens and waves show submission to the will of Maleldil. These symbols are reconciled in the arches of the temple Tor plans to honor Maleldil in *Perelandra*.

An author who encountered Tolkien at Oxford recounts a series of personal and literary responses after long familiarity with Tolkien’s work.

Briefly analyzes characteristics of Lewis’s literary criticism and popular essays in literature—rhetorical skill, winsomeness, breadth of allusion, a respect for the Western tradition, and “bracing wit”—and its influence on scholarship and the general reader.

Keynote address. Edwards explores the relationship between the Chronicles of Narnia and *The Problem of Pain*, and considers how these works by Lewis together form an awareness of humanity’s plight in a fallen world, an “Apologetics for the Shadowlands.”

Examines links between Chesterton and Tolkien “developing from a mutually strong religious conviction as regards their Catholicism, especially in its medieval historical experience.” Sees a number of parallels between Chesterton’s poem “The Ballad of the White Horse” and the values and events of Tolkien’s major work.

Proposes an additional term beyond Consort and Virgin for anima figures—Adventurer. As examples, considers Inanna from Sumerian myth at length, and several other figures from myth and legend and from Tolkien, Williams, and Lewis more briefly.
Considers the popularity of *The Lord of the Rings*, with its unfashionably clear division of good and evil, as in part due to its appeal to the deep human need for stories embodying archetypes. Applies Jungian analysis and the theories of Joseph Campbell and Mircea Eliade to the story.

Examines the recurring motif of people, both real and fictional, who believe they possess magical powers and a destiny that places them above normal human moral concerns and connections. Beginning with the biblical Simon Magus and continuing through the many tales of Merlin, Marlowe’s *Dr. Faustus*, and Adolf Hitler, and ending with Tolkien’s Saruman, Ellwood traces this complex to inner hunger and self-deception, and notes how some characters, such as Gandalf, escape this destiny through their sense of connection with others.

Discusses two of Hans Christian Andersen’s stories, and considers their possible influence on Lewis’s Narnian stories.

Discusses the concept of the Third Heaven in Charles Williams’s Arthuriad.

Applies the archetypes of the Waite-Colman tarot deck to the characters and situations of the *Star Wars* movies.

Includes the text of, and discusses, a letter from C.S. Lewis responding to a question on *The Problem of Pain*.

Discussion of the nature of ancient and contemporary myth.

Compares the use of displacement in time in the plots of Charles Williams’s *Descent Into Hell* and Mircea Eliade’s novella *Nights at Serampore*. Both stories involve protagonists interacting with violent events taking place in the past of their present-day location. Williams’s principle of exchange makes Pauline’s experience a joyful and numinous one; Eliade’s story ends more ambiguously, with the participants deriving no spiritual meaning from their experience other than a sense of the illusory nature of what is experienced through the senses. Ellwood goes on to examine real-world stories of similar retrocognitive events, and finds recorded examples of both spiritually numinous and ambiguous experiences.

Taking as its starting point Milton’s portrait of a Satan who creates deeper and deeper hells within himself as he continually rejects heaven, Ellwood demonstrates how a number of characters in the Chronicles of Narnia similarly deceive themselves and become—literally, in the case of some—blind and deaf to reality and the chance of salvation. Among them are Edmund, Eustace, Uncle Andrew, and the Dwarves in the Stable in *The Last Battle*.

A study of the power of innocence, particularly of innocent girl characters, and how innocence functions in their stories. Dorothy of Oz, Lucy of Narnia, and Chihiro from Miyazaki’s *Spirited Away* are compared to discover just how their innocence works as their greatest strength.
Examines a particularly troubling use of fiction: the adoption of an author’s work, against his own intentions, as a quasi-religious text for cultic practices. Lovecraft’s mythos is thus observed in the process of deliberately being made into a worship tradition by occult and Satanic practitioners, in spite of the author’s personal scientific rationalism.

Relates Williams’s Romantic Theology to the precursors of Dante and Beatrice, and to the Christian doctrines of the Holy Trinity and the Incarnation.

Describes Tolkien’s female characters as offering a critique of traditional and worldly power typically embodied in masculine images. Enright establishes Tolkien’s female characters as a reflection of biblical teachings that promote the choice of love over pride as a more powerful alternative to the domination by force that is typically conceived of as masculine.

Sayers, like Lewis, used the vehicle of genre fiction to explore something rarely explored in modern fiction: “marriage as a human relationship which has a potential for good, for human growth, individuation, mutuality, and love.” The fulfillment of the potential in the marriage of Peter Wimsey and Harriet Vane is explored in detail.

Examines the use of Merlin as a character in Tennyson’s *Idylls of the King*, two novels by J.C. Powys, and Susan Cooper’s *The Dark is Rising* series. Notes parallels and differences in Merlin’s power, role, prophetic ability, link with the divine, and vulnerability.

Examines a number of modern fantasy novels and other works which portray fairies, particularly in opposition to Victorian and Edwardian portrayals of fairies. Distinguishes between “neo-Victorian” and “ecological” fairies.

Argues *The Lord of the Rings’s* structure is an inversion of that of *The Silmarillion*, closely linking the two. Notes “some of the elements that are inverted and the pattern in which they appear.”

Looks at parallels between the Chronicles of Narnia and the Harry Potter books in terms of plot, structure, symbolism, theme, and purpose.


Compares legends of Cuchulainn, *Beowulf*, and *The Song of Roland* to determine what the portrayal of their respective heroes tells us about the different values of their various cultures.
Concentrates on films and television that use elements of the Arthurian legends, rather than retellings of the main story.

Noting it is only one of many sources for her world-making, examines biblical typology and figural elements from Le Guin’s *The Eye of the Heron.*

Notes parallels between women characters in Homer’s *Odyssey* and Tolkien’s *The Lord of the Rings,* especially Circe, Calypso, and Galadriel. All assist the hero and give gifts which allow him to defeat female monsters such as the Sirens and Shelob.

Addresses the vexed question of Princess Eilonwy’s gesture of giving up magic and immortality to be the wife of Taran and queen of Prydain. Was it a forced choice and a sacrifice of the capable and strong-willed girl’s agency and power, or does it proceed logically from her depiction throughout the series?

Recommends using Lewis’s *The Four Loves* as an interpretive window through which to study works of fiction, including Oscar Wilde’s *Picture of Dorian Gray.* The primary concern of Wilde’s story, she contends, is the danger that arises when individuals, to use Lewis’s terminology, mistake or substitute “Need-love” for God, the object of “Gift-love.”

Discusses the concept of the wise woman warrior, focusing primarily on Éowyn, Oual, and Hermione Granger but bringing in other characters from the works of Tolkien, Lewis, and Rowling as well.

Traces Thomas Covenant’s development through six books, into a character capable of sacrificial love. Notes that despite frequent Christ-imagery associated with Covenant, the latter’s sacrifice is of a different type.

Compares the treatment of Law as tempered by mercy in Spenser and Donaldson. By his technique of “displacing the sacred with the natural,” Donaldson turns Nature into Supernature.

Sees *The Lord of the Rings* as an allegory—not of a particular situation, but of “the universal human condition as seen from a Christian (Roman Catholic) point of view.”


Analyzes the rhetorical modes used in mythopoeic literature, using as examples 1984, *Riddley Walker,* and *That Hideous Strength.* Focuses on the rhetorical use of the image of the wasteland in these novels.
Examines MacDonald’s critique of capitalism in *Lilith* as well as its spiritual and psychological elements—especially the theme of dying-to-self.

Sees Lilith as important influence on Lewis’s *Till We Have Faces*, especially the “spiritual implications of the sense of place.”

Deplores lack of critical attention to *The Neverending Story*, which she reads as “a profoundly religious text” which includes both spiritual and psychological growth.

Examines how Lewis achieves the many levels of meaning in *The Lion, the Witch and the Wardrobe* by “use of mythic characters, references to everyday aspects of British culture, and Biblical symbolism.” Shows how Lewis “maintains the close relationship between these elements [...] and the form of the Fairy Tale”—creating a parable.

Contends religious discourse has migrated to the fantasy novel, and fantasy “invades so-called realistic novels”; examines “this theological aspect of writing applied to fantasy”; discusses several contemporary fantasies based on Welsh myth.

Recounts and criticizes various contemporary examples of the use of the Arthurian mythos for commercial or political purposes. Applauds the rehabilitation of the myths by Stephen Lawhead.

Elaborates on the value that fantasy stories (and indeed all literature) have: “as sociological and enculturating strategies, in the creation and exchange of meaning, and as a means of empowerment to writers and readers equally.”

An engaging linguistic study of the Mirkwood episode in Tolkien’s *The Hobbit*, which the author uses as a typical example of the depth and interwoven complexity of the author’s linguistic invention. Touches on the linguistic features of a number of real and invented words and concepts relating to spiders, poison, and dwarves.

Traces the spiritual development of Maskull in *A Voyage to Arcturus* and Ransom in *Out of the Silent Planet* and *Perelandra*. Focuses on the concept of the “dark night of the soul” endured by both.

Fitschen, Marilyn. See Bellairs, John.

Considers two stories which seem uncharacteristically anti-heroic in comparison to the rest of Tolkien’s legendarium—the story of Túrin Turambar, and in particular, the portrait of the failed marriage of Aldarion and Erendis in “The Mariner’s Wife” and its ecological implications.

Examines how Tolkien applied a central concept of “On Fairy-stories,” the idea that fantasy must be firmly based in reality, to his writing of *The Lord of the Rings*. 
Flieger takes as her departure point a passage on tree-spirits in one of the manuscripts for “On Fairy-stories,” and considers the development of Tolkien’s ideas about more-or-less enspired trees throughout his oeuvre. Begins with the earliest appearance of Old Man Willow in the Tom Bombadil poems, progressing through his maturation as an idea in The Lord of the Rings. Pays special attention to Treebeard and the Huorns, and ends with the birch tree in Smith of Wootton Major.

Suggests that Tolkien’s legendarium is in some ways modeled on the Arthurian story and that he had the Matter of Britain in mind as he worked on his own stories.

Guest of Honor address, Mythcon 25. Discusses the uses of language among contemporary fantasists, both invented and native, and reminds us of the mythic underpinnings of our own everyday language.


Notes that while Arda has parallels to many events of the Judeo-Christian story—God, angels, Satan—it lacks a complete parallel to Christ. It has a number of saviors (Gandalf, Aragorn) but no Redeemer, though Frodo comes closest.

Analyzes the theme of return in A Fish Dinner in Memison, noting its “haunting pattern of I and simultaneity.” Concentrates on the interrelationships of the male/female pairs on Earth and Zimiamvia.

A general introduction to the importance of Barfield’s thought on language and his influence, particularly on Tolkien.

Uses the ambiguous nature of time’s passage in Lórien to discuss the nature of time and timelessness in Middle-earth. Uses Tolkien’s other writings to suggest the symbolic meaning of time in Middle-earth.

Tolkien’s two time-travel stories, The Lost Road and “The Notion Club Papers,” derive their mode of operation from a theory of time as a field proposed in 1927 by Dunne. Explores the relationship between Dunne’s theory and the fictive psychology of dream and memory that provides a working basis for Tolkien’s time travel.

Brief discussion of Lewis’s fiction (or to stretch the definition, not non-fiction) works by genre—the poetry, the epistolatory works, and the novels, culminating in Till We Have Faces.

An obituary of long-time Mythlore advisory board member and Sayers scholar Barbara Reynolds, who was closely associated with Dorothy L. Sayers.

A brief look at Tolkien’s sources, particularly the medieval period as a cultural and moral source.

Describes a little-known alternative ending to Peter Pan, found only in the manuscript of the first draft in Indiana University’s Lilly Library.

An appreciation of Inking George Sayer, author of Jack: C.S. Lewis and His Times, widely regarded as one of the best biographies of Lewis. Includes personal reminiscences of his friendship with Sayer, as well as of Sayer’s friendships with Tolkien and Lewis.

Gives examples of several types of heroism: the survival-hero, whose heroism is a reaction to a hostile environment; the destiny-hero, who has been chosen to fulfill a task beyond his normal capabilities; the honor-hero, motivated by a desire for reputation and fame; and the ethic-hero, whose self-respect demands he act when circumstances arise that require it. Describes the moral framework of Middle-earth as one that constantly presents opportunities for heroic action, which in turn influences and supports later heroic actions through providing examples to emulate, clues to effective action, or heirloom objects that assist later heroes. In this framework, all heroic actions against evil are valuable and have consequences.

Attempts to classify the distinguishing phonemes of Quenya and Sindarin, and use them to develop a framework for determining where on the scale of historical change a vocabulary word might fall.

Presents Christian arguments against the immortality of animals and Lewis’s contrary opinion. Argues that Lewis’s views stem from his concerns with animal suffering, his environmental ethics of Christian stewardship, and his thoughts on the nature of immortality for humans.

Calls Always Coming Home an “open-ended utopia” that presents the possibility of utopia without being specific about the means to get there. The self-reflexive narrator, Pandora, is the “structuring paradox” of a novel that leads the reader to long for a utopia while remaining ambiguous about its possibility.

Examines women in combat in a number of Tolkien’s and Lewis’s works, finding that their portrayals have one thing in common: battles are ugly when women fight.

Points out deficiencies of traditional mythic and psychological archetypes in encompassing females. Considers some heroes and heroines of modern fantasy who demonstrate a new paradigm of archetypes not tied to gender.

Funk, Grace E. “Here and Then There.” Mythlore 21.4 (#82) (1997): 42–52. Covers “devices used by writers of children’s fantasy to move or transfer their characters into fantasy worlds.”


Garrad, Jon. “The Conqueror Worm: Eddison, Modernism, and the War to End All Wars.” Baptism of Fire: The Birth of the Modern British Fantastic in World War I. Ed. Janet Brennan Croft. Altadena: Mythopoeic Press, 2015. 263–78. Interprets The Worm Ouroboros as not just a fantasy, but also, in many ways, as in tune with the contemporary modernist movement—though Eddison’s aims were not in sympathy with the modernists, and in fact his high romanticism proposes an alternative to modernist realism and pessimism.

Gavin, John, S.J. “St. Jerome’s Narnia: Transformation and Asceticism in the Desert and Beyond the Wardrobe.” Mythlore 33.2 (#126) (2015): 111–25. Compares “two exercises in Christian myth-making”—C.S. Lewis’s Narniad and The Life of Paul the Hermit, the earliest work of the ascetic St. Jerome. Both are entertaining, and even whimsical at times, and feature communication with intelligent animals and a restoration of Paradise. Both also feature characters who model the value of asceticism and the solitary contemplative life.

Gaydosik, Victoria. “‘Crimes against the Book?’ The Transformation of Tolkien’s Arwen from Page to Screen and the Abandonment of the Psyche Archetype.” Tolkien on Film: Essays on Peter Jackson’s The Lord of the Rings. Ed. Janet Brennan Croft. Altadena: Mythopoeic Press, 2004. 215–30. Looks at the implications of Arwen’s greatly changed character; examines what the author terms the “new Psyche” paradigm in films and television and how these recent depictions of powerful women (and the lack of models for interactions between them) may have influenced Jackson’s decisions.


Compares aspects of *The Silmarillion* and *The Lord of the Rings* to the Mythological Cycle of Irish literature, specifically the *Book of Invasions*. Claims the history of the Eldar shows “a similarity to Irish sources much closer and more extensive than any critic has heretofore remarked.”


A description of J.R.R. Tolkien’s time working on the *Oxford English Dictionary* together with a detailed analysis of the evidence for his contribution to the entries for individual words.


Reprinted from *Vinyar Tengwar* 14 (Nov. 1990). Analysis of a Quenya I (previously unpublished) from a Tolkien manuscript at Marquette University. Points out ambiguities in the manuscript and relates the grammar of the sentence to published examples of Quenya.


While some features of Elven grammar go back to the earliest records, such as the “Quenya Lexicon,” others are unique to later works such as the “Secret Vice” poems and the Etymologies, and some do not emerge until after *The Lord of the Rings*. The Elven languages form an expanding canvas (like Niggle’s) and many of the individual poems and sentences can be examined in terms of how they elaborate or enhance the overall grammar of Elvish.


Examines Christian aspects of Tolkien’s fiction, showing how Middle-earth is a Christian world in spite of the absence of overt Christian references. Reprinted from the journal *Criticism*, Winter 1971. Note: Footnotes and references appear in issue #11, p. 7.

Glyer, Diana Pavlac. *See also* Pavlac, Diana Lynne.


A general appreciation of Lewis’s broad literary output.


Considers which of the Inklings might be considered the “centre” of the group through a discussion of the dynamics of the writing workshop. On the basis of studies of successful writing groups, concludes the Inklings are a model of the type of group which includes several different types of leaders, but no authoritative overall leader.


Biography of Joy Davidman Lewis and her influence on C.S. Lewis.


Compares the physical and cosmological geography of the works of Tolkien, Lewis, and Williams, with discussion of symbolism of compass directions.


Author and subject index to articles, reviews, and letters in *Mythlore* 1–84.


Reproduces a letter from Tolkien to Dr. Herbert Schiro (later included in *Letters*, but at this time previously unpublished). Discusses Tolkien’s assertion that *The Lord of the Rings* is at heart about death and the desire for deathlessness, and speculates on its survival as a literary classic.
Reminiscences of the history of the Society on the occasion of its 15th anniversary.

Continues his “Letter” from issue #61, suggesting that the Society consciously follow a “Middle Way” between fandom and academia, between exclusivity and eclecticism.

Opening address at Mythen 24. A discussion of the value of “children’s” literature supported by quotations from Tolkien’s “On Fairy-stories” and Lewis’s “On Three Ways of Writing for Children.”

Updates the bibliography of translations of Tolkien published in Mythlore 32. Includes a “Table of First Date of Publication” of translations into 32 languages. Includes illustrations from many of the translations.

Opening address at Mythen 21, expanded. Uses Lewis’s The Four Loves to open a discussion of friendship within the society, reminding members of the dangers Lewis pointed out, chiefly that of friends “looking at each other”—that is, focusing on “mutual self-approval” to the exclusion of remembering to look “in the direction of our shared interest.”

An account of the founding and growth of the Mythopoeic Society and the beginning of a discussion of its potential future.

After examining the history of the figure of Lilith in Judeo-Christian myth, Jungian psychology, and Western literature, this paper discusses the three major Lilith-characters in the Narnia series—the White Witch, the Lady of the Green Kirtle, and Jadis, Queen of Charn.


