An INDEX to
Mythlore
SUPPLEMENT:

mythCON
CONFERENCE
PROCEEDINGS

Compiled by Janet Brennan Croft
OTHER RECENT TITLES FROM
THE MYTHOPOEIC PRESS

THE INTERSECTION OF FANTASY AND NATIVE AMERICA
Edited by Amy H. Sturgis and David D. Oberhelman

AN INDEX TO MYTHLORE, ISSUES 1-102
Compiled by Janet Brennan Croft and Edith Crowe
With supplements compiled by Janet Brennan Croft

PAST WATCHFUL DRAGONS: FANTASY AND FAITH IN THE WORLD OF C.S. LEWIS
Edited by Amy H. Sturgis

THE TRAVELLING RUG
by Dorothy L. Sayers
Introduction and bibliography by Joe R. Christopher
Annotations by Janet Brennan Croft

TOLKIEN ON FILM: ESSAYS ON PETER JACKSON’S THE LORD OF THE RINGS
Edited 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. The Editorial Board consists of Joe R. Christopher, Robert C. Stroud, Amy H. Sturgis, and David Oberhelman, Secretary of the Press. The Advisory Board includes Beth Russell and Janet Brennan Croft.

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AN INDEX TO Mythlore Supplement: Mythcon Conference Proceedings

Only a few Mythcon proceedings have been published; after Mythcon III, presenters were encouraged to submit their papers to Mythlore instead. This supplement indexes proceedings from the following conferences:

- 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
- Mythcon XXIX: July 15-20, 1998, at Wheaton College, Wheaton IL

Specifically NOT included are the Proceedings of Mythcon XXIII, the joint conference with the Tolkien Society in 1992. These proceedings were published as a joint issue of Mythlore and Mallorn (Mythlore whole number 80), and are fully indexed in the main Mythlore Index.

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 Owen 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 Scope and Organization of this Index

This index is designed for the use of scholars and serious readers of mythopoeic fiction. The proceedings are indexed in their entirety, which means that poetry, conference reports, and Middle-earth studies articles are included. (However, there are only one of each and they are clearly designated in the index.) Artwork on the covers and in the interiors is not included.

There are three sections to this index. Papers 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. The list on the previous page serves as a checklist.

The index uses 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

The Future of This Index

This supplement is designed to stand alone, and may be used without reference to the main Mythlore index. The contents of this supplement will be added to the next edition of the printed Mythlore index.
Article Index by Author

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

A


Taking Tolkien’s statement that hobbits lingered in “the North-West of the Old World” as its basis, this paper examines the fauna, the organization of human culture, the 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, and the fact that Aragorn does not map precisely onto any particular ruler of this period, and what these anomalies mean.


Fantasy author Anderson discusses definitions of myth and how literature becomes mythopoeic, particularly by catching or reflecting cultural needs. He also 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 discusses how they develop their worlds, the differences between fantasy and science fiction, and some classic works of fantasy.


Bell, Judy Lynn. “The Language of J.R.R. Tolkien in The Lord of the Rings.” Mythcon I, Harvey Mudd College, Claremont, Ca., 1970. Glen GoodKnight, ed. Los Angeles, The Mythopoeic Society: 1970. 35-40. 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, the contrast of archaism and simplicity in some of the most powerful moments, and so on. 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.


C


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

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.

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, in Part V, the author considers a religious reading of Divorce, and how reading such a work is akin to the art of mediation, comprising contemplation, analysis, and colloquy.

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

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 does regret the occasional loss of a certain “lyric intensity” and hints of the “dark backward and abyss of time” found in the original.

A brief introduction to the main Inklings and their meetings—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 the *LotR* Appendices (*The Silmarillion* not being available yet 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.

Examines all the minor, early poems that relate to (or seem to relate to) Middle-earth. Compares different versions of the poems and relates them to Tolkien’s overall mythology.

Briefly analyzes the 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 on the general reader.

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.

Ellwood, Gracia Fay. “The Return to the Past in Williams and Eliade.” *Mythcon II*, Francisco Torres, Santa Barbara, Ca., 1971. Glen GoodKnight, ed. Los Angeles, The Mythopoeic Society: 1971. 26-28. 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.


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


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


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 that 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.
G

Glyer, Diana Pavlac. See also Pavlac, Diana.


