An Index to Mythlore Supplement:

Issues 101/102 through 117/118 (2008-2011)

Compiled by Janet Brennan Croft
The Mythopoeic Society is a non-profit educational organization devoted to the study, discussion, and enjoyment of the works of C.S. Lewis, J.R.R. Tolkien, Charles Williams, and other writers of myth and fantasy literature. The Society holds annual conferences, sponsors local discussion groups, and publishes three magazines: *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*, a quarterly journal; *Mythprint: The Monthly Bulletin of the Mythopoeic Society*, featuring news, activities, and reviews; and *The Mythic Circle*, an annual publication of fiction and poetry. For further information, visit the Mythopoeic Society website at www.mythsoc.org.

The Mythopoeic Press, a division of the Mythopoeic Society, is dedicated to the publication of works by and about the Inklings—C.S. Lewis, J.R.R. Tolkien, and Charles Williams preeminently—and others related directly and indirectly to the Inklings’ “myth-making” vision.

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Article Index by Author

- Sorted by author, then alphabetically by title for authors of multiple articles.
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A

This article on song in Middle-earth 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.

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

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

B

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.

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.

A 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 also tended to look favorably on and use more modern fantasy sources than Tolkien.

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

A thorough and 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.

Bilbro 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 take 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.

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.

This challenging paper on antisemitism in the depiction of Tolkien’s 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.


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 the Narsil/Andúril as a symbol of legitimacy and service to his people.


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.


Introduces the concept of “narrative dualism” as a means for understanding 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.

C


Demonstrates how Jim Henson’s film Labyrinth can trace 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 towards emotional maturity. Also addresses the way Sarah deals with the prospect of sexual maturity, rejecting a too-early adulthood.


An essay on Faramir, that mysterious character who walked out of the woods into The Lord of the Rings, and how his modern tactics, leadership style, and heroism grew out of Tolkien's war experiences.


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.


Examines the underlying structure of Lewis's The Great Divorce, and its mirroring of the Purgatorio.

Christopher, Joe R. “From Despoina to Δ.” Mythlore 30.3/4 (#117/118): 27-54.

Identifies Janie Moore as the sometimes goddess, sometimes human Δ or Despoina in C.S. 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.


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 envoy to Miracles, and the implications this has for Formalistic critical approaches to literature.


John 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.


A detailed examination of each poem in Spirits in Bondage, using the young poet's “Matter = Nature = Satan” equation (as expressed in his 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.


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 to do what is Right.


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.


Considers the characters of Aragorn, 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.


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

Crowe, Edith. See Croft, Janet Brennan, “Pauline Baynes”


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.


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.


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


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.

F


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.


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

G


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 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.” Grybaskas 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.

H

Hade, Daniel. See Oziewicz, Marek.


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.


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.


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.


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 it in its more common, purely sexual, modern interpretation.


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.

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.


An in-depth exploration of Lewis's *Till We Have Faces*, his retelling of the myth of Psyche and Cupid 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.

Kane, Doug C. “Observatio gives added strength to his observations.”


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.


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.


Cohesively integrates *Mythlore* articles and other sources to explore themes and motifs in *Till We Have Faces*.


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.


Examines some roots of Tolkien’s One Ring in *Pearl’s* themes and motifs, characters, and allegorical functions.


Leads us on a linguistic journey into the origins of the words *hobbit* and *Baggins* and their surprising relations to one another.

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


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

Building on the work Diana Pavlac Glyer has done to establish a framework and a set of terms for understanding the collaborative nature of the Inklings, McBride takes us outside of their exclusively masculine circle to look at the women who influenced C.S. 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.


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).


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.

Mateer, Leslie Robinson. See Gorman, Anita G.


Looks at the influence of World War I in Lewis’s autobiography and on war in Narnia, correcting what the author sees as a mistaken search for deep-seated war trauma in Lewis’s life by some recent critics. Reinforces the fact that Lewis and Tolkien were not psychologically twins, had differing personalities going into the war, and came out of it with different approaches to dealing with the 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.


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.


The author speculates that echoes of Hans Christian Andersen’s “Snow Queen” (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 towards maturity. Touches on responses to Narnia by Pullman and Gaiman.


A reading of Ursula K. Le Guin’s not-exactly-historical novel *Lavinia*, which combines Le Guin’s typical 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.


A bibliography of selected items by George Sayer held at the Wade Center library at Wheaton College, Illinois; 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.
N


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 great debt to the medieval play *Everyman* as its primary spiritual ancestor, and discusses the 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.


A close reading of the two riddle games in Tolkien’s *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 the riddles used in these games. Includes a translation of Bilbo’s riddles to Smaug into Old English.

O


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.


This paper closely scrutinizes Philip 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 very close agreement with Lewis on many points as a reader and critic.

P


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*.

R


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.


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*.


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 the 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.


Examines a particular 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.

Scull, Christina. See Hammond, Wayne G.


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.


An elegiac contemplation of the function of memory in Tolkien’s Middle-earth, and the way the complex intersection of memory, loss, immortality, consolation, and creativity is made flesh in Tolkien’s depictions of the races of Elves and Men and their interactions.


A careful study of the orcish 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.


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.


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.


The roots of Tolkien’s concepts in early Germanic understandings of the ideas of fate and doom are the subject of Richard J. Whitt’s essay. His examination of 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, provide us with a basis for

The Curious Incident of the Dog in the Night-Time, a novel about a young boy with Asperger’s Syndrome.
understanding how even the Valar are subject to time and the fate decreed by Ilúvatar.


Considers Frodo’s psychological isolation in The Lord of the Rings and offers a different perspective on Frodo and post-traumatic stress syndrome, looking more closely at what was happening to him during his quest rather than after and using our current understanding of the dynamics of domestic abuse to provide a framework for understanding his experiences and reactions.


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.
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- Main entries in bold face.
- See and See also references are provided for co-authors, editors, directors, illustrators, etc.

A


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V

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VII. See Seven.

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Ward, Michael. See also MacSwain, Robert.

Whitt, David. See John Perlich


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