Discusses recent film adaptations of The Hobbit, The Lord of the Rings, and Dune.

Overview of the formation and meetings of the Inklings; primarily discusses the WWII era. Discusses Williams as “catalyst” and focuses mainly on the effects of his membership and unexpected death on the group.

Lists known translations of Tolkien’s works into twenty-five other languages, from Afrikaans to Swedish, with date of publication and other bibliographic information.

Discusses the medieval theological concepts of affirmation of images (romantic, seeking truth reflected in imagery) and rejection of images (mystical, seeking direct access to truth), building on Mary Schildeler’s book on Williams, The Theology of Romantic Love, and liberally quoting from Jung and Lewis. Concludes that Lewis advocated a hybrid concept of transparent images; that ideally one should simultaneously contemplate both the image and the truth behind it, transcending dualism.

Reminiscences of the history of the Society on the occasion of its 25th anniversary.
Revision of conference introductory address. Sees many of the problems of the modern world stemming from a deep distrust of the unconscious mind, and with it a distrust of mystical experience and fantasy. Draws primarily on Jung and on Tolkien’s “On Fairy-stories” to make his point that fantasy is necessary to the integration of the conscious and unconscious minds.

Transcription of a panel discussion at the 19th Mythopoeic Conference.

GoodKnight, Glen. See also Andruschak, Harry J.N.

Examines Tolkien’s use of language in Tree and Leaf to “demonstrate the paradoxes inherent in Christianity [...] artistic creation [...] [and] ordinary life.” Asserts that Tolkien also “[suggests] the ultimate resolution of those paradoxes.”

On the connection between Amanda McKittrick Ros, frequently hailed as one of the worst writers to ever set pen to paper, and the Inklings, who would compete to see who could read aloud from her oeuvre the longest with a straight face. Considers Ros’s lasting appeal and the peculiarity of her genius.

Examines Galadriel as a Jungian anima figure, and Shelob as her opposite, the shadow anima, in The Lord of the Rings. Further, “each characteristic of Galadriel and its perversion in Shelob can be related to the characteristics of the anima.”

Traces Gollum’s story through The Lord of the Rings. Notes that Gollum tended to evil before possessing the Ring, and comments on the mutability of the master/servant situation.

Detailed analysis of the symbolism and character of Williams’s Arthurian poems, which are “about the unities and disunities in human history that flow around the themes of order versus disorder and identity versus false identity or lack of identity.”

Examines Tolkien’s shorter fiction as representations of what he calls in “On Fairy-stories” the three faces of fairy-stories: “the Mystical towards the Supernatural” (“Leaf by Niggle”); “The Magical towards Nature” (Smith of Wootton Major); and “the Mirror of scorn and pity towards man” (Farmer Giles of Ham).

Discusses the rise of bureaucratic organization in the Third Age as a response to denser population and the needs of war and administration; considers the pitfalls and advantages of bureaucratic organization and Tolkien’s attitudes towards it.

Building on the theoretical framework of Harold Bloom’s The Anxiety of Influence, traces a path of influence and “anxiety” from George MacDonald through C.S. Lewis to Philip Pullman’s His Dark Materials trilogy.

Defends Joseph Campbell against recent attacks on his scholarship and personal beliefs.

A Jungian interpretation of the first three Star Wars films through the lens of Tarot imagery.

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Examines instances of ēacen, or supernatural enlargement beyond normal power, in The Lord of the Rings, showing the influence of Tolkien’s familiarity with and preferred translation of the term from Beowulf.

Attempts to place Tolkien’s fiction in a distinctively English literary context: a tradition of visionary writing which strives toward national epic, existing from Spenser through Milton (and in certain respects, Blake) to Tolkien.

Examines the connections between Tolkien’s writing of fiction and his work as a lexicographer on the Oxford English Dictionary. Some of Tolkien’s most characteristic stylistic flourishes show the influence of the distinctive, charming defining style of the first edition of the OED.

Sees classical influence in the quest patterns of Tolkien’s heroes. Tuor fits the pattern of Aeneas (the Escape Quest) and the hobbits in Return of the King follow that of Odysseus (the Return Quest).

Illustrates how the First Age narratives in The Silmarillion and Unfinished Tales implement key ideas from Aristotle’s Poetics. Identifies the history of the first age as Aristotelian epic-tragedy.

Discusses the tradition and culture of translation in Russia and examines four different translations of The Lord of the Rings, and how adequately they capture Tolkien’s style, names, characters, and the characteristics of Faerie.

Discusses Tolkien’s reception in Russia among several groups of readers: young children, teenagers, the general public, and the intellectual elite.

Examines Tolkien’s ability to hold two conflicting ways of thinking in creative tension, representing them through equally sympathetic characters each fairly having their own say, as he does in “The Homecoming of Beorhtnoth Beorhthelm’s Son.” Grybauskas finds a parallel to this in the way The Battle of Maldon balances its praise of Northern courage with its censure of the Earl of Maldon’s offermod.

Examines issues of the representation of history, using Gollum as a focal character. Gollum is shown to be a surprisingly astute collector of lore and teller of tales, particularly in contrast with other characters who are more driven by motives of national or personal pride, concealment and equivocation, or even lack of interest in history. Tolkien’s own interest in history, as a reader of classical and medieval literature, colored his attitudes toward the conduct of World War II in particular.

Hade, Daniel. See Oziewicz, Marek.

Studies Tolkien’s use of alliterative meter in his poetry, both that embedded in The Lord of the Rings and that published separately elsewhere.

Analyzes the key scene at the Cracks of Doom, which the reader sees through Sam’s viewpoint, for hints as to the powers of the bearer of the Ring and his ability to command others. Considers similar scenes from the Bible, *Beowulf*, and *Chanson de Roland*. Concludes that Frodo issued Gollum a “silent command” to throw himself into the pit with the Ring.


Considers to whom Gollum’s phrase “the master of the Precious” actually refers. Concludes that Gollum was actually thinking of himself as such. Sees Gollum not merely as a shadow of Frodo but a character with his own agenda.


Shows how Peter Jackson’s *Lord of the Rings* movie trilogy makes more sense “read” as horror than fantasy, drawing on definitions of horror from film theory and on Jackson’s own previous work.


Alexei Kondratiev Student Presentation Award, Mythcon 42. Begins by strongly questioning Tolkien’s own assertions about allegory, and draws on a wide range of theory and scholarship to show the subtle operation of a deep pattern of allegory in *The Hobbit* and *The Lord of the Rings* centered around imagery of readers and reading, thresholds and journeys.


Examines the importance of home, especially the Shire, as metaphor in *The Hobbit* and *The Lord of the Rings*. Relates it to the importance of change vs. permanence as a recurring theme in both works.


Reviews reviews of Tolkien’s fiction, from *The Hobbit* to *The History of Middle-earth*, to see how critics have approached his works and popularity. Also briefly comments on the state of Tolkien criticism in its second half-century.


 Discusses the symbolism of the various fantastic and supernatural creatures that inhabit L’Engle’s books.


A brief appreciation of artist Pauline Baynes’s life and work, particularly her illustrations for the works of Tolkien and Lewis, with reminiscences of the authors’ friendship with her.


An overview of Tolkien’s achievements in both fiction and scholarship, and an account of their work on editing the posthumous children’s story *Roverandom*.

Hammond, Wayne G. See also Dorsett, Lyle.
Cites examples of Williams’s notions of coinherence and exchange in both his works and those of Lewis.

Discusses the elements of Arthurian legend in That Hideous Strength, particularly the character of Merlin.

Describes the contents of the Lewis collection at Wheaton College, along with some highlights of other collections.

Discusses Lewis’s theory of mythology as “an intensely Christian one” that is “essential to an understanding of his entire body of work.”

Contends that in Gaudy Night “Sayers has so carefully woven together the setting, the theme and the plot that the mystery itself provides a major part of the commentary on the theme of intellectual integrity.” Another theme is the achievement of the “delicate balance” between head and heart.

Discussion of Out of the Silent Planet focusing on the religious and theological aspects of Lewis’ mythopoeic imagination and the creation of his “cosmic mythology.” Describes how OSP establishes the “basis for [Lewis’s] cosmic mythology, which is further developed in later books of the series.”

Discusses the mythology of Lewis’s Perelandra, finding its sources primarily in the Bible, with a few classical allusions.

Character study of Orual, including the coinherence in her relationship with Psyche, and the importance of the veil as a symbol.

Presents “those chauvinistic elements which have irritated so many women” who encounter Lewis’s work, and argues that Lewis’s attitude toward women altered in his life and his work as he matured. See also a letter and response in Mythlore #15, p. 27–28, 30.

Discusses the elegiac theme of loss which permeates The Lord of the Rings.

Reads the fantasy of Louise Erdrich’s The Birchbark House and Game of Silence alongside the magical world of J.K. Rowling’s Harry Potter novels, scrutinizing the nature of the “wizard children” in these disparate yet resonant fictional universes.

Believes that Tolkien knew the nature of Tom Bombadil, but purposely left it enigmatic in The Lord of the Rings. Examines clues left for the reader and concludes that Tom Bombadil is a Vala, specifically Aulë, and Goldberry is therefore Yavanna.
Applies the theory of the “gaze” to the audience’s interpretation of Peter Jackson’s films, emphasizing Tolkien’s own characterization of the power of the hypnotic gaze of many of his monsters.

Discusses the origin and significance of water superstitions and the varied array of water creatures in 19th-century Scottish folklore; compares these folkloric elements to similar stories from Norway to Benin to ancient Greece.

Argues that despite their differences, Tolkien and Orwell share a similar response to absolute power, as “parallel evolution in the imagination of two humane British fantasists with an interest in the moral implications of politics.” Sees A Wizard of Earthsea as dealing with a similar problem but in psychological terms constrained by the coming-of-age theme.

Analyzes Tolkien’s use of trees as symbols, using terms from Jungian psychology, Mircea Eliade’s studies of myth, and Buddhism. Sees the four hobbits as representing different aspects of the ego in the journey toward self-hood and individuation.


Considers “the puzzle of pleasure” in The Screwtape Letters: why the devils cannot understand the reasons for which God created sensual pleasure.

Notes the resemblance between Morris’s Isle of Ransom in The Glittering Plain and the actual geography, social structure, and climate of Iceland.

Offers an opposing viewpoint on the “taming” of the woman warrior in Tolkien, suggesting that Éowyn’s rejection of the warrior’s life is a fulfillment of Tolkien’s theme of healing and rebirth rather than a subjection to a male partner.

An appreciation of Joseph Campbell and his significance to the study of mythology.

Personal reminiscences, including how Tolkien asked Havard to become his personal physician and how Lewis usurped a party at Tolkien’s house.

Examines dogs in Tolkien’s fiction; not just the actual dogs that appear in a wide range of his works, but also the use of dog-imagery in simile, metaphor, and character description, particularly the complex pattern of references and allusions Tolkien uses in the depictions of Sam, Gollum, and Wormtongue.

A look at how Tolkien developed the concept of the sin of lust in Middle-earth, giving it his own unique but linguistically-based interpretation as an intensifier of other sins, rather than using its more common, purely sexual, modern interpretation.
Challenges the assumption that C.S. Lewis was in favor of or at least oblivious to Empire. The author uses insights from George Orwell’s essays “Shooting an Elephant” and “Politics and the English Language” to identify an anti-colonialist sentiment in Lewis’s science fiction novel Out of the Silent Planet.

Considers why Williams refers to a non-existent Gnostic tradition in a conversation between Anthony and Mr. Richardson. Is this mere error or purposeful?

Tests the theories of literary critic René Girard against selected stories from The Lord of the Rings and The Silmarillion and finds some interesting cases of applicability, particularly in the connected stories of Morgoth, Sauron, and Saruman, and in the various Ring-bearers, particularly Gollum. Contrasts Tom Bombadil’s lack of desire and envy.

Examines a theme of never-ending responsibility in a short Grail fantasy story, a fantasy novel cycle, and an episode of Babylon 5.

Relates Hilgarter and Barter’s extension of linguistic theory into behavior theory to the cultures of the Kesh and the Condors. Explains their cultural patterns of “image-correction” and “image-defense.” Sees utopian and dystopian elements tempered by realistic views of human nature.

Describes five “laws” underlying Tolkien’s Middle-earth and how the action of The Lord of the Rings proceeds logically from them: the cosmos is ultimately providential; the result of an action is influenced by its intent; moral and magical laws are as important as physical laws; states of mind influence physical reality; and experience is the realization of proverbial truth or romantic convention.

Delves into patterns of dreams, myth, and history in Vollmann’s Seven Dreams: A Book of North American Landscapes, his planned seven-part epic on colonialism and the West’s construction of the indigenous Other.

Considers the complex interplay of the Ring and the Road (“linear progress and circular stasis”), along with other related motifs of lines, circles, intersections and crossroads, spirals and spheres, hands and eyes in The Lord of the Rings.

Argues that “Out of the Silent Planet is principally an argumentative effort in which Lewis is exploring and exploiting the persuasive, argumentative potential of narrative, and in particular of the science fiction genre.”

Hersh, George. See Le Guin, Ursula K., “The Making of Always …”

Contrasts more modern versions of fairy tales with less sanitized early versions. Recounts the darker meaning behind some well-known nursery rhymes. Contends that removing the harshness of original versions is a mistake, because denying the “bitter truth” doesn’t build inner strength.
Suggests Browning’s poem as a source for Frodo’s quest in *The Lord of the Rings*. Sees echoes of the former in both the main plot and many details of *The Lord of the Rings*.

Examines War in Heaven’s radical upsetting of the detective novel norms promised in its first few paragraphs and shows how Williams uses and subverts these conventions and leads us to contemplate, instead of a mystery and its solution, an insoluble Mystery with a capital M.

Discusses the third movement of George Herbert’s *The Temple*, “The Church Militant.” Reviews critical reception of the poem, and analyzes how it adapts “Christian myth to the classical epic formulas.”

Examines Mark Studdock’s heroism in learning to be virtuous, in exercising the four cardinal and three Christian virtues.

Explores Lewis’s writing process in the unfinished *The Dark Tower*, leading us through his examination of the manuscript and explaining his conclusions about the order of composition and Lewis’s writing methods.

Examines and describes the methods and ways in which Tolkien used and modified the Finnish epic *The Kalevala* in his creation of the tales that became *The Silmarillion*.

Considers aspects of the depiction of hobbits in *The Hobbit* and *The Lord of the Rings* that emphasize their childlike qualities, and considers questions of the significance of this depiction and of the intended audience for these works.

Finds sources for the narrator’s frequent intrusion into *The Hobbit* in Celtic and German tales and *The Kalevala*.

Briefly notes that the names of the dwarves in *The Hobbit* come from the Norse Eddas.

A survey of gender and sexuality in one of Silko’s later novels, *Gardens in the Dunes*.

Sees *Out of the Silent Planet* as a narrative of Ransom’s spiritual development, using the imagery of shamanic initiation, alchemy, and medieval hermeticism. In *Out of the Silent Planet*, though not in later books in the series, Ransom’s initiation and function are almost exclusively masculine.
Gives close attention to Morwen, Niennis, and Aerin, comparing them to Éowyn before she rode to battle and to Tolkien’s own mother Mabel and wife Edith. Also considers the situations of several male characters unable to or uninterested in serving in war, particularly Sador, Gwindor, and Brandir, and Tolkien’s own experiences on being sent home to England with trench fever.

Valinor, modeled on the Earthly Paradise, is described more fully in Tolkien’s posthumously published works than in The Lord of the Rings. Yet the fleeting Valinorean images within the trilogy have a powerful impact, heightening and simultaneously providing consolation for the horrors of Mordor.

In-depth exploration of Lewis’s Till We Have Faces, his retelling of the Psyche and Cupid myth from the viewpoint of one of Psyche’s sisters, Orual. Taking as her key the god’s admonition to Orual after she forces her sister to disobey him, “You also shall be Psyche,” Hood examines Orual’s transformations of herself and her society and the nature and meaning of the tasks she symbolically shares with her sister. An appendix details similarities and differences between the classical Latin sources and Lewis’s version.

Discusses the Beauty and the Beast theme from Apuleius’s tale of Amor and Psyche through versions from Africa, India, North America, and Europe. Analyzes Lewis’s handling of the theme in Till We Have Faces.

Study of love-madness in medieval literature in the context of C.S. Lewis’s Allegory of Love. Three types are identified: suicide, pining away, and raving madness.

Responds to critics who call Tolkien anti-science and anti-technology by showing that creatures of Middle-earth manipulate their environments, but in less obvious ways. Contrasts the “angelic” methods of elves with the “sacrificial” strategy of mortals.

Compares Bram Stoker’s Dracula and Tolkien’s Sauron, noting both profound similarities and important differences, especially in the relationship of these villains and those they tempt to evil.

Shows C.S. Lewis in dialogue with Rudyard Kipling about the themes of the Great Game and the Inner Circle, which Lewis resolves in the resonant image of the Great Dance.

Recounts Hooper’s experiences with Barfield as one of C.S. Lewis’s literary executors, and the personal friendship that grew out of it.

Text of a talk at Mythcon VI by Walter Hooper, who worked for C.S. Lewis as his secretary for some time.
Discusses ways in which Tolkien draws upon various ideas of Englishness to construct his epic fictional world. In particular, Tolkien’s combinations of different periods and traditions of Englishness (Anglo-Saxon, nineteenth-century) are explored.

The powerful, learned woman is a figure of fear in the works of Williams, seen as transgressing her proper role. In Lewis, legitimate authority figures are male, illegitimate ones are female, and gender roles are strictly demarcated. Tolkien, however, not only creates powerful and heroic women, but also suggests that the combination of authority and femininity can be particularly potent and talismanic.

Goes beyond Carpenter’s well-known reference to Cynewulf’s Christ as Tolkien’s “primary inspiration” for Eärendel. Seeks out the philological roots of various aspects of Eärendel (star, messenger, mariner, eagle, herald).

Examines five figures in Tolkien’s mythology for the ways in which they encompass elements of English geography, language, and mythology, as part of his desire to create a mythology for England.

Proposes “Celtic and pre-Celtic origins for certain linguistic and legendary elements in a corpus whose sources” have been sought in Germanic myth and legend.