GoodKnight, Glen. “Transcending the Images: Archaisms and Alternatives.” Mythcon II, Francisco Torres, Santa Barbara, Ca., 1971. Glen GoodKnight, ed. Los Angeles, The Mythopoeic Society: 1971. 3-5, 25. 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 Scheldel’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.


h

Hammond, Wayne G. See also Dorsett, Lyle.


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.


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


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.


Reviews various definitions of allegory and Tolkien’s writings on the subject to determine more precisely what type of allegory Tolkien disliked. Discusses “Leaf by Niggle,” which skirts closer to allegory than most of Tolkien’s works, but avoids becoming one. Reprinted in Mythlore 12.4 (#46) (1986): 27-29, 36.


Examines the works of Tolkien, Lewis, and Williams for what they have to say about the nature of evil in their fiction, particularly as it relates to Christian scripture and eschatology. Reprinted in Mythlore 13.4 (#50) (1987): 9-13, 17.
K

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.”

A brief, early history of the Inklings: their primary members, their similarities in outlook, and their basic writings.

Asserts that Lewis and MacDonald wrote books not for children but for the childlike in all. Distinguishes between childish and childlike, using examples from the Chronicles of Narnia and MacDonald. Such characters provide a link to the childlike within adult readers. Reprinted with different title in Mythlore 12.4 (#46) (1986): 17-22, 26.

Considers various definitions of myth and shows how literary myths deliberately created by an individual differ from myths that develop organically within a society. Concludes that the truth within myth is what is important. Includes an extensive quotation from The Last Battle.

L

Discuss 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 Shuttlewaite and her eventual revelation as one of the guardian angels.

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


Lobdell, Jared. “Detective Fiction as Mythic Comedy.” Mythcon XVI, Wheaton College, Wheaton, Ill., 1985. Diana Pavlac, ed. s.l., The Mythopoeic Society: 1985. 146-153. An 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 the British mystery writers of this time. Ties the comedic anagnorisis of the resolution of the mystery in with Tolkien's concept of the eucatastrophe and concludes that mystery can be seen as “a form of mythic comedy, as presenting the myth of deliverance.”


McLaughlin, Sara Park. “C.S. Lewis Visits the City of God.” Mythcon XVI, Wheaton College, Wheaton,
Ill., 1985. Diana Pavlac, ed. s.l., The Mythopoeic Society: 1985. 195-205. 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.


N


\[P\]


Examines the role, sources, and symbolism of the two walled gardens in *That Hideous Strength:* Bragdon 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.


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.


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

Pavlac, Diana. See also Glyer, Diana Pavlac.


R


Notes some of the parallels between Lewis’s Calormenes and traditional Arabian society and government, Babylonian religion, Turkish military dress and tactics, and general Middle Eastern geography and architecture.


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. Reprinted in Mythlore 12.3 (#45) (1986): 48-54.


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


Analyzes All Hallows’ Eve in terms of the symbolism and structure of Dante’s Il Purgatorio. Asserts the importance of the purgatorial aspect, which not all critics have recognized. Reprinted in Mythlore 13.1 (#47) (1986): 3-7.


Ruskin, Laura A. “What is Narnia?” Narnia Conference, Palms Park, West Los Angeles, 1969. Glen GoodKnight, ed. Los Angeles, The Mythopoeic Society: 1970. 4-7. 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.

S

Sammons, Martha C. “‘Fictive Analogues’: The Fantasy Forms of the New Inklings.” Mythcon XVI, Wheaton College, Wheaton, Ill., 1985. Diana Pavlac, ed. s.l., The Mythopoeic Society: 1985. 299-320. 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.


Although both Orwell and Lewis warned against the evils of totalitarianism in their novels, they did it from different theological and political perspectives. Both are mythopoeic works that recognize the danger in attempts to destroy myth. Reprinted in Mythlore 13.4 (#50) (1987): 36-40.


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


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 some of the tale’s many sources, most notably elements from the Norse sagas, The Travels of Sir John Mandeville, and Orlando Furioso.


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.


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, which are essential to the novel Gaudy Night.

A meditation on archetypes and fantasy rather than a scholarly paper, this piece arises from considering 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.

Zuber, Bernie. See Alpajpuri.


“The Broken Sword Reforged.”


Caliban between the Worlds.”


“The Cocktail Party After All Hallows’ Eve: All Saints’ Day Hangover.”