Points out similarities in the meaning of Genesis as St. Augustine set it out (particularly in Twelve Books on the Literal Sense of Genesis) and Tolkien’s account of the creation in the Ainulindale.

Analyzes Dante in terms of Tolkien’s theory of the Fairy-story. Sees the loss of Virgil and recovery of Beatrice as a significant eucatastrophe.

Analyzes the character of Aragorn as an example of, and transformation of, the “Byronic” hero of nineteenth-century literature, through the addition of the redeeming and renewing qualities of a Messianic figure.

Reproduces excerpts from original reader’s reports on a number of Tolkien titles published by Houghton Mifflin.

In this study of Lord Dunsany’s “Oriental” fairy tales, House-Thomas divides Dunsany’s technique and aims into “traditional” Oriental tales, of the sort Edward Said describes in his theories of Western Orientalist art and literature, and non-traditional, post-modern tales in which Orientalism is turned upside-down and the West is turned into the Other. This paper won the Alexei Kondratiev Student Paper Award at the 2012 Mythcon in Berkeley.

Compares Till We Have Faces with its “chief source,” the tale of Cupid and Psyche in Apuleius. Briefly compares it with other works of Lewis as well.

Examines why Williams chose to use the Arthurian materials in his poetry, and analyzes at greater length how he used them.


Hruschka, John. “Anne Sexton and Anima Transformations: Transformations as a Critique of the Psychology of Love in Grimm’s Fairy Tales.” Mythlore 20.1 (#75) (1994): 45–47. Uses “Jung’s theories of anima as a critical framework [...] to demonstrate that Sexton’s poems [...] critique the psychology of romantic love that informs the Grimm Brothers’ tales and the impact of that ideology on women.”


Hulan, David. “Narnia and the Seven Deadly Sins.” Narnia Conference, Palms Park, West Los Angeles, 1969. Ed. Glen GoodKnight. Los Angeles: Mythopoeic Society, 1970. 21–23. Theorizes that each book in the Chronicles is centrally concerned with one of the medieval Seven Deadly Sins; that in each book, a character commits one of these sins, and generally no other sins are foregrounded in that volume. The author’s theory equates LWW with gluttony, PC with Envy, VDT with Avarice, SC with Sloth, HHB with Lechery, MN with Pride, and LB with Anger. The author feels this was not planned as a major structural theme but was mainly coincidental.

Huttar, Charles A. “The Art of Detection in a World of Change: The Silver Chair and Spenser Revisited.” Mythlore 32.2 (#124) (Spring/Summer 2014): 137–64. Reflects on mutabilitie in the Narnian tale; weaves together an examination of the characteristics of the classic detective tale, Spenser’s Two Cantos of Mutabilitie, and the plot and style of Lewis’s novel into a satisfying whole.


Huttar, Charles A. “Seeing Williams’ Work as a Whole: Church Year and Creed as Structural Principles.” Mythlore 14.1 (#51) (1987): 14–18, 56. Believes that Williams frequently used symbols related to the liturgical year of the Anglican Church, and to its creeds, in his fiction, poetry, and drama.


Uses Tolkien’s letter (#43) of 1941 to his son Michael as a springboard for discussing the alternatives Tolkien presents there—renunciation, physical gratification, friendship, and love. Gives examples of each in Tolkien’s works.

Asks “to what degree does Tolkien consistently use introductory verbs and modifiers to develop his characters?” Discovered Tolkien was quite consistent in use of both semantically significant (“marked”) and “unmarked” verbs and modifiers to delineate character.

Considers how important word choice was to Tolkien in his fiction, no doubt a result of his philological training and work on the OED. Tolkien frequently chose historical rather than modern versions of words, causing great confusion to editors and proofreaders.


Discusses various definitions of myth, and its relationship to the fairy-tale. Considers Tolkien’s views of these and use of them as subcreator.

Analyzes some elements of The Father Christmas Letters to show the degree of perfectionism and philological logic that were used to create verisimilitude, even for such lesser elements of Tolkien’s oeuvre.

Introductory column with some discussion of anomalies in the writing systems used on various title pages.

Examines the linguistic structure of three of the spells cast by Gandalf.

Examines and transliterates several Dwarvish inscriptions written in Tengwar characters.

Looks at differences between Quenya and Sindarin as exhibited in passages from The Lord of the Rings and The Silmarillion.

Examines the languages of Men in Middle-earth, and how they are represented by kinships with languages of our own world.

Describes new linguistic information included in the recently published The Book of Lost Tales and The Monsters and the Critics and Other Essays, as well as other topics.

Discusses the vowel systems of Quenya, Sindarin, Adunai, Hobbitish Westron, Khuzdul, and the Black Speech.
Discussion of transcription of “Bombadil poem” reproduced in 1978 *Silmariënn Calendar*, and what it reveals about the orthography of the writing system used and the differing dialects represented.

Detailed analysis of the consonant structure of Quenya, Sindarin, Black Speech, Adunaic, Hobbitish Westron, and Khuzdul.

Considers the declension of nouns in Quenya.

Further discussion of the poem “Narqelion” and several other poems composed around the same time.


Discusses the process of creating his various concordances, glossaries, and indexes to Tolkien’s languages.

Presents a chart of runic characters used in different languages and periods of Middle-earth history.

Discusses the untitled Nebrachar verse included in Tolkien’s essay “A Secret Vice” and makes notes towards a translation.

Discusses a sample of Runes from notes sent to the author by Christopher Tolkien, apparently from a later stage of the development of his father’s Runic system.

Discusses the structure of the Angerthas or Cirth, the runic alphabet used primarily for incision in stone or wood. Transcribes passages in runes from *The Hobbit* and a 1947 postcard sent to Katherine Farrer.

Reviews the history of Tolkien language studies in *The Tolkien Journal* and *Mythlore*.


A history of the languages of Middle-earth and their relationships with each other.


Discusses the difficulties and pitfalls of translation, illustrated with the example of “The Song of Firiel.”


Discusses the aesthetic basis of Tolkien’s creativity in his love of language, supported by extensive quotations from his letters.


Addresses the wealth of material in The Lost Road and Other Writings, the fifth volume of The Histories of Middle-earth, and uses it to attempt a translation of the “1916 Quenya poem.”


Gives a personal response to those elements of Paxson’s The White Raven “that touched [him] most deeply.” Discusses Branwen’s character at length, and that of Ogrin.

Hyde, Paul Nolan. See also Donahue, Thomas S. “A Linguist Looks at Tolkien’s Elvish.”


Notes Tolkien’s careful use of the archaic forms of English pronouns to indicate significance, relationship, or affection. He uses them “sparingly but effectively.”

Jackson, Robert. See Campbell, Ethan.


Johnston, Susan. “Grief Poignant as Joy: Dyscatastrophe and Eucatastrophe in A Song of Fire and Ice.” Mythlore 31.1/2 (#119/120) (2012): 133–54. Argues that though the series is incomplete at present, J.R.R. Tolkien’s concept of eucatastrophe and its dark twin, dyscatastrophe, can illuminate what Martin may be trying to accomplish in this bleak and bloody series and provide the reader with a way to understand its value and potential.


Jones, Karla Faust. “Girls in Narnia: Hindered or Human?” Mythlore 13.3 (#49) (1987): 15–19. Asks if five heroines in the Chronicles of Narnia: remain “characters worthy of imitation” by girls or are “rendered obsolete and impotent by cultural stereotyping.” Despite occasional sexist references, the female characters are not stereotyped.


Juhren, Marcella. “Mileage in Middle-earth.” Mythlore 1.4 (#4) (1969): 22. Discusses conversion of leagues into miles, illustrated by examples of some travels reported in Middle-earth.
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Discusses Tolkien’s Silmarillion and how it was constructed from the materials later published in the twelve-volume History of Middle-earth, in particular the version of “Of Fëanor and the Unchaining of Melkor” in the published Silmarillion compared with the source material given in Morgoth’s Ring. The author finds intriguing patterns in what Christopher Tolkien used and did not use from the original material.

Takes off from H.L. Weatherby’s study of Lewis’s and Eliot’s relations to medieval literature, in suggesting that Lewis’s response to the modern gap between idea and image is to transcend irony in his own work. Discusses four aspects of Lewis: “the doctrine of stock responses, the reaction of Lewis to the doctrine of the unchanging human heart, the impersonal theory, and his experiment with various ways of reading.”

Contends that Lewis’s distinction between Milton the private man and epic, or public, poet can be applied to Lewis himself. “The public character and convention of poetry interested [Lewis] most of all,” which put him out of step with the poetry of his time, with its focus on private imagery.

Recounts the beginnings of the friendship of Lewis and Williams and Williams’s later association with the Inklings until his death following complications from surgery in May 1945. Discusses the effect of his death on C.S. Lewis’s thoughts about mortality and reprints his poem “On the Death of Charles Williams.”

“An analysis of how Tolkien uses language from the critical stance of chaos theory.”

Characterizes Lindsay as a “belated symbolist” whose characters are “personifications of ontological values.” Uses Neoplatonic “references to transcendence” but his imagery and technique do not suggest a positive view of transcendence.

Attempts to explain exactly what Frodo goes to when he sails from the Grey Havens. By looking at paradise, purgatory, and earthly Edens in medieval literature and theology, we gain a better understanding of the spiritual purpose of Tolkien’s “far green country” beyond the bent paths of the world. References “Pearl,” “Sir Orfeo,” mystery play cycles, and Sir John Mandeville’s Travels, among other sources.

Examines Tolkien’s treatment of economics in Middle-earth, using tobacco as an example of a Lukácsian fetishized commodity, and explains why this is important not just as an example of world-building but as an indicator of the power and danger of unexamined economic assumptions.

Discusses examples of women as creators (in the artistic and/or intellectual sense) and as inspiration for creative activity in others, in the works of Lewis, Williams, Sayers, and Murdoch.

Analysis of Williams’s short story, noting how the symbolism of time is connected to salvation or damnation.
Khoddam, Salwa. “Balder the Beautiful: Aslan’s Norse Ancestor in The Chronicles of Narnia.” Mythlore 22.3 (#85) (1999): 66–75. Because of Lewis’s typological approach to his use of sources, it is possible to see Aslan not just as a straight allegory of Christ but as embodying elements from other mythic systems; in this case, Balder, a figure from Norse mythology. This is supported by Lewis’s known love for northern myths and his particular reaction to the lines about Balder from Longfellow’s “Tegnér’s Drapa.”

Khoddam, Salwa. “‘Where Sky and Water Meet’: Christian Iconography in C.S. Lewis’s The Voyage of the Dawn Treader.” Mythlore 23.2 (#88) (2001): 36–52. Examines a set of images from Christian iconography that underlie the structure of The Voyage of the Dawn Treader: light, the sun, the ship, the garden, particular characters, and the pageant which incorporates all of them. The author also describes two of what she calls “false icons”: the sea and natural appetites.


Kilby, Clyde S. “Tolkien and Coleridge.” Tolkien Journal 4.1 (#11) (1970): 16–19. Finds similarities in both authors’ love of philology, ability to tell a spell-binding story, and the long torment of the Mariner and Frodo, as well as an essentially Catholic orientation and a regard for the numinous nature of life. (The author does not posit any influence on Tolkien by Coleridge but simply notes similarities.)


Gives a brief history of the “seven deadly sins” in Christianity, and of Lewis’ knowledge of them as indicated in his non-Narnian works. Argues that each book in the Chronicles of Narnia “seems to portray one deadly sin above all others.”

Notes the frequency and importance of the door as a symbol in the Chronicles of Narnia. Relates this to scriptural examples of the door as the way to God and/or salvation, and to Christ as the door.

Shows what use Tolkien made of some elements of Celtic folklore by tracing similarities between Tolkien’s Noldor and the Irish Tuatha de Danaan, demonstrating that his Elves owe at least as much to this heritage as to the Norse álfar.


A close look at Tolkien’s incorporation of traces of shamanism and totemism in his depiction of Gandalf and other characters; yet another indication of how Tolkien created historical depth in his tales by reproducing the way traces of early mythic and religious themes survive in later tales and folklore.

Klein, Deborah. “‘They Have Quarreled with the Trees’: Perverted Perceptions of ‘Progress’ in the Fiction Series of C.S. Lewis.” *Mythlore* 32.2 (#124) (Spring/Summer 2014): 63–79.
Uses the tools of eco-criticism to read Lewis’s attitudes towards nature, hierarchy, and the changes wrought by technological progress in the Narnia books and the Cosmic Trilogy.


Jungian interpretation of the Kalevala, focusing on the character of Väinämöinen and his role as Shaman. Part 1 gives an introduction to the Kalevala and to shamanism, then analyzes the creation myth in the Kalevala. Part 2 analyzes Väinämöinen’s transformation of the land, the felling of the oak, the confrontation with Joukahainen, and the death of Aino. The third part discusses Väinämöinen’s “second encounter with the anima figure in the being of Louki’s daughter.” The conclusion is a Jungian analysis of Väinämöinen’s “night-sea journey” to the Abode of the Dead; his journey within the body of the giant Antero Vipunen; and his fashioning of an “instrument of eternal joy,” the kantele.

Finds commonality between people who search for monsters such as the Loch Ness monster and those who read fantasy. Both appeal to a psychological need to redress the balance in a culture which focuses too much on rational, right-brain consciousness (based on the theories of Ornstein).

Examines the history, character, and moral system of the Drúedain, including the origin of their name.

Identifies the “Secret Fire” and “Flame Imperishable” in Tolkien’s different versions of Arda’s creation (and elsewhere in *The Silmarillion*) with the Holy Spirit. Sees Eru as a three-Persons-in-one-God deity compatible with Roman Catholic doctrine.
Traces moral, religious, and creative parallels between MacDonald and Tolkien. Finds that Christianity gives Tolkien’s work “a firm structure and objectivity” as opposed to the “fervent but rather formless spirituality” due to MacDonald’s romanticism.

Reviews the history of the Noldor, elves of the First Age, and their continuing influence in the affairs of the Third Age. A retelling rather than a scholarly analysis, based on sources published before the availability of *The Silmarillion*.

Reviews the story of Túrin Turambar from *The Silmarillion*, and briefly touches on how some of Tolkien’s themes are revealed.

Argues that unlike Lewis and Tolkien, who incorporate true pagan worldviews into their works as imperfect precursors of Christianity, Williams uses superficially pagan elements that are really a product of the Judeo-Christian world. Williams’s portrayal of the pagan/occult is more negative, while showing the attractiveness of such power.

Examines the concept of counsel, the part it plays in collaborative decision-making and consultative leadership in Tolkien’s world, and what Jackson’s re-stagings of Tolkien’s scenes of council and counsel imply.

Argues that Williams, in recasting the Grail legend into his own Christian metaphysics, used the three Grail knights to represent the three forms of love.

Keynote address, Mythcon 17. Notes the importance of the figure of Beatrice to Williams, and reviews his use of Beatrician figures in his novels and poems.

Compares *War in Heaven* to its literary sources, particularly *Le Morte Darthur*. Notes the ways the former incorporates specific aspects of the Grail legend, as well as the differences Williams introduced to adapt the legend for a twentieth-century novel.

Kollmann, Judith. See also Bratman, David, “A Centennial Retrospective on Charles Williams”; Riga, Frank P., et al.

Discusses two of the noted forgers of ancient Celtic documents who influenced the Celtic Revival of the nineteenth century and whose inventions influence our perceptions of Celtic literature and mythology (and fantasy writers) even today.

Kondratiev, Alexei. See also GoodKnight, Glen, “The Inklings in America.”

Examines social-political commentary on the post-war years from Warner’s non-combatant and female point of view in *Lolly Willowes* and *Kingdoms of Elfin*. In both, fantasy is used subtly, or not so subtly, to critique the stagnation of consensus reality and the patriarchal social order through the upheaval of the war.

Kotzin, Michael C. “Mrs. Moore as the Queen of Underland.” Mythlore 6.3 (#21) (1979): 46. Suggests that the character of the Queen of Underland in The Silver Chair was unconsciously based on C.S. Lewis’s companion Mrs. Janie Moore.


Kroksstrom, Andrew. “Silent Wounds.” Baptism of Fire: The Birth of the Modern British Fantastic in World War I. Ed. Janet Brennan Croft. Altadena: Mythopoeic Press, 2015. 131–43. C.S. Lewis’s war experience has not been as closely studied as Tolkien’s. Kroksstrom considers World War I in Lewis’s autobiography and letters, paying particular attention to the lacunae—the details of his war service that Lewis glossed over or suppressed. While Lewis was known for his tendency to compartmentalize his life, Kroksstrom also finds a motive for concealment in contemporary dismissive and discriminatory social and official attitudes toward sufferers of post-traumatic stress disorder, or shell shock.


An exploration of Tolkien’s depictions of dragons in his stories for children, *Roverandom* and *Farmer Giles of Ham*. Draws on “On Fairy-stories,” the *Beowulf* lecture, the Father Christmas letters, and a little-known “Lecture on Dragons” Tolkien gave to an audience of children at the University Museum in Oxford, as well as source Tolkien would have known: Nennius, *The Fairy Queene*, and so on.


Investigates Lewis’s portrayal of priests and the divine in *Till We Have Faces*.


Examines how Lewis’s idea of “transposition […] the incorporation of the eternal into the material” operates in *That Hideous Strength*.


Contends the events of *The Lord of the Rings*, culminating in the Scouring of the Shire, demonstrate a coming-of-age for the individual hobbits of the Fellowship, for some social and for others spiritual. The Shire’s response to Sharkey, especially after the Fellowship members return, is a coming-of-age for Hobbit society as a whole.


Uses structural analysis (from Levi-Strauss) of the Fourth Branch (the story of Lleu and Gwydion) to discover information about character motivations. Attempts to answer the apparent riddle of why Lleu sets up his own death.


Larsen describes the development of Nienna from her earliest versions as a one-dimensional goddess of doom to a complex and central figure of Middle-earth’s mythology. Contradicts views that Nienna’s only mode is to weep passively for others by arguing that Tolkien eventually empowered this character with conceptions of mercy and mourning as participatory actions echoing those in which Christian faith perceives the Virgin Mary as interacting with humanity.


Traces the development of Beagle’s unicorns through the novel *The Last Unicorn* and three other stories, paying particular attention to how and why Beagle adapted and rejected certain distinguishing features of traditional unicorn lore and legend.


Contends that Lewis’s stance on animal rights owed “a great deal to his interest in evolutionary theory.” Notes that Lewis did not reject evolution as a scientific theory when he became a Christian; but he did reject the philosophical position of evolutionism.


Guest of Honor speech, Mythcon 19. An account of how Le Guin was finally able to write *Always Coming Home*, using not an imaginary world but the transfigured Napa Valley of her childhood. Acknowledges her debt to Native American worldview known through its myths.


Transcript of panel discussion from 1988 Mythopoeic Conference. Author, illustrator, composer, and cartographer/researcher discuss the genesis of *Always Coming Home*. 
Examines the Harry Potter series as an example of a “high fantasy scenario within the structure of a wainscot fantasy”—that is, high fantasy themes taking place in a world of two parallel cultures, one an “invisible or undetected” society existing “in the interstices of the dominant world.”

Discusses the “central theme” of the “struggle of good and evil” in three of Williams’s novels.

Discusses the mutual influence of Williams and Eliot, including as illustration a lengthy quote from Eliot’s introduction to All Hallows’ Eve. Considers Eliot’s verse play The Cocktail Party for its “participation in the Christian mythopoeic genre of Charles Williams’ novels,” and discusses the importance of the character Julia Shuttlethwaite and her eventual revelation as one of the guardian angels.

Finds a source for the Eye of Sauron, and other representations of baleful eyes in Tolkien’s work (“one of the most pervasive and compelling patterns of imagery”), in the Celtic mythological figure Balor of the Evil Eye.

Keynote Speech, First Annual Tolkien Conference, Belknap College, October 1968. Discusses the contemporary state of Tolkien criticism and scholarship, classifying it into certain categories: bibliographic studies, literary criticism, Middle-earth studies (comparing this type of work to the Sherlockian tradition), and source studies.

Attempts to define the genre of The Lord of the Rings, an “alien but very effective piece of work” that defies easy categorization. Settles on “a quest-story presented in an epic and fairy-tale medium.”

Discusses letters from a group of typical Lord of the Rings fans about why they enjoy the book. Concludes thoughtful readers respond to the timeless struggle of good and evil and the deeper moral messages of the work.

Analyzes Power and its tendency to corruption in The Lord of the Rings, with a discussion of the weaknesses of Evil, and the function of the Ring as a temptation to Power and Pride.

Examines Gollum’s part in and importance to the story, from his finding of the Ring as Sméagol through his death (though not including his appearance in The Hobbit.)

Bibliography of early criticism and reviews.

Biases due to the point of view from which The Silmarillion is narrated are discussed. These biases are compared with those found in primary world histories.

Compares Tolkien’s Beorn and Tom Bombadil, assessing their functions in The Hobbit and The Lord of the Rings, their characters, and their importance, although they are tangential in their stories, to Tolkien’s themes.

Mythlore Index Plus #63
Recounts the efficacy of folktales in teaching reading and language skills to reading-disabled and emotionally disturbed children and adolescents.

Explores use of dreams in *The Lord of the Rings* for various purposes, especially as foreshadowing or reconstruction of events. Includes a lengthy appendix of occurrences of or reference to dreams or dreamlike conditions.

Recounts the experiences of eight women (including the author) who knew C.S. Lewis.

Examines death as portrayed in many of Lewis’s fictional and apologetic writings, and particularly in the Chronicles of Narnia. Discusses Lewis’s attitudes towards his own impending death as expressed to friends and his brother Warren.

Notes how the names of people and things in Narnia are well-chosen to establish character and setting succinctly. Examines names and symbols for their usefulness in communicating the moral significance of events in the Chronicles of Narnia.

Relates Lewis’s treatment of Reason and Imagination in his poem “Reason” to discoveries about right brain/left brain operation.

Gives biographical background on the early 20th century evangelist Sundar Singh. Speculates that Singh, well-known in Lewis’s time, is the model for the Sura mentioned in *That Hideous Strength*.

An overview of C.S. Lewis’s life, primarily based on *Surprised by Joy* and *Letters*, covering the entire period from his birth to death with special emphasis on his education and conversion. Includes personal reminiscences of the author’s own meeting with him in 1956. This is the first chapter of Lindskoog’s biography of Lewis.

Explores how Éowyn is modeled on medieval romance and quest conventions. Linton envisions Tolkien as using traditional patterns associated with medieval female knights to inspire his more modernly motivated war-maid.

A stimulating look at the parallels and contrasts between imagery associated with spiders and Elves, especially female elves, in Tolkien’s legendarium, and how this imagery of light and shadow, spinning and weaving, climbing and descending, also underpins themes of sexuality and fertility in Middle-earth.

Leads us on a linguistic journey into the origins of the words *hobbit* and *Baggins* and their surprising relations to one another.
Describes the Battle of the Somme and Tolkien’s participation in it. Pointing out the parallels between the battle-scarred landscapes of Northern Europe and Middle-earth, Livingston notes that while they are worth cataloging, it is Tolkien’s nuanced and sympathetic depiction of Frodo’s post-traumatic stress disorder that is the most compelling result of the author’s war experiences. Provides a good overview of Tolkien’s war experiences and his literary response to them.

Asserts that, far from abandoning his early grounding in the classics upon discovering Northern mythology and languages, Greek and Roman motifs remained an important element of Tolkien’s “soup” and he used them in many ways in *The Lord of the Rings.* Livingston pays particular attention to themes, characters, incidents, and Mediterranean history that have roots in *The Iliad.* Family structure is one place where we can see convincing parallels, with Boromir as an asterisk-Hector and Faramir as an asterisk-Paris, rewriting the deficiencies in their source-characters as Gondor is the history of Troy re-written.

Livingston, Michael. See also Kelly, A. Keith.

After a brief analysis of the medieval nature of the arms, armor, and troops in the War of the Ring, examines the strategic advantages and disadvantages of both sides. Postulates Sauron’s “poverty of imagination” as a fatal flaw. The realistic depiction of military strategy gives *The Lord of the Rings* a feeling of “true” history.

A study of the Elves of the First Age, reviewing their social structure (the Great House or Kindred), population, and demographics. Includes detailed charts and estimates of population numbers. (Middle-earth studies.)

Calculates the likely population of Orcs in Middle-earth at various times based on Tolkien’s use of the military terms host, army, and legion. Uses *The Silmarillion* and several volumes of *The History of Middle-earth* to “show a developing concept of Orc military organization and, by inference, an idea of Orc demographics.”

Overview of the detective or mystery story, particularly its development as a genre during the Golden Age between the wars when Williams wrote reviews, and when there were other close professional, familial, philosophical, or Oxonian ties between the Inklings and British mystery writers of this time. Relates the comedic anagnorisis of the resolution of the mystery to Tolkien’s concept of eucatastrophe and concludes that mystery can be seen as “a form of mythic comedy, as presenting the myth of deliverance.”

Sees a number of parallels between Ransom (in *Perelandra*) and *Beowulf*—both in personal characteristics and the details of battles with their respective foes.


Notes the Humpty Dumpty imagery in Ransom’s dream of sitting on a garden wall in *Out of the Silent Planet.* Relates this to the importance of the ability to change one’s perspective for Ransom and other characters.
Sees *Screwtape* and *The Great Divorce* as constituting “something like a sub-genre within the Lewis canon.” Both have explicit religious intention, were written during WWII, and use a “rather informal, episodic structure.” Analyzes the different perspectives of each work, and their treatment of the themes of Body and Spirit, Time and Eternity, and Love.

Addresses the perennial question of J.R.R. Tolkien’s dislike for C.S. Lewis’s Narnia books, carefully analyzing numerous first- and second-hand accounts from biographies, interviews, and letters. A previously unpublished letter from Tolkien to Eileen Elgar adds a new and more nuanced element to our understanding of this issue.

Examines the fraught concept of “self-plagiarism” in Tolkien’s works. Self-plagiarism or self-borrowing is something more than just repeating themes and motifs throughout one’s literary career, and Long details examples of scenes, dialogue, character traits, and so on echoing from one work to another, with particular attention to *The Lord of the Rings* and *Smith of Wootton Major*.

An analysis of *Smith of Wootton Major*, showing how the cake and the star symbolize two diametrically opposed sets of attitudes towards Faërie.

Compares several Victorian treatments of the Matter of Britain. Includes Tennyson’s moralistic version as well as “theologically and linguistically subversive” works of later Victorians.

Counts criticism of fantasy as morally negligible or as leading to morbid escapism; instead applies Tolkien’s theory of eucatastrophe and defends the “clarity and vigor” of his vision of good in his fantasy.

Sees a movement at the leading edges of our culture away from the desacralized world and back toward the mythic. Sees the genres of science fiction and fantasy providing aesthetic windows to the sacred. Along with science and religion, they participate in a resynthesis of our culture’s assumptions, pointing toward individuality within fundamental unity and broader notions of causality.

Presents some thoughts about Tolkien’s work as a vision of an unwesternized Europe, and on the re-enchantment of the world, from the perspective of an anthropologist and campaigner for indigenous peoples’ rights.

Attempts to discover exactly how Terry Pratchett manages to get away with violating the rules of the fantasy tradition laid out in Tolkien’s “On Fairy-stories.” Pratchett consistently revels in the absurdity of Discworld as a concept, breaks the fourth wall, and disrupts Tolkien’s proviso against satirizing magic itself; and yet the Discworld sails on, imperturbable. Pratchett’s concept of narrative imperative is discussed as one of the keys to the success of his invented world.

Lynch, James. “The Literary Banquet and the Eucharistic Feast: Tradition in Tolkien.” Mythlore 5.2 (#18) (1978): 13–14. Examines the importance of shared meals in Tolkien’s works and relates them to feast days and the Eucharist in Christianity. Identifies “a series of important parties, feasts, and banquets [...] which in differing degrees suggest the ambiance of the Last Supper or the more general Eucharist feast.”

MacLeod, Jeffrey J. and Anna Smol. “A Single Leaf: Tolkien’s Visual Art and Fantasy.” Mythlore 27.1/2 (#103/104) (2008): 105–26. A look into Tolkien’s thoughts on creativity, not just through “On Fairy-stories” and “Leaf by Niggle,” as one might expect, but also through Tolkien’s visual art. The authors discuss and demonstrate how MacLeod’s own art was influenced by Tolkien’s philosophy of sub-creation. Illustrated with six photos, sketches, and completed paintings by MacLeod.


Madsen, Catherine. “Theological Reticence and Moral Radiance: Notes on Tolkien, Levinas, and Inuit Cosmology.” Mythlore 32.1 (#123) (2013): 111–26. Madsen pulls together three exceedingly disparate elements—the theology of loss and obligation of the Jewish philosopher Emmanuel Levinas; the way the Inuit peoples of the Arctic regions relate to the hardships and challenges of their physical and spiritual worlds; and incidents of self-sacrifice in Tolkien—into a challenging and rewarding whole.


Manganiello, Dominic. “Till We Have Faces: From Idolatry to Revelation.” Mythlore 23.1 (#87) (2000): 31–45. Examines the “face” image and theme in Lewis’s novel and relates it to the use of the same image in a much broader literary context, from Augustine to Oscar Wilde.


A discussion of Hobbit names and their roots in Germanic and Celtic names and words.

Traces roots and characteristics of several of Tolkien’s characters in religious systems and symbols. Argues that “the bearers of the three Elven rings—Galadriel, Elrond, and Gandalf […] as well as the older bearers Gil-galad and Círdan—[are] archetypal figures of a Moon-Water Goddess, a Sky-Air-Thunder God, and a Sun-Fire God.”

Finds inconsistencies in *The Lord of the Rings* appendix relating Middle-earth’s calendars to the Gregorian.

Analyzes Dickey’s popular novel of the early 1970s using Joseph Campbell’s theory of the monomyth, but finds the mythic pattern is actually parodied, undermining the expected conclusion and relevance of the hero’s journey.

Examines the motif of the seven cardinal sins within *Voyage*, linking each of the seven lost lords of Narnia to a particular vice and showing how the crew of the *Dawn Treader* resists the vices to which they succumbed. This essay is meant to be read with Schuknecht, Mattison “C.S. Lewis’s Debt to Dante” in the same issue, as each comments on the other.

Like Lewis and Tolkien, Barfield served in World War I, and several of his short stories show the influence of the conflict and his philosophical reaction to it. Martin discusses some of Barfield’s thinking on meaning in a post-war world and his non-fiction and literary criticism, especially his review of the collected works of war poet Wilfrid Owen.

Proposes a specific source for certain imagery associated with the Battle of the Pelennor Fields in Tolkien’s *The Lord of the Rings*.

A knowledge of the events of Tolkien’s life may provide insight into influences on his writing. Divides his creative output into three periods and describes thematic and linguistic characteristics of each period.

An examination of Bombadil’s appearances in *The Lord of the Rings*; primarly an appreciation.

Mateer, Leslie Robinson. See Gorman, Anita G.

A reading of the Narnian chronicles as fantasy, not Christian allegory, and notes “the tension between allegory and symbol” in the Chronicles. Sees the character of Aslan, and his use of magic, as the “primordial image” which gives the fantasy its power.

Calls “The Tale of Aldarion and Erendis” one “which uniquely employs hard edges of reality to heighten the success of the fantasy.”

Explores a number of themes and concerns paralleled in the works of Williams and Eliot—the Ways of Affirmation and Negation of Images, exchange, substitution, and coinherence, and the image of the City—as well as their mutual admiration and influence. Speculates as to why Williams is not held as high esteem as Eliot.


Building on the work of Diana Pavlac Glyer to establish a framework and set of terms for understanding the collaborative nature of the Inklings, McBride takes us outside their exclusively masculine circle to look at women who influenced Lewis’s writing. His study introduces us to women who served Lewis as, in Glyer’s terms, Resonators, Opponents, Conductors, and so on, from anonymous fans to well-known names like Pitter and Sayers.

McBride, Sam. See also Fredrick, Candice.


Discusses the importance of two themes in War in Heaven—Praise (of God), particularly as demonstrated in the Archdeacon, and Christian unity, symbolized by the joint actions of the Archdeacon, the Duke, and Mornington.


Focuses on Tolkien’s narrative treatment in The Lord of the Rings and the “Ring as an emergent symbol of language itself.” Notes that through Tolkien’s “characterization of protagonists and antagonists, his use of sub-texts and ‘sub-authors,’ Tolkien demonstrates the ways in which magic and language are bound up with one another.”


Documents the ways in which some women write fanfiction as a creative-critical response to Tolkien’s text. McCormack investigates a representative sample of fanfiction that inserts new or previously marginalized female characters into Tolkien’s familiar story to dialogue with the canonic text about issues of gender and power.


Uses second-wave feminism to unlock the metaphor of house-elves in the Harry Potter series.

McDonald, R. Andrew. See Whetter, K.S.


Recounts the origins of the legend of Lilith, and gives examples of the use of Lilith figures by a number of nineteenth century writers. Examines MacDonald’s interpretation of Lilith in his novel of the same name.


Studies an enigmatic character in MacDonald’s The Princess and the Goblin, the old woman in the tower. Notes some of the explanations offered for whom she represents, and discusses her function as embodying the reconciliation of opposites.


Studies a set of images Tolkien deploys with great skill to represent essential thematic elements of the opposition between forces of the Alliance and the Enemy. These include the organic and natural symbols of Gondor, Rohan, Dol Amroth as opposed to the Eye of Mordor and White Hand of Isengard. McGregor’s observations on Saruman’s choice of imagery are particularly valuable in showing how Tolkien revealed the wizard’s attempts to play both sides even at the symbolic level.
A close comparison of Wagner’s Ring Cycle and the history of the One Ring in Tolkien’s legendarium which goes far beyond the usual shallow or dismissive comparison between the two. Here we see Tolkien, as he frequently did, absorbing the influence of an earlier author and responding in the form of a correction based on his sense that Wagner had, as Shippey put it, “got something very important not quite right” (Road 344).

Chad Walsh’s daughter recalls her family’s friendship with C.S. Lewis, Joy Davidman, and William Gresham.

Discusses the Nazi appropriation and mythologization of Darwinian evolutionary theories in Kurt Vonnegut’s *Mother Night*.

Sees the main theme of *The Lord of the Rings* as “the strength of those who love, because they love, is greater than the strength of those who hate.”


Analyzes Williams’s view of love in *All Halloows’ Eve*, noting the challenging and disquieting notion of giving up earthly attachments and definitions of the phrase to “live from a new root.”


Considers how Augustine’s contrasting images of the heavenly and earthly city are used by Lewis in both his Space Trilogy and the Chronicles of Narnia.

Locates parallels to the broad outlines of Arthurian myth in the character of Prince Caspian, in his conflicted path to his rightful throne, his advisor Cornelius, and his rejuvenation in Aslan’s country. Also considers Reepicheep’s quest for Aslan’s country as a parallel to the Grail quest.

Points to the differences between Barrie’s original *Peter Pan*, and Disney’s animated version of 1953. Contends Disney did the most damage to the character of Mr. Darling and thus “disregard[ed] Barrie’s primary motive for creating *Peter Pan*.”

Looks at influence of World War I in Lewis’s autobiography and on war in Narnia, correcting mistaken search by some critics for deep-seated war trauma in Lewis’s life. Reinforces that Lewis and Tolkien were not psychological twins, had differing personalities going into the war, and came out of it with different approaches to dealing with war in their fiction. The Chronicles being children’s books, Lewis operated under certain self-imposed restrictions in writing them, and yet managed to convey some realistic lessons about war learned through his own harrowing experiences. Also addresses the issue of gaps in Lewis’s autobiography.


Compares the tragic end of Gondolin with the eucatastrophic rescue of Minas Tirith. Similarly, other tales in The Silmarillion end tragically while parallel stories in Lord of the Rings have happier resolutions.


Considers both spiders and spider-imagery applied to other characters in The Hobbit and The Lord of the Rings. Published prior to Carpenter’s biography, it makes no reference to Tolkien’s childhood encounter with a spider.


A brief history of Tolkien-related fanzines and other fan frivolities. A useful list of early fan-produced materials.


Provides a grounding in Charles Williams’s “romantic theology,” which was heavily indebted to his reading of Dante, and the application of romantic theology to art, which Milburn demonstrates by examining Tolkien’s “Leaf by Niggle” through this lens. Winner of the Alexei Kondratiev Award at Mythcon 41.