An Index to Mythlore Supplement: Mythcon Conference Proceedings Index


O


P

**R**


**S**


Article Index by Subject

- Sorted by subject, then author
- Subject headings in boldface
- Abbreviated author information; see Author Index for full information

A

Affirmation of images

Affirmation of images in Charles Williams

Affirmation of images in T.S. Eliot

Allegory

Allegory in J.R.R. Tolkien

Allegory in The Neverending Story

Anderson, Poul

Anderson, Poul. The Broken Sword – Editions

Anderson, Poul. The Queen of Air and Darkness
Ziegler, D. “Living with Fantasy and Illusion: Some Thoughts Inspired by Poul Anderson’s The Queen of Air and Darkness.” Mythcon III, Regency Hyatt House, Long Beach, Ca., 1972. G.

Anima in fantasy

Anima in George MacDonald

Animals – Jungian interpretation

Animals – Symbolism

Animals in C.S. Lewis

Appolonius of Tyana

Archetypes – Definition

Arthrian myth in The Chronicles of Narnia

Arthurian romances

Augustine, St. – Influence on C.S. Lewis
Barfield, Owen

Barfield, Owen – As literary executor

Barfield, Owen – Bibliography

Barfield, Owen – Chronology

Barfield, Owen – Criticism and interpretation – Bibliography

Barfield, Owen – Philosophy

Barfield, Owen. Poetic Diction

Baum, L. Frank – Settings – Oz

Berman, Ruth

Byron, George Gordon Byron, Baron – Characters – Manfred

C

Caliban in literature

Children in fantasy

The City in C.S. Lewis

The City in Charles Williams

The City in T.S. Eliot

Critical theories

Dance imagery in literature
Dante. Divine Comedy – Influence on C.S. Lewis

Dante. Purgatory – Influence on Charles Williams

Deconstructionism and The Neverending Story

Dickey, James. Deliverance

Dragonraid (game)

Dunsany, Lord

Durstewitz, Mark. Code Red on Starship Engelia

E

Eddison, E.R. – Biography

Eddison, E.R. – Characters – Women

Eddison, E.R. The Worm Ouroboros – Genre

Eddison, E.R. The Worm Ouroboros – Sources

Eliade, Mircea. Nights at Serampore

Eliot, T.S. – Characters – Julia Shuttlethwaite

Eliot, T.S. – Friends and associates – Charles Williams


Eliot, T.S. – Influence on Charles Williams

Eliot, T.S. The Cocktail Party

Eliot, T.S. Plays

Eliot, T.S. The Waste Land

Ende, Michael. The Neverending Story – As allegory
Eucatastrophe in mystery fiction

Evil, nature of, in C.S. Lewis

Evil, nature of, in Charles Williams

Evil, nature of, in J.R.R. Tolkien

Exchange

Exchange in All Hallows' Eve

Exchange in Charles Williams

Exchange in T.S. Eliot

Fantasy – Characteristics

Fantasy – Definition

 Fantasy – Psychological aspects
GoodKnight, G. “The White Tree.”

 Fantasy – Techniques

 Fantasy and culture
GoodKnight, G. “The White Tree.”

 Feminist criticism

 Feminist theology – Relation to Charles Williams

 The Fool in literature
Patterson, N-L. “The Triumph of Love: Interpretations of the Tarot in


 Frye, Northrop. The Anatomy of Criticism
Christopher, J.R. “Considering The Great Divorce [Parts III, IV, and V].”

 Gardens – Symbolism

 Gardens in C.S. Lewis

 Good and evil in J.R.R. Tolkien
Levitin, A. “The Lure of the Ring.”

 Grail (legend) in That Hideous Strength
An Index to Mythlore Supplement: Mythcon Conference Proceedings