Theorizes that works of fantasy need some sort of bridge linking them to the primary world in order to have literary depth. After discussing bridging devices in several other fantasies, notably Eddison’s The Worm Ouroboros, the author locates Tolkien’s bridging device in the initial utter ordinariness and realistic character growth of the hobbits, with whom the reader is led to identify from the start and therefore throughout their later encounters with the high and heroic of Middle-earth.


Author speculates that echoes of Andersen’s “Snow Queen” inevitably (for readers familiar with the tale) bring a tinge of sexuality to encounters with the White Witch of Narnia. In this way, Lewis’s deliberately sexless tales become, for some characters, an exploration of dealing with the pull toward maturity. Touches on responses to Narnia by Pullman and Gaiman.


Examines the geography and both natural and created landscapes of Middle-earth in terms of what they reveal about gender and race, and how Tolkien used landscape to “[map] alternative masculinities onto [...] different races” and emphasize contrasting depictions of femininity through female characters and races that either “stay put” or wander.


Considers the fact that Tolkien rarely uses any but unadulterated basic color names (red, white, yellow, etc.) and gave unusually positive associations to neutral brown and grey. Also considers Tolkien’s use of color in character identity and heraldry, and traces some of this to literature Tolkien studied as a scholar, as well as his interest and abilities in graphic arts.


Draws our attention to American World War I veteran William Faulkner’s A Fable as an example of the fantastic in response to the war’s trauma.
Reading of Ursula K. Le Guin’s not-exactly-historical novel Lavinia, which combines her thematic interest in the feminine voice and experience with postmodern and existential concerns about authorship, textuality, and the collaboration between author and reader (and author and character)—resulting, as always with Le Guin, in something rich, deep, and difficult to classify. Explores how Le Guin adapted the original sources to create a novel from the female character’s point of view.

Lewis’s firm assertion that Till We Have Faces is not the least bit allegorical is challenged through its parallels in plot and theme with the highly allegorical Middle English Pearl. The deep allegorical structures in both revolve around seeing truly and falsely, and blindness both intentional and ignorant.

Follows Chesterton’s development of the idea of using King Alfred and the Battle of Ethandune as the core of a long poem on England and Englishness, and examines how the poem was received by contemporaries, fared in later criticism, and influenced other writers.

Examines the genre of alternate history or counterfactual speculation, which suddenly became a popular form of “revisionist escapism” in the years immediately following World War I. Bookended with quotations from T. S. Eliot, Milne’s paper investigates the causes of the genre’s sudden rise and the issues raised by its practitioners.

Recounts the author’s encounters with Tolkien’s written 72ythol at Oxford, and attendance at a Tolkien lecture.

Assesses Tolkien’s contributions to scholarship, and argues that “Beowulf: The Monsters and the Critics” has had more influence than most of the products of his critics and has inspired many Old English scholars.

A description of the Center’s aims, areas of concentration, and collections.

Bibliography of selected items by George Sayer held at the Wade Center library at Wheaton College, IL; not exhaustive.

This extensive study of Túrin Turambar uses two frameworks to examine his character and story: that of the Byronic Hero (with a side glance at the Gothic Villain in order to differentiate the two), and that of the Absurd Hero, exemplified by Camus’s Sisyphus.

Closely studies Chesterton’s problematic 1915 pamphlet *The Crimes of England,* a propagandistic re-telling of European history full of “fantastic and chivalric imagery” (203) and fairy tale tropes. Mitchell considers Chesterton’s choice of fantasy symbolism in light of some of his other writings on war and politics.


Adds to our understanding of Tolkien’s created theology and the place of Faerie in his sub-creation by examining contemporary real world theological debates which might have influenced his thinking, including discussions of the supernatural like Pius XII’s 1950 encyclical *Humani Generis.*


Offers a new perspective on the character of Lucy Pevensie in C.S. Lewis’s Narnia Chronicles by juxtaposing her and the Native American female seer figures in the contemporary fantasy fiction of Neil Gaiman, Michael Chabon, and Michael Bishop.


Traces certain aspects of the One Ring, particularly the power of invisibility to tempt the wearer to immoral acts, to the Ring of Gyges, mentioned in Cicero and Plato.


Discusses “the practices of writers of didactic fairy tales and ... [contrasts] them to fantasies which also incorporate the archetypal fantastic journey in the interest of expressing complex spiritual, ethical, or emotional truths.”


Applies insights from Bachelard’s *The Poetics of Space* to several of MacDonald’s novels and Peake’s Gormenghast trilogy. Analyzes the symbolism of houses, shelter and protected spaces in these works.


In this excerpt from his book, *Tree of Salvation,* Murphy explores how those who introduced Christianity to Scandinavia deliberately adapted and “translated” Norse religious motifs and practices in two parallel ways—through literary works, especially as seen in the *Höland,* but also through church art and architecture. In this illustrated essay, we can see how beliefs about Yggdrasil and Ragnarok are incorporated and transformed in the design and ornamentation of the unusual stave churches of Norway. Scholar GOH speech, Mythcon 2012.


Discusses elements of myth and fantasy in the works of five contemporary women poets. Notes the use of mythopoeia in a feminist context is used for “revisionist mythmaking.”


Examines the changes Elwin Ransom undergoes in the course of *Out of the Silent Planet:* his development emotionally, intellectually, and spiritually.
Notes the significance of Ransom’s experience battling the Unman in Perelandra to his character development.

Reviews “the role of the Enlightenment in gaining acceptance for the model of the closed universe and how that model contrasts with the medieval [...] model.” Examines the use of the theme of the closed universe and breaking out of it in Forster, Barfield, and Lewis.

Admires the ways the Chronicles balance the idea that chronological age of characters is relatively unimportant with the concept of “spiritual age”—tasks of spiritual development associated with particular stages in life.

Guest of Honor Address at Mythcon in 1996. “Lewis in relation to animals and the ethical questions they present.”

Contrasts Bracton College, symbolic of failure to respect the natural law (or Tao), as Lewis defines it, and Belbury. The former ignores the natural law, representing alienation from nature and “licit” law, religion, and science.


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Alexei Kondratiev Student Paper Award, Mythcon 45. Examines traditional political structures, theories of how they work, and how they play out in Tolkien’s Middle-earth among fantastic races and landscapes. Especially intriguing is the way in which the immortality of some races and individuals affects the power balance.

Applies Edmund Burke’s critical theory of The Sublime to the enduringly popular H. Rider Haggard’s She, a favorite of both Lewis and Tolkien.

Analyses the talking birds in The Sword in the Stone for what they show about White’s knowledge of language. Notes the birds use “dialects appropriate to their social levels” and “speak, at various times, language characteristic of different stages in the origin of bird language.”

Considers the application of speech act theory to Tolkien’s “The Homecoming of Beorhtnoth Beorhthelm’s Son” and its source, “The Battle of Maldon,” and how different speech acts propel the action of each story.

Nelson demonstrates that Tolkien’s allegorical short story, “Leaf by Niggle,” owes a debt to the medieval play Everyman as its primary spiritual ancestor, and discusses changes Tolkien makes to its message in the light of concepts he developed in “On Fairy-stories,” along the way touching on the differences between works meant for performance and silent reading.
An appreciation of the techniques used by the three authors in creating languages for animals (Adams and Lewis) and Treebeard (Tolkien).

Close reading of the two riddle games in The Hobbit—the first between Bilbo and Gollum, and the second a three-sided game where both Smaug and the reader try to decode Bilbo’s riddling self-references. Discusses “priming” in riddling, how riddles work as a speech act, and the sources of riddles used in these games. Includes a translation of Bilbo’s riddles to Smaug into Old English.

Notes that many students have trouble with the ending of That Hideous Strength because of Jane’s submission to Mark. Argues that the ending is inevitable and that Jane, in discovering caritas, “relinquished selfishness, not self.”

Discussion of the career and writings of Lord Dunsany, precursor of Tolkien and a great influence on H.P. Lovecraft in particular. Emphasizes Dunsany’s unique literary style, inventive and opulent, and focuses primarily on Tales of Three Hemispheres and The King of Elfland’s Daughter.

Considers Dracula as a source for That Hideous Strength.

A look at the way C.S. Lewis used and transcended Greek myth, particularly The Odyssey, in The Silver Chair.

Consideration of Aragorn’s mythical role as rightful and sacrificial king in The Lord of the Rings. Using studies of the structure and function of kingship in folklore and mythology, presents instances of self-sacrifice in Aragorn’s story to show how he exemplifies ancient patterns of regenerative sacrifice.

Comparisons between Blake and Tolkien are tempting, not least because of superficial resemblances, but more valid comparisons can be made in their treatment of similar underlying themes. One such is shown in the opposition of Los and his Spectre (Blake) and of Frodo and Gollum (Tolkien), where a comparison points up the outlooks and limitations of both writers.

In late 2011, the authors met with Colin Havard, son of Inkling Dr. Robert E. “Humphrey” Havard and recorded his reminiscences about his father, his Catholic faith, his friendships with J.R.R. Tolkien and the Lewis brothers in particular, and the Inklings and practicing medicine in Oxford in general. As the lone Inkling from a scientific background, he brought a unique perspective to the group’s discussions.

Introduction. Uses Neil Gaiman’s American Gods to introduce this volume’s pairing of fantasy and Native American literature and its intersection of concepts about race, ethnicity, culture, history, language, and especially literature.

Notes that although Tolkien believed at first that he had invented the word “hobbit,” he became concerned that he might have encountered it and subconsciously reproduced it. Reviews a number of possible sources of the word suggested by scholars.

Analyzes Tolkien’s theological theory of evil: first its cosmological aspect (especially the relationship between Eru and Melkor), then the place of evil in the structure of the world, the question of salvation, and finally, the question of the End and the second “Doom of Mandos” announcing Morgoth’s fall.

Examines Tolkien’s Ring in relation to other rings in folklore, myth, and fantasy, and their association with power through the importance of the hand to human beings. [Note that the author’s name is not included in the issue; obtained from West’s Tolkien Criticism: An Annotated Checklist.]

Introduces a young adult historical-fantasy trilogy, The Saxon Saga by Nancy Farmer, and elucidates the value of its multicultural approach in our distrustful and fragmented age. The respectful representation of three conflicting cultures in the novels—Christian, Norse, and Celtic—demonstrates to young readers that people may hold vastly different metaphysical views and yet may have many core values in common, enough to forge a relationship of mutual trust.

Explores how the Narnia tales fulfill the spiritual human thirst for justice. The myth-derived justice embraced and communicated by Lewis in his fantasy series, Oziewicz proposes, is a compensational justice based on “getting what one deserves”; this particular conception of justice not only reflects certain assumptions about guilt, crime, compensation, and responsibility, but it also forms a practical ideal Lewis believed should be sought and achieved in the real world.

Closely scrutinizes Pullman’s frequent denials of his quite obvious debt to C.S. Lewis, finding the hidden nuances in Pullman’s statements by separating out his responses to Lewis as a reader, author, and critic. The inescapable conclusion is that not only is Pullman writing classic fantasy, he is in close agreement with Lewis on many points as a reader and critic.

Examines selected parallels between characters and events in The Lord of the Rings and The Aeneid. Argues that although medieval sources are the most significant for The Lord of the Rings, among classical influences “the Aeneid shares more common elements with LotR than either the Iliad or the Odyssey.”

Analyzes the use of language, mood/tone, vocabulary, syntax, idioms, metaphors, and ideas in a number of contemporary Arthurian novels.


Postcolonial take on Tayo’s journey from her outside position as a non-Native and non-Western reader. She opens new lines of inquiry by pairing the motif of the quest of *Ceremony* with that of J.R.R. Tolkien’s fantasy masterpiece *The Lord of the Rings*.


First looks at historical changes in Old Irish as possible sources for similar changes in the development of Sindarin from Quenya. Then considers the subject matter and rhyme scheme of “Eärendil,” Bilbo’s poem composed in Rivendell, and “Errantry,” its comic companion from *The Adventures of Tom Bombadil*, as similar in structure and subject matter to Old Irish “voyages” poems.

Panshin, Cory Seidman. See also Seidman, Cory.


Finds parallels in the life of Lord Peter Wimsey (as delineated in Sayers’ novels) to the shamanistic journey. In particular, Lord Peter’s war experiences have made him a type of Wounded Healer.


Disagrees with Kilby that the appearance of Father Christmas in *The Lion, The Witch and the Wardrobe* is “incongruous.” Sees him as key to Lewis’s understanding of the theological significance of time and eternity.


Appreciation and description of the illustrations of Pauline Baynes. Includes bibliography of her illustrations.


Examines the role, sources, and symbolism of the two walled gardens in *That Hideous Strength*: Bracton Wood and the garden at St. Anne’s. Discusses the psychological, mythical, and religious symbolism of the walled garden across a variety of sources, from Babylonian epic through Freudian psychology, and lists the source material Lewis references in his descriptions of these gardens. Also covers other gardens in Lewis’s works, including the biscuit-tin garden described in his autobiography as his first glimpse of beauty and the garden where Digory plucks the silver apple in *The Magician’s Nephew*.


A study of the Wise Woman, Mother, or Grandmother figure throughout George MacDonald’s fantasy. Discusses how MacDonald is better understood through Jungian rather than Freudian analysis. Places imagery associated with these figures in their mythological, symbolic, and religious contexts, and examines both the beneficial and deadly aspects of the anima as shown in their actions.


Answers criticism of Lewis for setting up “caricatures” of villains in *That Hideous Strength* and then killing them hideously at the Belbury banquet. Notes “the contrast of festival and horror is [...] a very old element in literature and human culture” and the relationship of humans to animals is appropriate to Romance as Frye defines it. Includes a map of Edgestow by Patterson.
Examines the symbolic significance of houses, especially Talboys, the house in which Peter Wimsey and Harriet Vane spend their honeymoon.

Contends that Sayers’s “Bloomsbury years formed a significant source for and influence upon her detective fiction.”

 Discusses the figure of Tash in two Narnia books, noting the imagery of Satan that is applied to the god of the Calormenes.

Traces the influence of Celtic style and themes, though sometimes denied by Tolkien, Lewis, and Williams, on their works.

Examines the symbolism of the Harlequin character in Murder Must Advertise, from its roots in the commedia dell’ arte to contemporary parallels. Discusses the symbolic functions of the Harlequin in the novel.

Examines the characters of visionary women—what Esther Harding calls the femme inspiratrice—in Lewis’s fiction. Part one focuses on Jane in That Hideous Strength. Part two focuses on Lucy in the Chronicles of Narnia.

Contends that The Silver Chair presents “a complete feminine structure [...] in which the prevalent symbol of woman receives full expression.” This full expression is achieved with the Green Witch as the villain and Jill Pole as the heroine.

Examination of Lewis’s use of metaphor, biblical imagery, and imagery associated with goddesses in Till We Have Faces, especially in the characters of Ungit and Orual.

Discusses Gurgi as the shadow archetype in Alexander’s Prydain Cycle and compares him to examples in other literature.

Study of the astrological symbolism present in Lewis’s fantasies. Part 1 covers the Space Trilogy. Part 2 covers the Chronicles of Narnia and Till We Have Faces.

Reviews Williams’s portrayal of Jews in his novels and some of the erroneous notions of Jewish mysticism that may have influenced him. Expresses concern over the anti-Semitism expressed in these portrayals.
Analyze in detail the symbols of evil in The Screwtape Letters. Lewis presents evil as various forms of the privatio boni, or absence of good.

Explores Lewis’s use of talking animals in the Chronicles of Narnia and the Space Trilogy (and even his childhood writings about “clothed animals”). Traces the use of animals in religious and spiritual imagery from prehistoric times through pagan religions and fairy tales and discusses critical theories of Jung, Eliade, and other writers. Finds a parallel between a passage from Carlos Casteneda’s Teachings of Don Juan and Aslan’s post-resurrection romp with Lucy and Susan.

Lewis’s use of food symbolism, and particularly Eucharistic symbolism, in his fantasy novels.

Reacting to a description of Narnia as analogous to Southern France, argues that “for Lewis, the way to God lay through the North,” and Narnia is a Northern landscape. Discusses at length the symbolism of North and South in various mythologies, and touches on the significance of Northernness in Tolkien and Williams as well.

Analyzes the action of Providence in The Nine Tailors to bring about retributive justice. Sees the novel as an expression of Sayers’s views on the creative process of the Christian artist.


Extended study of Tarot imagery in Williams’ The Greater Trumps, with examination of Eliot’s possible influence on Williams through his earlier use of Tarot symbolism in The Waste Land. A substantial portion traces the history of Tarot and the evolution of its symbolism through several important decks, then looks at Williams’s interpretation in his novel. Also examines the Roman triumph ceremony and the figure of the Fool for their surprisingly rich interconnections with the Tarot and The Greater Trumps.

Describes Sayers’s relationships with Lewis and Williams in particular, and their mutual influences on each other.

Considers a large part of the appeal of Lord of the Rings to rest in its mysticism; that is, the way of seeing all things and actions as part of a larger whole. Uses Williams’s concept of coherience to help explain this idea. Defines mysticism as distinct from allegory and complementary to science. Concludes with a discussion of reconciliation of opposites as a foundation of the mystical worldview, particularly in Eastern thought.

It is commonly argued that the Inklings had no influence on Tolkien. This paper will show that they had a profound influence, so much so, that Lewis and Williams should be considered co-architects of Middle-earth.

Pavlac, Diana Lynne. *See also* Glyer, Diana Pavlac.

Brief overview of the Grail legend, its development and function for various time periods.

A working author’s understanding of the process of revision, and how Jackson’s films can be seen as an extension of Tolkien’s tendency to constantly revise his creation even after publication. Concludes that a great story has the resilience to withstand even the sort of changes Jackson made, and that new versions can add richness to an established work. Concludes with an examination of Jackson’s treatment of Aragorn.

Analyzes what makes a fantasy “in the Tolkien tradition” and applies this definition to a number of contemporary fantasy authors, including Ursula Le Guin, Richard Adams, Lloyd Alexander, and Stephen R. Donaldson.

Guest of Honor speech Mythcon 21. Follows the conference theme, “Aspects of Love in Fantasy,” and discusses various kinds of love and their appearance in fantasy. Concludes those “which appear most strongly in modern mythopoeic fantasy” are comradeship/ caritas, love of place, and “the attraction towards the numinous, or Divine.”

Paxson, Diana. *See also* Bradley, Marion Zimmer, “Why Write . . .”; GoodKnight, Glen, “The Inklings . . .”

Examines the structure of the 12 chapters of *Grendel* as following the pattern of the zodiac and its signs. Notes the conflict between Grendel’s nihilistic and chaotic view of the universe with the belief in mythic order by Beowulf and the Scyldings.

Examines Gardner’s *Grendel* in terms of the clash of the title character’s world-view versus that of the Men in the story. Pays particular attention to Grendel’s position as a descendant of Cain.

Looks at episodes from Neil Gaiman’s Sandman comics dealing with two of Shakespeare’s most fantastic plays, *A Midsummer Night’s Dream* and *The Tempest*.

A detailed study of Beagle’s *The Last Unicorn*, analyzing in particular its metafictional techniques. Notes the Blakean synthesis of opposites achieved by Beagle.

Considers MacDonald a more modern and self-reflexive fantasist then previously recognized. Believes the use of “other myths and interpolated fictions” in *Phantastes* “anticipates modern metafictional techniques.”

Overview of William’s novels in publication order, with summaries and discussion of common themes and style.


Post, Marco R.S. “Perilous Wanderings through the Enchanted Forest: The Influence of the Fairy-Tale Tradition on Mirkwood in Tolkien’s The Hobbit.” Mythlore 33.1 (#125) (2014): 67–84. Considers the roots of Mirkwood in European fairy tale traditions, using Basile’s Pentamerone as a typical example, and how Tolkien adapted and rejected traditional features of the perilous wood to suit his thematic and stylistic needs as a storyteller.
Guest of Honor address at Mycon 22. Reviews various definitions and characteristics of the hero according to several folklorists and psychologists. Discusses Aragorn, Gandalf, Frodo, and Sam as heroes according to these definitions.

Defines the “patriarchal feminist heroine” as an almost superhuman individual who exists within a patriarchal society without changing it. Sees a shift in Tepper’s work from such individuals to a focus on groups and whole societies, which are more effective at causing social change.

Examines Lilith-figures in Tolkien, Lewis, Williams, and Sayers, discussing how each demonstrates certain attributes of the archetypal temptress character.

A religious and psychological analysis of Perelandra, noting the significance of change vs. stasis, free will, and the nature symbolism that reinforces them.

Notes that Williams uses many elements of the traditional ghost story in Descent Into Hell, especially in the story of the suicide. However, Williams “touches [the ghost story] with the numinous, giving its symbols a sacramental meaning.”

Reviews basics of European heraldry and attempts to deduce the rules of Tolkien’s elvish heraldry. Finds that elvish heraldry seems to have rules (although less stringently applied) but considerably more artistic complexity.

Examines the ways the short story “Leaf by Niggle” differs from other works by Tolkien: primarily because it is a more obvious allegory, but also because of the clear way the allegory is worked out morally, aesthetically, and religiously. Considers the story as “midway between the essay [OFS] where Tolkien talks about his work, and most of his other fiction and poetry, where he simply gets on with it.”

Purtill, Richard L. See also Bratman, David, “A Centennial Retrospective on Charles Williams.”

Pre-Silmarillion speculation on the roles and powers of the Valar in Middle-earth, and why they seem to be depicted as fallible and not entirely omnipotent.

Attempts to sort through Tolkien’s comments on Charles Williams “to show that Tolkien’s opinion of Williams underwent a radical change years after Williams’ death.” Concludes the two main reasons were the death of Lewis and the rise of scholarly criticism defining the Inklings as a literary circle. Previously appeared in Mythcon XVI, Wheaton College, Wheaton, IL, 1985. Ed. Diana Pavlac. Altadena: Mythopoeic Society, 1985. 271–86.

Mythcon 47 Guest of Honor address. The Arthuriad is dense with allusion and the reader often has a sense of missing much that goes on below the surface; as it happens, the reader is not wrong to be confused. Ratcliff finds the keys that unlock this poetic sequence à clef in a relatively unknown letter Williams wrote in answer to a list of questions on the Arthuriad from C.S. Lewis, in the “gynecomorphical map” drawn to Williams’s personal specifications which served as endpapers to the poetry, and in Williams’s private life as revealed in letters and memoirs, in particular to personae he ascribed to certain women in his life. Includes illustrations.


Ratcliff explores the ways in which Tolkien’s female family members, students, and colleagues informed his views on women as well as his writing. Examines several obvious and often overlooked instances of strong women in Tolkien’s life in order to highlight his commitment to higher education for women as proof that he understood and empathized with women’s concerns.


An annotated bibliography describing and recommending Barfield’s major works.


Notes that Tolkien only admitted one post-medieval source as an influence—Haggard’s She series—and traces borrowings and influences of the series on Tolkien, particularly parallels between the characters of Ayesha and Galadriel and between the cities of Kor and Gondolin.


Explores the transformation of Dubric into Taliessen, focusing on how Dubric gradually recedes in importance in Williams’s thinking about the Arthur story and is finally transformed into Taliessen.


Sees Arwen’s story as a “cautionary tale against passivity.” By taking no part in the achieving of Aragorn’s kingdom or the risks and rewards of the Ring quest, she has not developed the character or true understanding of mortality (and what lies beyond death) that would make her end less tragic.


Explores the interaction of Masculine and Feminine principles (gender as opposed to sex) in Tolkien’s Middle-earth, showing how the balance of the principles in a character is an important factor in his or her place in the struggle of good and evil, evil resulting in many cases from an imbalance of these principles.


Compares both the structure and themes of Herland and Out of the Silent Planet and finds many similarities in the utopian cultures represented.


Examines how Tolkien’s rings of power “evolved until they bear little resemblance to the magic rings” of folk-tales. Using information on the nature of the One Ring and other “statements and clues planted by Tolkien,” speculates on “how the Seven and the Nine acted upon their keepers.”
Largely negative criticism of Tolkien as a poet, particularly his early work in Book of Lost Tales and Lays of Beleriand. Notes, however, that “much of the verse embedded in his prose does indeed fit the purpose for which he intended it.”

A survey of the evolution of women in Ursula K. Le Guin’s Earthsea series, examining how the author reassessed her depiction of gender in the earlier books and deliberately changed her viewpoint in the later books.

Notes how Ransom’s persona in That Hideous Strength as a modern Fisher King “contributes to Lewis’s idea of Logres versus Britain.” Notes parallels between the legend of the Fisher King and events of That Hideous Strength.

Read, Marc. See Coombs, Jenny.

Sees parallels between incidents in The Odyssey and The Hobbit. Bilbo and Odysseus also share similar development as heroes during their respective journeys.

Argues that Tolkien’s “Beowulf: The Monsters and the Critics” and The Silmarillion both present lessons to Christian intellectuals who wish to cultivate a literary ideology of resistance.

Reid’s extensive annotated bibliographic essay establishes a long-needed critical context for the study of women in Tolkien’s life and works. Reid documents an increase in both the volume of these studies and the variety of critical approaches taken.

Contends That Hideous Strength and 1984 have the same theme, “that an objective view of morality is necessary for worthy human life.” Notes similarities between the didactic devices which the authors employ,” such as Belbury/Oceania and Studdock/Winston, especially in their torture/indoctrination. The biggest difference is in the resolution of both novels.

Examines the “severely classical moral doctrine” of The Lord of the Rings; discusses the theme of stewardship as “the proper subordination of Power to Care”; and approves of Tolkien’s “veiling of the Divine” by keeping overt religious references out of the work as a means of leading readers to understanding and affirmation. Reprinted from Christian Perspectives, Winter 1966.

Claims that modern fantasy is a continuous development dating from MacDonald’s Phantastes. Traces his influence on the Inklings, particularly on Lewis.

Looks at the subtle balance of mortality and immortality in this story and how Beagle resolves their opposition though what his characters learn (or don’t learn) from experiencing both states of being. Considers not just the novel but the sequel short story “Two Hearts” and Beagle’s script for the movie of The Last Unicorn.

Examines funeral customs and the meaning of death in Tolkien’s works, particularly the deaths of Boromir, Théoden, and Denethor. Notes similar customs of various Northern European traditions. Illustrations.

Describes elements of “Dark Ages” culture in Northern Europe known through history and archaeology (e.g. runes, swords, burial mounds) and notes their use in modern fantasy novels of Tolkien and others.

Subject index to articles and book reviews related primarily or substantially to Tolkien.

By author and subject.


By author and subject.

Close examination of the three versions of the Walking Song in The Lord of the Rings that shows how it captures the themes of the book in miniature. The metaphors “encapsulate the same view of history and man’s role in it that he conveys through the larger metaphor of the trilogy itself.”


Concerns the roots of the wizard Gandalf’s character in the legendary figure of Merlin, tracing Merlin’s development through a variety of English and continental literature up through the twentieth century, and showing how various authors, including Tolkien, interpreted and adapted the wizard for their purposes.

Shakespeare’s The Merchant of Venice is not usually thought of as one of his more mythically resonant plays (aside from the Belmont casket scene), yet it is ultimately based on prevailing contemporary Christian myths about Jews and the way these myths defined Christians’ beliefs about themselves. This paper examines film director Michael Radford’s masterful use of myths and symbolism in his production of this play. Includes a reproduction of a painting which Radford duplicates in the final scene of the film, resolving the multiple themes of the play.

A study of Michael Hoffmann’s reinterpretation of Bottom in his 1999 film of A Midsummer Night’s Dream, which treats Bottom and his interactions with Faërie seriously rather than farcically and resonates throughout the film in a shifting of focus from the aristocratic court to the dignity of the common man and his worthiness to enter Faërie.

Makes the case that Jackson’s sometimes controversial screenwriting decisions actually echo Tolkien’s own abortive attempt to revise and change *The Hobbit* to bring it into line with the mood and milieu of *The Lord of the Rings*.


Sees MacDonald’s writing as a dialectic about “the conflict between what is and what seems to be.” Shows how the patterns and characters of his novels reflect his theology, especially as shown in *The Golden Key*.


Reviews the symbolism of the unicorn in mythology, literature, and as portrayed in tapestry, including Christianity.


Brief introduction to *The Lord of the Rings* and the Chronicles of Narnia, comparing the level of detail in both created worlds, the authors’ main themes, and their styles.


Explores ideas of duality and other concepts from Milton’s *Paradise Lost* that influenced Pullman’s *Dark Materials* trilogy.


Discusses the idea of a paradise in the West—its mythological and literary sources, its relationship to history, and Tolkien’s use of it in the poem “Imram.”


Sees a common motive in three villains of fiction: Gollum, Captain Hook, and Salieri. Each believes that he lacks something “and devotes himself to making it good at the expense of a protagonist who has what the villain wants.”


Asserts that “Doris Lessing’s naming of her book and its protagonist was both intentional and ironic, and that it acknowledges her indebtedness to the form of Williams’ fiction and her [...] futile gesture toward the Romantic amalgam of appearance and reality.”


A letter responding to Nancy Bunting’s provocative article on Tolkien’s traumatic family history in *Mythlore* #127.


Examines the tension between the theme of loss underlying so much of the content of *The Lord of the Rings*, and the enchantment of the form of the work; the balance between the two generates a melancholy beauty that brings readers back to the book over and over again. Tolkien’s own biography is used as an example of this balance of loss and enchantment playing out in real life.


A brief analysis of Sam’s character and its realistic, human qualities. Argues that he provides the necessary “key to a commonplace reality which allows the reader to relate to the otherwise alien environment [...] and to identify with it.”
Discusses various species in the Space Trilogy considered to be “hnaus,” or rational beings: the eldila, sorns, hrossa, and pfifltriggi. Compares this treatment of rationality and self-awareness with the Talking Beasts of Narnia in The Magician’s Nephew and The Last Battle. Concludes that Lewis’s purpose is to show Man’s interconnectedness with, and responsibility for, the rest of creation.

Explores the influence of The Faerie Queene, one of the works C.S. Lewis was particularly involved with as a scholar, and the literary and Biblical traditions it drew upon, on Lewis’s Ransom trilogy and in particular on Perelandra. Ransom is identified with the Red Cross Knight.

Continues to explore Spenserian parallels in the Space Trilogy, following his work on Perelandra in Mythlore #123. Traces The Faerie Queene’s clear influence on That Hideous Strength, particularly on the characters and relationship of Mark and Jane Studdock, drawing a line connecting Spenser’s intent that his poem should “fashion a gentleman or noble person in virtuous and gentle discipline” to Lewis’s point in The Abolition of Man that modern education produces “men without chests.”
Spenser’s Amoret and Scudamour particularly parallel Mark and Jane, and Busirane’s castle as a source for Belbury.

Examines the imagery and functions of the Mother archetype in world mythology and the characters of Tolkien’s Galadriel, Lewis’s Psyche, and Williams’s Sybil.

Compares the geography of Middle-earth, Narnia, and Oz, their inhabitants’ contrasting isolationist or exploratory attitudes, and the accessibility of these worlds to outsiders. Concludes by listing several factors that make Narnia unique among fantasy worlds, including the passage of time, the importance of humans from our own world in its history and prophecy, and the centrality of Aslan in all his implications.

Sees Williams’s Arthurian poems as a dialectic with a pattern of thesis, antithesis, and synthesis, the last related to the idea of coinherence. Examines Williams’s characteristic image of the City as it appears in the Arthurian poems.

Examines “the northern spirit” in Tolkien’s fiction, the tension between the spirit of “uttermost endurance in the service of indomitable will” and the prideful desire for reputation.

Recommends reading the scene of Aslan’s sacrifice as a typological narrative, as was common in medieval readings of scripture and of writers like Dante.

Examines one aspect of Tolkien’s wizards—their skill in the art of rhetoric. Provides a useful exercise in recognizing fallacious reasoning in persuasive speech by defining and demonstrating classical rhetorical methods employed by Saruman and Gandalf.

Relates Tolkien’s thoughts expressed in the essay “Prefatory Remarks on the Prose Translation of Beowulf” to the style of The Hobbit, particularly the use of compound words or kennings.

Speculates about linguistic connotations of Saruman-Sharkey, especially Suruman (vassal of an ancient Assyrian king) and various etymologies of “shark.”

Sees a subtle but pervasive similarity between von Eschenbach and Tolkien in “tone and central philosophies.” Sees “the whole medieval treatment of the Perceval/Parzival theme” as “a general source for the various aspects of the hobbit character.” Also sees structural parallels between Chrétien de Troyes, von Eschenbach, and *Lord of the Rings*.

Places Vizenor’s theories of the tribal trickster and the “cultural schizophrenia” afflicting the Native identity in conversation with postmodern theories of narrative.

S

Looks at ruins and other archaeological sites in Middle-earth and their place in the cultural history of its various races, and by reflection, the place of archaeology in our own cultural memories. Considers Lake-town, the Barrow-Downs, Weathertop, and other locations to show differing attitudes toward and uses of the past.

A brief overview of MacDonald’s life and writing, with a particular focus on *At the Back of the North Wind*.

Analyzes *Smith of Wootton Major* as a statement of Tolkien’s theories on fantasy writing, particularly on the nature of Faerie, and notes autobiographical elements related to Tolkien’s writing career, especially his concern about finishing his legendarium in the time left to him. (Note: the issue gives her first name as Margaret, which is incorrect.)

Presents “Biblical principles that underlie *Till We Have Faces*,” which Lewis has “transposed,” giving the reader “a new way of looking at the Christian doctrines of the Fall, redemption and man’s relationship to God as a result of the Fall, and the future glory and perfection of the believer.”

Reviews a number of contemporary works of science fiction and fantasy in the tradition of Lewis and Tolkien. Analyzes their characteristics using definitions of SF and fantasy from both authors’ essays and letters, and finds that these are excellent forms for conveying moral lessons. Each book is summarized and reviewed.

Samuels, David. See also Bratman, David, “A Centennial Retrospective on Charles Williams.”


Sarjeant, William A.S. “Where Did the Dwarves Come From?” *Mythlore* 19.1 (#71) (1993): 43, 64. Speculates where in Middle-earth the various dwarves who arrived at Bilbo’s house at the beginning of *The Hobbit* actually came from, and what they might have been doing prior to that meeting.

Saxton, Benjamin. “J.R.R. Tolkien, Sub-creation, and Theories of Authorship.” *Mythlore* 31.3/4 (#121/122) (2013): 47–59. Tolkien is unfortunately underrated as a theorist in literary studies— in fact, alas, generally invisible to the mainstream. This essay draws attention to his ideas about sub-creation and allegorical “dominion” of the reader, contrasting Tolkien’s stated and implied theories with those of Roland Barthes, and elucidating Tolkien’s concern with “the delicate balance between authors, authority, and interpretive freedom.” Saxton draws on “Leaf by Niggle,” *The Silmarillion*, and *The Lord of the Rings* for examples of Tolkien’s theories in action.


Sayers, Dorothy L. “Dr. Watson, Widower, with a Note on the Date of ‘The Sussex Vampire’ and a Note on the Date of ‘Lady Frances Carfax.’” *Sayers on Holmes: Essays and Fiction on Sherlock Holmes*. Dorothy L. Sayers; introduction by Alzina Stone Dale. Altadena: Mythopoeic Press, 2001. 26–38. Rejects speculation that Watson was married three or more times; Sayers’s conclusion is that he was married twice at most.


Describes the impact of the Sherlock Holmes stories on detective fiction, especially in contrast with Edgar Allan Poe’s Dupin tales.


J.E. Judkin takes a position as housemaid at Mannering House, where a series of eerie events are being attributed to a poltergeist. The volume includes a facsimile of the manuscript.


A short story in which young Lord Peter, at the age of seven, consults Holmes about a missing kitten; the experience was a formative influence.


Argues a possible derivation of the name Narnia from Old and Middle Irish sources; concludes Lewis was not likely aware of these Irish names, but Narnia was influenced by Lewis’s experience of Ireland.


Discusses the advantages and disadvantages of reading the Chronicles in the order of date published or internal chronological order, as they are often currently packaged; and what Lewis had to say about how they should be read.


Asks why Lewis felt the myth of Cupid and Psyche needed to be retold. The story told by the Priest of Essur is a “middle step” between the original myth and Lewis’s recasting of it, in which the incomplete pagan notion of sacrifice gives way to the fullness of that theme in Christianity.


Source-hunters on C.S. Lewis must deal with what James Como called his “alchemical imagination”—his tendency to act like medieval writers who “were in the business not of inventing new material but of transforming existing material.” Schmidt tabulates parallels in Lewis’s writing to two particular sources: David Lindsay’s *A Voyage to Arcturus,* which Lewis acknowledged as a major influence, and V.A. Thisted’s *Letters From Hell,* which he claimed to his friend Arthur Greeves he couldn’t get through and gave away after trying to read only once.