Grail (legend) in The Chronicles of Narnia

Hell in The Chronicles of Narnia

Hero, Theories of

Heroism in J.R.R. Tolkien

Hitler, Adolf

Hrofd Kraki Saga

Inklings


Jensen, Johannes V. The Fall of the King

Journeys in literature
Joy in C.S. Lewis

Jungian analysis of fantasy

Jungian analysis of George MacDonald

K

Kurtz, Katherine

L

Lawhead, Stephen. Dream Thief

Lawhead, Stephen. In the Hall of the Dragon King

Lawrence, David. The Wheels of Heaven

Leeson, Muriel. Promise-Keeper

Lewis, C.S. – Appreciation

Lewis, C.S. – Attitude toward death
### Lewis, C.S. – Attitude toward mysticism

### Lewis, C.S. – Attitude toward science

### Lewis, C.S. – Bibliography


### Lewis, C.S. – Biography

### Lewis, C.S. – Characters – Andrew Ketterley

### Lewis, C.S. – Characters – Calormenese

### Lewis, C.S. – Characters – Children

### Lewis, C.S. – Characters – The Company of St. Anne’s
Lewis, C.S. – Characters – Dwarves

Lewis, C.S. – Characters – Edmund Pevensie

Lewis, C.S. – Characters – Eustace Scribb

Lewis, C.S. – Characters – Hnau

Lewis, C.S. – Characters – Jadis

Lewis, C.S. – Characters – Jane Studdock

Lewis, C.S. – Characters – Lady of the Green Kirtle

Lewis, C.S. – Characters – Prince Caspian

Lewis, C.S. – Characters – Psyche

Lewis, C.S. – Characters – Reepicheep

Lewis, C.S. – Characters – The White Witch
Lewis, C.S. – Chronology

Lewis, C.S. – Concept of Joy

Lewis, C.S. – Criticism and interpretation – Bibliography

Lewis, C.S. – Friends and associates – Charles Williams

Lewis, C.S. – Mythopoeis

Lewis, C.S. – Personal reminiscences

Lewis, C.S. – Relation to George MacDonald

Lewis, C.S. – Settings – Narnia

Lewis, C.S. – Use of allegory

Lewis, C.S. The Chronicles of Narnia


Lewis, C.S. Essays

Lewis, C.S. Fiction

Lewis, C.S. The Great Divorce – Editions

Lewis, C.S. The Great Divorce – Influence of The Divine Comedy

Lewis, C.S. The Great Divorce – Moral and religious aspects

Lewis, C.S. The Great Divorce – Sources

Lewis, C.S. A Grief Observed

Lewis, C.S. Literary criticism

Lewis, C.S. Out of the Silent Planet – Relation to First Men in the Moon

**Lewis, C.S. Perelandra – Relation to The Time Machine**

**Lewis, C.S. Poetry**

**Lewis, C.S. Prince Caspian**

**Lewis, C.S. The Space Trilogy (Out of the Silent Planet, Perelandra, That Hideous Strength)**


**Lewis, C.S. That Hideous Strength**

**Lewis, C.S. That Hideous Strength – The Company of St. Anne’s**

**Lewis, C.S. That Hideous Strength – Sources**
Lewis, C.S. *The Voyage of the Dawn Treader*

**Libraries and archives**

**Lilith (archetype) in *The Chronicles of Narnia***

***CD***

**MacDonald, George – Characters – Children**

**MacDonald, George – Characters – Mother-figures**

**MacDonald, George – Influence on C.S. Lewis**

**Magic in All Hallows’ Eve**

**Magicians**

**Mains, David and Karen. *Tales of the Kingdom***

**Marion E. Wade Center (Wheaton College, Ill.)**
Mitchell, C.W. “The Marion E. Wade Center at Wheaton College.” C.S.

**Monomyth**


**Mysteries – Mythopoeic themes**


**Mystery fiction**


**Mysticism in literature**


**Myth – Definition**


**Marlowe, Christopher – Characters – Faustus**


**Medieval dream vision – Relation to The Great Divorce**


**Merlin**


**Miller, Calvin. Guardians of the Singreale**


**Monomyth**


Myth in C.S. Lewis

Myth inGeorge Orwell

Myth in literature

Myth, nature of

Myth, role of

Mythopoeic Society – History and personal reminiscences


N
Niven, Larry

O
Orwell, George – As mythopoeic author

Orwell, George. Animal Farm
An Index to Mythlore Supplement: Mythcon Conference Proceedings

Orwell, George. 1984

Rejection of images in Charles Williams

Rejection of images in T.S. Eliot

P

Parody

Power

S

Sayers, Dorothy L. Lord Peter Wimsey novels

Sayers, Dorothy L. Plays

Science fiction – Characteristics
Science fiction – Techniques
Mythcon III, Regency Hyatt House, Long Beach, Ca., 1972. G.

Seven deadly sins in The Chronicles of Narnia

Sea in literature
Farrell, E.M. “‘And Clove the Wind from Unseen Shores’: The Sea Voyage Motif in Imaginative Literature.”

Shakespeare, William – Characters – Caliban

Sea voyage in fantasy
Farrell, E.M. “‘And Clove the Wind from Unseen Shores’: The Sea Voyage Motif in Imaginative Literature.”