Examines a number of concepts in Tolkien’s works—fall and redemption, good and evil, transcendence and transformation, touching on creativity, fate, and the hero’s journey along the way. Relates the final stage of the hero-journey, bringing back the boon, to the role of the artist in maintaining a sense of Recovery in our relationship with the world.
Lists the dreams in The Lord of the Rings and speculates on their nature, origin, and purpose. Considers how they enhance the plot and tone.

Examines what is appealing to the reader about fantasy as a genre, what its specific functions are and how it affects us.

Identifies relationships between Tolkien’s novel and works such as H. Rider Haggard’s She—the adventure-romances Tolkien enjoyed as a young reader that had a demonstrable effect on his own writing style and themes. Through close comparisons of Galadriel and Ayesha, as well as genre differences and expectations, Schroeder corrects some central misconceptions about the portrayal of women and gender relations in The Lord of the Rings.

Compares imagery of sun and water in Voyage and Purgatorio; contrasts the horizontal structure of Voyage with the vertical orientation of Purgatorio. This essay is meant to be read with Martin, Thomas L. “Seven for Seven” in the same issue, as each comments on the other.

Begins with an analysis of the evolution of the Fall in Western tradition, compared with its image in Middle-earth. The Ainulindale and the and the Quenta Silmarillion are examined to show how Vala, Elf, Dwarf, and Man fall into corruption, and the consequences of this fall.

Critical interpretation of Dunsany’s novels, in chronological order, excerpted from the author’s book, Pathways to Elfland.

Pits Lewis against John Dewey. With an exploration of Lewis’s essay “Screwtape Proposes a Toast,” the authors consider how he used his fantasy and faith to advocate reintroducing wonder into learning and undoing the democratization of education advocated by Dewey.

Examines polarized reactions to The Lord of the Rings as both a pro-war and pacifistic work. Sees it as much more balanced, showing Tolkien believed war to sometimes be necessary but peace to be preferable, and mercy to be important above all.

Considers The Hobbit in relation to other children’s books published during its composition and publication (ca. 1929–1937). Examines how The Hobbit was similar to and different from other fantasy of the period.

Studies prejudice and tolerance, from the insularity of the Hobbits of the Shire to the mistrust between the Elves and Dwarves and the nationalistic outlook of Denethor. Shows how some characters grew and became more tolerant, and that Tolkien was sensible enough to realize that only small steps can be taken at a time. Considers the unwillingness of some to believe in anything not witnessed with their own senses, thus leading them to discard as legendary much of the wonder of Middle-earth.

Scull, Christina. See also Hammond, Wayne G.
Examines the imagined medievalism of Lewis’s *That Hideous Strength* and the Narnia books, and shows how it reaches the integrated level of myth in the latter while remaining on a more allegorical level in the former.

Proposes an intriguing solution to the question of Tolkien and Lewis’s estrangement in 1949: that it was Tolkien’s objections to anti-Catholic sentiments expressed in Lewis’s *Letters to Malcolm* and some beliefs deeply incompatible with Tolkien’s Catholicism expressed in the depiction of Aslan in the Chronicles of Narnia that initially estranged them.

Compares Tolkien’s and Campbell’s “thinking about myth.” Identifies three themes they share and traces their aesthetic vision in this context.

Explores Tolkien’s vision of fantasy within the broader historical context of Romanticism, clarifying the ways in which he inherits and revises Romantic views of the creative imagination via the concept of sub-creation. Possible links with Coleridge’s thought are considered, especially with respect to the uses of Romanticism in the context of Christianity.

Suggestions for rendering English words using the Tengwar.

Seidman, Cory. See also Panshin, Cory Seidman.

Takes exception to the assertions of some critics that Donaldson is derivative of Tolkien. Sets out to show that “Donaldson’s chronicles differ from Tolkien’s trilogy in their intent, in their use of the shared materials of fantasy, and in their contemporary, American vision.”

Analyzes T.H. White’s characterization of Guenever, with detailed discussions of differences and similarities to Malory and Tennyson.

A study of two contrasting myths of fathers and sons — the stories of Oedipus and Percival, which Claude Lévi-Strauss saw as in many ways inverse images of each other — in a number of contemporary films, focusing most closely on *Pulp Fiction* and *The Sixth Sense*.

“Romantic comedy” is not a genre whose conventions one would readily associate with the television series *Game of Thrones*, but this article makes a case for the evolving relationship between Brienne of Tarth and Jaime Lannister as an intrusion of the “green world” of spring and summer into the bleak winter of the show. The unconventional ways in which both characters perform their genders are part of the interest and challenge of this relationship.

Postulates a future where Tolkien and Jackson are just two among many sources making up the “Matter of Middle-earth.” Is this just a dystopian vision, or is it a foretaste of the natural evolution of what has become a mythology for our time?
Sheley’s interest is in how Dunsany’s inside-out Orientalist tales demonstrate or challenge theories of colonialism, anti-colonialism, and post-colonialism, delving into Dunsany’s history with W.B Yeats and comparing his tales to Salman Rushdie’s *Midnight’s Children."

Discusses the nature of myth, mythopoeic play, and the “realness” of mundane and created worlds in her Guest of Honor address. Appended are audience questions.

Brief introduction to who Williams was and some remarks about his work.

Considers the philological issues raised by the four poems included in the *Gawain* manuscript, and how the theories, eccentricities, and linguistics of the *Gawain*-poet were read and used by Tolkien in his translation with E.V. Gordon.

The Lord of the Rings, though unique in many ways, is only one of a series of fantasies published by English authors before, during, and just after World War II, works united in their deep concern with the nature of evil and their authors’ belief that politics had given them new understanding of this ancient concept. Sets Tolkien in this contemporary context and considers what was unique in his understanding of the modern world.


Compares *The Silver Chair* and the allegory of the cave in Plato’s *Republic*, identifying eight commonalities. Asserts they have a common motif, “the spiritual quest for existential meaning where the divine and the terrestrial combine.”

Discusses the significance of portrayals of warrior women in modern fantasy art, particularly in comic books and their associated items. Notes the good and bad points of such portrayals and expresses the hope that the spiritual dimension present in characters such as Lewis’s Jill and Tolkien’s Éowyn will come to play a greater role in artistic portrayals of warrior women.

Simmons, Joe. See also Simmons, Courtney Lynn.

Discusses the possible and probable methods by which the inhabitants of Middle-earth at the end of the Third Age kept permanent records.

Fruitfully explores the similarities between Pratchett’s theory of narrative causality and the gender theories of Butler and Foucault; all deal with an urge to fit gender performance into an established story. Pratchett’s witches engage in a balancing act between the gender expectations of their society and their own quests for agency and power.

Tolkien’s engagement with the story of Túrin Turambar over decades shows an evolution in his treatment of the theme of the “grievous fragility of the human body and psyche” (40). This is especially evident in the story of Flinding/Gwindor, who in each successive retelling is increasingly damaged, as are other characters in this tale. Sinex supports her study with examples of World War I shell-shock and physical disability documented by contemporary field doctors and others.


A study of Guinevere’s meaning and function in Williams’ Arthurian poems.


Additional resources on Arthurian myth and heraldry.


After a brief précis of Eddison’s life, the author discusses the genre of The Worm Ouroboros, basing most of his arguments on Frye’s Anatomy of Criticism. Following is an examination of the tale’s sources, most notably elements from the Norse sagas, The Travels of Sir John Mandeville, and Orlando Furioso.


Study of Thomas Covenant as a transformation of the standard fantasy hero, who is not permitted (in Tolkien’s words) “the Escape of the prisoner.” His fantasy world Covenant is victim and victimizer, whose eventual “acceptance of his own weakness and evil” allows him to subdue Lord Foul.


Discusses difficulties in translating Lord of the Rings into German, in particular the complications arising from the second person plural: singular/plural and familiar/deferential forms. Notes the special challenges in translating dialogue in a fantasy novel, such as conversations with animals and objects.

Smith, Arden R. See also Hostetter, Carl F., “A Mythology for England.”


Considers Williams’s Descent Into Hell as an excellent “example of the use of the mythical method [as defined by T.S. Eliot] as a metaphor of poesis, by which the fundamental forms of the imagination are catalyzed.” Geometrical symbolism and the underworld journey link it to many modernist works.


A reading of Êowyn as a war-bride, providing new insights into her relationships with both Aragorn and Faramir and into the challenges facing war-brides throughout history. Considers her as the left-behind war bride in her interactions with Aragorn, and as the war bride accompanying her husband to a new country with Faramir.

Smol, Anna. See MacLeod, Jeffrey J.


Examines the place of Jackson’s trilogy in the history of film, and specifically in the genre of “Imperial Cinema.” Shows how The Lord of the Rings is thematically related to two of the greatest films in this genre, the Korda brothers’ The Four Feathers and David Lean’s Lawrence of Arabia, but also can be read as an updated political response to the question of imperialism in an age of terrorism, and are particularly interesting as a product of the filmmaking industry of the former British imperial colonies of New Zealand and the United States.
Examines *The Tombs of Atuan* and *Tehanu* in contrast to the “journey of the hero” as defined by Campbell and Pratt, and also Jungian concepts of the Self. Notes ways in which the journey of the heroine is different from that of the hero.

Discusses Thackeray’s literary fairy tale—its technique, moral, and the similarity of its techniques to those used in his novels.

Notes the possibility of a parody of “Let Me Linger,” a 1937 poem by Mabel Ingalls Westott, in Mervyn Peake’s *Titus Groan*.

Continues his discussion from *Mythlore* #27 on Machen.

Continues his discussion from *Mythlore* #21 on the witches in *Macbeth*, adding evidence from *Henry IV* 1&2.

Discusses the life and works of Arthur Machen, known for horror and fantasy.

Describes several sightings of supposed mermaids in the literature of sea travel and exploration.

Examines the usual critical reaction to the witches in *Macbeth* (that the Elizabethans believed sincerely in witches) by going back to Shakespeare’s source in Holinshed’s *Chronicles*.

A general appreciation of *The Lord of the Rings* and its success.

Shows how Lewis, in his fiction, “explores the phenomenology of Spirit through his creation of several numinous figures who reflect medieval paradigms.” These figures reflect both medieval allegorical meanings and Jungian archetypes.

Although other critics have described *The Lord of the Rings* as a fairy-story, epic, romance, or novel, the author believes saga is the most “comprehensive and appropriate” genre in which to place it.

Tolkien studied the Old Norse literature and mythology thoroughly. While knowing Northern literature does not provide a key to unlock the meanings of his major works, his characters, creatures, implements, customs, incidents, and themes do have antecedents in the *Eddas* and sagas. This paper assesses the extent and import of those antecedents.

The publication of drafts of *The Lord of the Rings* allows 95thloras to assess Tolkien as a reviser. A comparison of the early presentation of Gondor in *The History of The Lord of the Rings* with the finished scenes indicates the nature and direction of Tolkien’s changes. Discusses how the process of revision contributed to the overall effect of the work.

“Narn I Hin Húrin,” one of the works in the *Unfinished Tales*, has many parallels with the 13th century Old Norse *Volsunga Saga* that Tolkien read and studied. Compares the heroes, women, dragons, plots, and tokens for their contributions to understanding Tolkien’s relationship to his sources, and notes Tolkien’s craft in source-assimilation.

Examines some challenging philosophical concepts under Lewis’s guidance, and through its discussion of myth, allegory, and truth, brings us back to the influence of medieval thought on Lewis’s fiction.


Argues the importance of joy, or eucatastrophe, in *The Lord of the Rings*. Sees the figures of Goldberry, Bombadil, and especially Galadriel as personifications of that joy arising unexpectedly.


On the influence of Tolkien’s *Beowulf* essay, and his subtle shaping of our current cultural conception of dragons, on Seamus Heaney’s translation of *Beowulf*.


Examines the theme and spiritual functions of listening in the third Murry family novel, *A Swiftly Tilting Planet*: as participation in an interconnected universe, as embracing humility, as a witness to cosmic community, and as a sacrificial act. Connects these ideas to her larger theological and interpersonal themes.


Contests the usual interpretation of Tolkien’s supposed statement that he wanted to make. “a mythology for England”; concludes not only did he not say precisely this, but he also used “mythology” in a different sense.


Biography of Swedish poet who inspired Longfellow’s poem, “Tegnér’s Drapa”—the poem that first inspired “joy” in Lewis.


Explores why Tolkien chose to call death a ‘gift,’ and in what way the underlying moral vision [...] of Middle-earth is tied up with that concept.”


Compares the reactions of C. S. Lewis and J. R. R. Tolkien to the war. Both authors, as scholars of literature and history and as Christians, took a long view of history that set them apart from other writers of the inter-war era. Nostalgia and a sense of loss are evident in the ways they related “morality to time, meaning to history, and hope to eternity” (109). Stevenson contrasts their approaches to those of the modernists, for whom the war meant an overturning of all certainties; with these fantasists, loss was transformed to a sense of hope.


Thematic analysis of the figure of the witch woman (incorporating both good and evil versions) in recent examples of epic fantasy for children and young adults.


Analyzes *The Lord of the Rings* through Northrop Frye’s theories as set forth in *The Anatomy of Criticism*, placing it in the Romance category and finding examples of the five modes throughout the work. Applies findings to fantasy in general.


Examines the evidence in Tolkien’s writings to construct a history of the Shire as a social and political entity. Considers this another example of Tolkien’s ability to imbue his Secondary World with a feeling of reality.
Elegiac contemplation of the function of memory in Tolkien’s Middle-earth, and the complex intersections of memory, loss, immortality, consolation, and creativity made flesh in Tolkien’s depictions of the races of Elves and Men and their interactions.

Examines the use of Yorkshire dialect in The Secret Garden, as well as the imagery of gardens, mothers, food, and nature.

Discusses one of Machen’s rare stories that deal with “the good supernatural” — in this case, the Grail. Sees parallels between this story and works of Lewis and Williams (especially War in Heaven).

Brief description and criticism of The Water Babies.

Examines the way C.S. Lewis adopted Charles Williams’s ideas about coinherence and substitution in Till We Have Faces and, most poignantly, in A Grief Observed and his letters about his wife Joy Davidman’s cancer, miraculous remission, and eventual death.

Notes that a central concept of Anglo-Saxon culture is the lord as ring-giver. Sauron, as Lord of the Rings, is a perversion of this concept. Other elements of Lord of the Rings reflect the Anglo-Saxon ethos as well.

A brief personal and professional biography of Bellairs, best known for his 1973 novel The House with a Clock in its Walls.

Looks at the effect of the Peter Jackson movies on fanfiction, particularly how they have divided fanfic into “bookverse” and “movieverse,” and how fan writers deal with the overlapping and sometimes contradictory canons.

Examines fantasy and the related concept of “magical realism” as they relate to Native American Studies. She seeks to establish the grounds upon which the two arenas of literary study can enter into a meaningful exchange with each other. Based on Mythcon 37 Scholar Guest of Honor speech.

A study of fanfiction and what it has to say about how an author’s works are appropriated and reimagined by his or her readers, looking specifically at several types of fanfiction about Rosie Cotton.

Traces the mutual influences of Tolkien’s The Hobbit and the letters he wrote to his children in the person of Father Christmas. Similar themes in Roverandom and The Book of Lost Tales are also discussed. She tracks the development of several motifs that appear throughout, like irascible wizards, playful elves, invented languages, impudent bears, and fireworks.
A careful study of “the orkish question,” in which the author investigates their behavior, conversations, and interactions with other races in order to propose some challenging conclusions about racism, souls, and Tolkien’s purpose in creating orcs the way he did.

Following up on his article in *Mythlore* 29.1/2, the author summarizes a recent discovery that Josef Stalin once attempted to create a superior species of warrior by cross-breeding humans and apes.

Study of world-wide mythical archetypes in relation to Tolkien’s Eärendel. Lays out a broad array of evidence attesting to a complex of characteristics associated with a mythical morning-star character, chief among them an association with water, horses, boats, constellations, being a messenger or herald, and monster-slaying, particularly of monsters associated with chaos.

Leads us to Goldberry through possible sources in classical and Celtic legend, and emphasizes her role in awakening the hobbits to the sustaining beauty of the world. Considers Goldberry as an Eve-like figure.

Sees the world-view of Earthsea, as well as much of the symbolism, characteristic of pre-Christian Nordic and Celtic thought. Focus on present life rather than future is a significant theme.

Lists Thompson’s earlier articles in *Mythlore* on reviews of and references to Tolkien’s works, with errata.


Completes the briefly annotated checklist of minor early secondary materials on Tolkien not represented in Judith A. Johnson’s *Six Decades of Tolkien Criticism*.

Discusses the then-nascent field of Tolkien studies, noting trends such as consideration of Tolkien as an “Oxford Christian” and source studies in medieval literature and culture.

Assesses internal evidence in *The Lord of the Rings* to determine if Tom Bombadil is the eldest living creature in Middle-earth.

Sees the conception of the hobbits and *The Red Book of Westmarch* as crucial in allowing Tolkien to “contain his inventive process” and prevent infinite proliferation of unfinished material.

Explores “the stylized and conventional speeches” of Beowulf and the Green Knight as they “provide analogues for Tolkien’s heroes in *The Lord of the Rings*.” Contends that analysis of these speeches enhances awareness of many aspects of these heroes.

Distinguishes the aesthetic requirements of fantasy as a genre and how they differ from those of mimetic fiction. Analyzes the success of *The Lord of the Rings* in meeting those requirements, particularly in characterization and inner consistency.

Examines “fusion,” the basis of artistry, in the Tolkien’s works. Fusion takes place in descriptive passages, characters’ perception, and the language Tolkien uses. It works toward the purpose of Tolkien’s fiction, found in the Christian views of earth and escapism, especially as expressed by sea-longing.

Alludes briefly to “different theories of the origin of the Holy Grail legend.” Focuses on post-Chrétien material for what it suggests about origins.

Contrasts Lewis’s and Barfield’s views on imagination, and its relationship to truth and knowledge.

Speculates about reasons for comparative critical neglect of Lewis’s early poetry collection. Discusses the “main themes [...] in light of the movement of the entire work.”