Shakespeare, William. The Tempest

Secondary Belief
Helms, R. “The Structure and Aesthetic of Tolkien’s Lord of the Rings.”

Ships in literature
Farrell, E.M. “‘And Clove the Wind from Unseen Shores’: The Sea Voyage Motif in Imaginative Literature.”

Self-deception in The Chronicles of Narnia
Ellwood, G.F. “‘Which Way I Flie is Hell.’” Narnia Conference, Palms Park, West Los Angeles, 1969. G.

Siegel, Robert. Alpha Centauri
**Siegel, Robert. The Kingdom of Wundle**

**Siegel, Robert. Whalesong**

**Silverberg, Robert**

**Simon Magus**

**“Song of Grotte”**

**Spencer, Chris. Starforce – Red Alert**

**Sub-creation in Dorothy L. Sayers**

**Symbolism**

**T**

**Tarot – History and origins**

**Tarot – Symbolism and interpretation**
An Index to Mythlore Supplement: Mythcon Conference Proceedings

Tarot in The Greater Trumps

Tarot in The Waste Land

Time in Descent Into Hell

Time in Nights at Serampore

Time travel

Tolkien, J.R.R. – Attitude toward allegory

Tolkien, J.R.R. – Characters – Elves

Tolkien, J.R.R. – Characters – Galadriel

Tolkien, J.R.R. – Characters – Gandalf

Tolkien, J.R.R. – Characters – Saruman

Tolkien, J.R.R. – Languages

Tolkien, J.R.R. – Objects – Rings
Dabney, V. “On the Natures and Histories of the Great Rings.” Mythcon I, Harvey Mudd College,

Tolkien, J.R.R. – Relation to Charles Williams

Tolkien, J.R.R. – Settings – Middle-earth

Tolkien, J.R.R. – Settings – Middle-earth – Geography

Tolkien, J.R.R. – Settings – Middle-earth – Sources

Tolkien, J.R.R. – Style

Tolkien, J.R.R. – Use of language

Tolkien, J.R.R. – Use of symbolism

Tolkien, J.R.R. “The Adventures of Tom Bombadil”

Tolkien, J.R.R. “Leaf by Niggle”

Tolkien, J.R.R. “Leaf by Niggle” – Influence on C.S. Lewis
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tolkien, J.R.R.</td>
<td>The Lord of the Rings</td>
<td>2-3</td>
</tr>
<tr>
<td>Levitin, A.</td>
<td>“The Lure of the Ring,”</td>
<td>20-21</td>
</tr>
<tr>
<td>Tolkien, J.R.R.</td>
<td>The Lord of the Rings – Popular reception</td>
<td>5-8</td>
</tr>
<tr>
<td>Helms, R.</td>
<td>“The Structure and Aesthetic of Tolkien’s Lord of the Rings,”</td>
<td>34-37</td>
</tr>
<tr>
<td>Tolkien, J.R.R.</td>
<td>Poetry</td>
<td>63-65</td>
</tr>
<tr>
<td>Wagner, Richard</td>
<td>Characters – Alberich</td>
<td>217-228</td>
</tr>
<tr>
<td>Wangerin, Walter</td>
<td>The Book of the Dun Cow</td>
<td>228-233</td>
</tr>
<tr>
<td>Wells, H.G.</td>
<td>First Men in the Moon – Relation to Out of the Silent Planet</td>
<td>238-242</td>
</tr>
<tr>
<td>Wells, H.G.</td>
<td>The Time Machine – Relation to Perelandra</td>
<td>247-251</td>
</tr>
<tr>
<td>White, John</td>
<td>The Tower of Geburah</td>
<td>255-259</td>
</tr>
</tbody>
</table>

**Williams, Charles – As mystery critic**

**Williams, Charles – As mystery writer**

**Williams, Charles – Characters – Sybil Coningsby**

**Williams, Charles – Characters – Women**

**Williams, Charles – Friends and associates – C.S. Lewis**

**Williams, Charles – Friends and associates – T.S. Eliot**


**Williams, Charles – Mysticism**

**Williams, Charles – Relation to J.R.R. Tolkien**

**Williams, Charles – Use of allegory**
Williams, Charles. *All Hallows’ Eve*


Williams, Charles. *All Hallows’ Eve – Influence on C.S. Lewis*

Williams, Charles. *All Hallows’ Eve – Relation to Purgatory*

Williams, Charles. *Descent Into Hell*

Williams, Charles. *The Greater Trumps*

Williams, Charles. *Novels*