Challenges us to look more closely at the disguises of women in *The Lord of the Rings* and *Twelfth Night* to discover alternative styles of power and gender. Thum urges readers to comprehend that both Tolkien and Shakespeare adapt traditional stereotypes of women in similar ways to advance gender roles beyond those normally limited by their societies.

Shows that Jackson’s interpretation of Galadriel, Arwen, and Êowyn is not really that much of a departure from the heroic and stereotype-breaking women Tolkien depicted in the whole corpus of his work, and especially in the Silmarillion.

Thum, Maureen. See also Riga, Frank P., et al.


Investigates the interplay of dream-spaces and cultural memories in Silko’s Ceremony and Bender’s moving story of Holocaust survivors, “Dreaming in Polish,” revealing how the seemingly dissimilar texts embody the hardships suffered by both Native America and Jewish American ethnicities.


Explores Jackson’s depiction of Frodo and how it in some ways fails to convince us that Frodo is the best and only choice for the Ringbearer, as Tolkien’s text so abundantly does.


Refutes critics who see no evidence of mature sexuality in Tolkien’s Middle-earth by examining the distinction between sex and sensuality, and by describing depictions of romantic and married love in contrast to matelessness.


Suggestions for how any film version of The Lord of the Rings should be made.


Looks for evidence of the Anglo-Saxon influence on Tolkien’s writings in his verse play “The Homecoming of Beorhtnoth Beorhthelm’s Son,” both in style and worldview.


Introduces us to Miyuki Miyabe, who deliberately rings changes on Tolkien’s concept of sub-creation in his thought-provoking The Book of Heroes, a story that turns the virtues of storytelling itself on their heads.


Examines Tolkien’s use of habitual evil choices of free beings leading to vices. Defines the seven capital sins more properly as vices, or habitual patterns, based on the work of Thomas Aquinas, and shows how Tolkien used them to give depth and motivation to characters in Middle-earth.


Argues that Tolkien’s conception of evil in Arda comes from two Christian sources: its personification (as in Revelation), and medieval concepts (primarily from Augustine through Aquinas) of evil as privation or corruption of initial good.


Investigates the oft-maligned Tom Bombadil chapters of The Lord of the Rings, revealing their centrality to Tolkien’s philosophy and Tom’s frequently overlooked symbolic importance at later points in the book.
Analyze Dorothy’s initial adventure to Oz and back in terms of Campbell’s monomyth. The boon that she receives in Oz, and brings back to Kansas, is a more developed self with the ability—learned in Oz—to love selflessly.

Describes *LotR* as espousing conservative and authoritarian values, and glorifying violence, yet still providing enjoyment.

U
Examines examples of forbidden love, romantic passion, love suicides, and other versions of the leibestod motif in Japanese films, and compares them to medieval European stories such as that of Tristan and Iseult.

Umland, Samuel. See Umland, Rebecca A.

During the last thirty years of Tolkien’s life, Unwin met, talked with, and worked for him, in both a business and personal relationship.

Unwin, Rayner. See also George Allen & Unwin.

Questions the exclusion of Tolkien’s works from “the canon,” examining various reasons why critics may exclude them and what critical theory might be more suitable for studying them.

Some proposed additional notes to the first edition of *The Letters of J.R.R. Tolkien*. One concerns American Indian archaeology and another, biblical references to centers of worship.

V
In March 1958, Tolkien was the guest of honor at a “Hobbit Meal” in Rotterdam, Holland; the only time he ever left England for such an event. This illustrated article describes the dinner. Some original anecdotes and quotations not available elsewhere.

An account of the reception by reviewers of the publication of *In de Ban van de Ring* (*The Lord of the Rings*) in Dutch. Also covers response to *The Hobbit* and *The Silmarillion*.

Explores parallels between the philosophy of Kenneth Burke and the poetry of Charles Williams.

Argues that “Christianity [...] was instrumental in making fantasy literature conceptually possible” by undermining “the principle of art as mimesis”—through the Hebraic injunction against idols and the Christian view of pagan myths as untrue but acceptable as “aesthetically delightful.”
Examines Williams’s handwritten notebook, in which he jotted ideas and references for his Arthurian poetry, for clues about influences, style, themes, and characters.

Examines the presence and absence of female characters in Tolkien, in the Peter Jackson films, and in fanfiction, paying particular attention to a “footnote character,” Lothíriel, and what the body of fanfiction built around her brief mention as the daughter of Imrahil and wife of Éomer reveals about reader engagement with Tolkien’s texts.

Applies the concept of Recovery from Tolkien’s “On Fairy-stories” to an unusual subject—Mark Haddon’s *The Curious Incident of the Dog in the Night-Time*, a novel about a young boy with Asperger’s Syndrome.

Studies the metamorphosis of Orual, the main character of C.S. Lewis’s *Till We Have Faces*, under the “divine surgery” of the dream-visions sent by the gods.

Urges us to take a step back from the well-known and thoroughly examined Ring Quest in *The Lord of the Rings* and consider its frame, the beginning and ending chapters set in the Shire, as representing an important Quest in their own right. The ‘Shire Quest’ is ultimately seen as the real focus of the book, with the ‘Ring Quest’ providing the necessary maturing experiences that allow the hobbits to succeed in reclaiming their homeland.

Discusses the various physical settings possible for a work of fantasy, some more integral to the work than others. Notes the influence of Tolkien’s maps on the genre, and the usefulness and importance of such maps to other fantasy works.

Features a map of the locations in Farmer Giles of Ham, and discusses correspondences with actual locations.

Review of trees in the Middle-earth legendarium, from Telperion and Laurelin to Treebeard. Argues that throughout the history of Arda, the practice of art and agriculture have negative consequences, constituting as they do distance and alienation from the original creation.

Calls Tolkien’s fiction highly “audience-centered,” inviting divergent interpretations of everything from the appearance of hobbits to the landscape; through the technique of leaving room for imagination, Tolkien is “demanding that his readers participate with him in the creative process.”

Attempts to place the “divine folly” of von Eschenbach’s Parzifal within “various frameworks—Christian, Erasmian, Hermetic, and Tarot.”
Examines Lewis’s definitions of Joy in The Pilgrim’s Regress and Surprised by Joy, then shows how Joy is depicted and used throughout the Space Trilogy.

Discusses Celtic myth and “the comments made on it and its influence by the Celtic-born authors who can be said to influenced [her] own work.”

Walton, Evangeline. See also Bradley, Marion Zimmer, “Why Write…”

Responds to a critique that his Planet Narnia thesis does not take into account Lewis’s letter to Laurence Kreig; explains his “incremental plan” hypothesis.

Views Wentworth’s personal “descent into hell” “from a Jungian perspective [...] which reveals a man’s obsession with his anima, or feminine archetype, his consequent repression of true selfhood, and his final dispossession of both, leading him ultimately to insanity, or, as Williams puts it, to hell.”


Examines The Lord of the Rings as a reflection of its historical and social context and seeks Tolkien’s intent in inventing and describing the various societies of Middle-earth.

Discusses Williams’s ideas of exchange and coinherence in relation to community, particularly church. Argues that Williams’s works (fiction and non-fiction) exhibit not only a theology of romantic love “but also an ecclesiology and sacramental system.”

Presents The Lion, the Witch and the Wardrobe as a rethinking of “Goblin Market,” with its themes of punishment for certain types of sexual pleasure.

Corrects and expands on items in his Mythcon Guest of Honor speech (“Where Fantasy Fits”) printed in Mythlore 33.1 (#125).


The first part of this series appears in Orcrist #1.

Discusses works of the “contemporary medieval” genre, a sub-genre of twentieth-century romance, including T.H. White’s Arthurian cycle, and more briefly, Lewis’s Narnia books and Space Trilogy and Tolkien’s Lord of the Rings.
Chronicles an early effort to create a variorum edition of Tolkien’s works, starting with The Lord of the Rings, using materials at Marquette University. As a preliminary finding, the author announces that “Middle-earth” appears to be the correct capitalization and punctuation of this term.

Assesses the contemporary state of Tolkien scholarship, dismissing “Middle-earth studies” as not true criticism.

Scholar Guest of Honor speech, Mythcon 45. In his wide-ranging and conversational meditation on “Where Fantasy Fits,” the conference theme, West places Tolkien within a broad fantasy tradition but concentrates most closely on the decades preceding The Hobbit and following The Lord of the Rings, bearing out Garner Dozois’s observation that “[a]fter Tolkien, everything changed” for genre fantasy. Of particular interest is West’s discussion of science fiction works and authors appreciated by Tolkien and Lewis.

Examines two stages in the life of the Northern European hero—initiation, and “end of his career, when he becomes victim.” Associates this with the mythology of animals and the hunter/warrior.

Examines legends and lore of famous swords in medieval Germanic, Norse, Celtic and English literature, and how Tolkien adapted and added them to his rich history in The Hobbit and The Lord of the Rings.

Considers Sayers as the Inklings-related author who best articulates the theme of man as sub-creator. Finds this theme manifest in the Lord Peter Wimsey novels—the criminal plotting the crime and the detective re-creating it are both practicing sub-creativity—as well as more explicitly in her religious plays. Also discusses the themes of academic and intellectual honesty essential to the novel Gaudy Night.

Describes the themes and traditions Tolkien was drawing on as a storyteller in the tales of Aredhel and Lúthien, but more importantly, examines the theological implications suggested by his depictions of the women in these stories and how these “rape narratives” serve to underscore the sacredness of the created world in Tolkien’s legendarium.

Extracts a definition of fantasy from Barfield’s theory of consciousness, and calls Williams a “master at […] Barfieldian fantasy.” Analyzes The Greater Trumps as “the best exemplum” of this kind of fantasy, “that explores some aspect of human consciousness by reviving a mythic mode of thought.”

Looks at the interplay of social forces in Kendall’s fantasy trilogy and how conflict between good and evil is replaced by more realistic conflict between differing perspectives and solutions offered by tolerance and balance.

The roots of Tolkien’s concepts in early Germanic understandings of the ideas of fate and doom are the subject of Whitt’s essay. Examines how these initially pagan notions were subsumed into the Christian idea of divine providence, and most notably blended together in the Old English Beowulf and Old Saxon Heliand, to provide a basis for understanding how even the Valar are subject to time and the fate decreed by Ilúvatar.

Looks at heroism in general, its place in fantasy, and how Jackson’s modernized heroes, meant to be more relevant to today’s movie audience, may strike us as oddly distant and not a convincing fulfillment of our human need for classic heroism.


In this play, a manuscript is transformed into a printed book, celebrating the work done at Oxford University Press.


Explores the nature of humanity from the perspectives provided us by G.K. Chesterton, C.S. Lewis, and J.R.R. Tolkien, and forces us to consider such difficult questions as “why are we here” and “what is our purpose.”


Discusses Lewis's literary criticism and his conviction that “a love for and a sound approach to literature” are crucial to the health of the individual and the Church.

Considers the Narnia tales as a fictional embodiment of Lewis’s position against reductionism and in favor of a biblical concept of what it means to be human. Argues that Narnia’s message about the nature of humanity may be compared with the one presented in Lewis’s non-fiction work, *The Abolition of Man.*


Challenges accepted views that the works of authors such as Mrs. Radcliffe, “Monk” Lewis, Maturin and Mary Shelley are part of a Gothic tradition deriving from Horace Walpole’s *Castle of Otranto.* Studies connections between Jane Austen and these writers and tries to unravel the errors of Brian W. Aldiss, whose ideas are taken from earlier authors. Charts and illustrations.


Discusses Moorman’s work, which analyzes how Arthurian legend is treated by Charles Williams, T.S. Eliot, and C.S. Lewis.


Outlines the geography of the Empire in Williams’s Arthuriad, and the symbolic meaning of its parts.


Considers Frodo’s psychological isolation in *The Lord of the Rings* and offers a perspective on Frodo and post-traumatic stress syndrome, looking closely at what was happening to him during his quest rather than after and using current understanding of the dynamics of domestic abuse to provide a framework for understanding his experiences and reactions.


Considers Sam the true hero of *The Lord of the Rings,* shows him to be the “focal point of two main motifs […]: friendship and gifts,” and suggests using the description of eucatastrophe from “On Fairy-stories” to judge Sam’s development as a hero.


Analysis of the character of the maiden in *The Wood Beyond the World.* Notes that as a woman both chaste and possessed of wizardly powers—like her decidedly unchaste counterpart, the Mistress—she engenders a degree of tension and uncertainty until the end of the novel. Sees Morris’s attitudes toward sex and society in terms of his Victorian background.


Discusses Taliesin as a historical personage and as a legendary and mythological figure, and specifically the sources for Williams’s portrayal of Taliesin in his Arthuriad poetry. Speculates on why Williams chose Taliesin as the “romantic focus” of his poems, how he conceived his role, and why he departed from traditional sources.


Revisits the misgivings shared by Lewis and Tolkien about cinematic adaptations of literature. They were not trained to appreciate fully the artistic opportunities provided by film, the author explains, and they also lived in a time before the medium had reached maturity. Concludes that Lewis and Tolkien might feel differently, if not more favorably, toward the adaptation enterprise today.


Deals with Lewis’s use of medieval legends and religious symbolism of the unicorn in two versions of a poem about the Ark and in *The Last Battle* and *The Great Divorce.*

Considers the fiction of Tolkien and the other Inklings (specifically Lewis and Williams) as influenced by a set of shared ideas. First, the concept of a creator and of individuals as sub-creators; the Medieval four-fold division of the world; and the tripartite nature of creation, whether by God or humans. Analyzes the narrative structure of *The Lord of the Rings* in light of these ideas. Concepts detailed in several charts and graphics.


Focuses on the journeys between worlds in the Chronicles of Narnia, presenting a chart of more than 60 such journeys. Notes participants, method of transport, starting and ending place and time, and surrounding circumstances. Develops geographic of the worlds and their relationships, and discusses the functions of these journeys in terms of plot. Maps and charts.


Discusses the Disney film *Snow White* and notes that Tolkien’s famous anti-Disney remark predated the latter’s films based on fairy tales. Notes possible sources of dwarf-names in *Snow White* and *The Hobbit*.


Personal reminiscences of the author’s interactions with Roger Lancelyn Green.


Examines a number of critics who feel that Tolkien holds extreme right-wing views dangerous to younger readers.
Scholar Guest of Honor speech, Mythcon 1993. In exploring the “thesis that fantasy is as much of its time as beyond it,” Yolen examines various prejudices in a number of noted Victorian to modern fantasies for children.

Discusses several of Yolen’s stories and her novel *Cards of Grief*: techniques, influences, experiences with critical reception, recurrent imagery.

Guest of Honor speech, Mythcon 15. A poetic and personal paean to the power and importance of story and storytelling—both oral and written.

The centrality of service to the goddess of love in E.R. Eddison’s conceptions of heroism and the properly lived life is the focus of this study of the Zimiamvia trilogy. Eddison considered his work an important response to World War II and a call for a more meaningful type of courage and way of living both during and after the war.

Building on his paper in *Mythlore* #117/118, calls for a change in critical attitudes towards E.R. Eddison, revealing a deep philosophical and spiritual foundation at the base of the lush, glittering surface of the Zimiamvia trilogy. A careful unraveling of mythological references and evidence from previously unpublished Eddison letters at the Bodleian back up his conclusion.

Offers an interpretation of Eddison’s philosophy as it developed in his World War II era Zimiamvia trilogy. Eddison’s more fully developed personal religio-philosophic complex in this work is a direct development of his earlier literary concerns.

A study of Arthurian and other medieval romance motifs in the Old Forest episode, relying heavily on the linguistic features of this chapter.

Meditation on archetypes and fantasy rather than a scholarly paper, this piece considers messages about the human longing for the fantastic embodied in Anderson’s novel, and the dangers of allowing archetypes to be taken as more than the illusions they actually are. Reproduces several lengthy passages from the novel, in particular the ballad of the ranger Arvid.

Response to a paper by Melanie Rawls in *Mythlore* #71. Disagrees with that paper’s negative attitude toward Tolkien’s poetry, giving detailed technical analysis to support his points.

Discusses the review essays Tolkien wrote for *The Years’ Work in English Studies* in 1923–1926, and finds parallels to his fiction writing. These reviews “offer interesting insights into a mind in which Middle-earth had already begun to take shape.”
Suggests an etymology for Gimli’s name that makes him the son of Gloin. Identifies two passages in Lord of the Rings (in addition to those dealing with Bombadil) in which the prose is sufficiently rhythmic to read as poetry.

Disputes the story in Carpenter’s biography about the origin of Gandalf in a picture postcard Tolkien acquired in 1911, pointing out that the painting on which the postcard was based was painted in 1925 or later.

Describes the principles of alliterative verse and corrects some errors which have crept into reprintings of Tolkien’s “Homecoming.” Shows the proper stress of syllables in the verse as it should be read aloud.

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### Mythlore Issue Checklist

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| 103/104     | 27     | 1/2     | Fall/Winter 2008 | 192   | Includes one color page
| 105/106     | 27     | 3/4     | Spring/Summer 2009 | 204   | 1st printing has error on spine listing previous issue. Corrected in 2nd printing. |
| 107/108     | 28     | 1/2     | Fall/Winter 2009 | 200   |
| 109/110     | 28     | 3/4     | Spring/Summer 2010 | 208   | Includes one color page
| 111/112     | 29     | 1/2     | Fall/Winter 2010 | 202   | Changed to new printer
| 113/114     | 29     | 3/4     | Spring/Summer 2011 | 204   |
| 115/116     | 30     | 1/2     | Fall/Winter 2011 | 196   |
| 117/118     | 30     | 3/4     | Spring/Summer 2012 | 190   |
| 119/120     | 31     | 1/2     | Fall/Winter 2012 | 204   |
| 121/122     | 31     | 3/4     | Spring/Summer 2013 | 148   |
| 123         | 32     | 1       | Fall/Winter 2013 | 184   | Dropped double issue numbering
| 124         | 32     | 2       | Spring/Summer 2014 | 208   |
| 125         | 33     | 1       | Fall/Winter 2014 | 172   |
| 126         | 33     | 2       | Spring/Summer 2015 | 188   |
| 127         | 34     | 1       | Fall/Winter 2015 | 214   |
| 128         | 34     | 2       | Spring/Summer 2016 | 224   |
| 129         | 35     | 1       | Fall/Winter 2016 | 208   |

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**Mole and Rat**

-S. Beach: 83-
### Tolkien Journal Issue Checklist

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