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A Note On Mythopoeic Holdings In The Kerlan Collection

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living tradition, as he found it in the West Midlands where these writings evidently had their origin. He admires the language of the *Ancrene Wisse* as being "in close touch with a good living speech - a soil somewhere in England"; and he dwells with nostalgic affection on such a place "where native tradition was not wholly confused or broken" and "where the native language was not unfamiliar with the pen".

During all this time I never had the opportunity of speaking with Professor Tolkien in person, though I often observed him from afar - not only when I attended that one lecture of his, but also when he came to my college, Campion Hall, for an occasional guest-night. I always held him in high

reverence as a scholar of genius, whom I admired, if not for his lectures, at least for his few precious publications. Professor Wrenn had merely pointed out his genius to me; but in a couple of terms I came to realize it fully for myself. Yet during all this time I never knew he had also written and published a book called *The Hobbit*. And it wasn't till after my graduation in 1954 and my arrival in Japan in the September of that year, that I read a glowing review in the *Times Literary Supplement* of a newly published book entitled *The Fellowship of the Ring*. Immediately I wrote home to my father, asking him to send it to me from England; and so in Japan I turned my attention from Tolkien as scholar to Tolkien as story-teller and master of the world of fantasy.

A NOTE ON MYTHOPOEIC HOLDINGS IN THE KERLAN COLLECTION

The University of Minnesota's special collection of children's books, founded in 1949 by Dr. Irvin Kerlan, holds some items that would interest Mythopoeic Society members visiting the area. (The collection does not circulate, although some limited microfilming and photocopying are available through Inter-library Loan. The collection, in Walter Library, East Bank, University of Minnesota in Minneapolis, is open 8-4:30 M-F). Although the Kerlan is not a major center for Mythopoeic research such as is to be found in the Wade Collection at Wheaton College in Illinois, the general coverage of children's books includes several interesting items. Visitors to Wheaton might consider a side-trip to Minnesota.

The Kerlan's most unusual specialty is the collection of material showing books in the making: manuscripts, notes, correspondence, galleys, dummies, proofs, drawings, sketches, etc. This original material includes some of Pauline Baynes' artwork: ink illustrations from *The Fury of the Northmen* (by Rhoda D. Powers) and *Miracle Plays* (by Anne Malcolmsen); and a drawing in ink and pencil, and the jacket drawing in tempera, ink and pencil, with text overlay, from *The Upstairs Donkey* (by James Morris). These books, the books by Tolkien and Lewis she illustrated, and a baker's dozen other books illustrated by her are also in the Kerlan. Several editions of the Narnia books are present, including a Dutch translation of *The Last Battle*; the Bodley Head (English hardback) edition of *The Last Battle* is autographed by both Baynes and Lewis.

The clipping file holds three picture-articles by Baynes, two on Christmas ("Preparing the Christmas Feast" backed by "An 18th-Century Kitchen," *Holly Leaves*, 1959, pp. 41/42; "The Christmas Tree in History and Legend," *The Illustrated London News*, Christmas 1958, pp. 5-8), and one on "A Royal Sport: Queen Elizabeth I Hawking" (*The Sphere*, Nov. 12, 1959, p. 11). There are also three of Baynes' Christmas cards, one reproducing the hawking scene and two (looking rather Narnian) illustrating "Good King Wenceslaus," all signed. One card from Lewis -- who did not approve of Xmas -- is in the files as well, with an unimaginative commercial birds-in-winter-scene.

The Tolkien material is standard, except for the presence of a Danish translation by Ida Nyrop Ludvigsen, and a Swedish edition illustrated by Tove Jansson (famous for the Moomintroll books) and translated by Britt G. Hallquist.

Some interesting editions of George MacDonald are present. At the Back of the North Wind, il-

lustrated by George and Doris Hauman (NY: Macmillan, 1950), is signed and inscribed by the artists with a drawing of Diamond riding Diamond -- sitting too far back on the rump to give any guidance with the reins, I should think. Another edition, illustrated by Charles Mozley (London: Nonesuch, 1963), is autographed by the artist. *The Light Princess*, illustrated by Dorothy Lathrop (NY: Macmillan, 1926) and *Sir Gibbie*, edited by Elizabeth Yates (NY: Dutton, 1963), are briefly inscribed, by Lathrop and Yates respectively.

Nora S. Unwin put a brief inscription with a border of cobwebs in the copy of *The Princess and the Goblins* (NY: Macmillan, 1951, illustrated by Unwin). Her inscription in *The Princess and Curdie* was more personal: "Inscribed for/ Irvin Kerlan/ with greetings as long as Lina's tail" written over a sketch of a dove hovering (in Grandmother's blessing?) over the drawing printed on the endpaper, of the Princess, Curdie, and Lina (NY: Macmillan, 1954). The originals of many of Unwin's drawings for *The Princess and the Goblin* are in the Kerlan collection -- 47 ink drawings each with one separation, and one ink drawing.

One type of study which could well be followed at the Kerlan is the development of the Mythopoeic story in children's literature. The collection holds most of the important modern children's books, as well as much earlier material. (a 1974 count showed a total of 28,600 volumes, 2500 of them dating from 1925 or earlier, the earliest from 1717.)

Many writers of Mythopoeic fantasy are represented at the Kerlan by manuscripts as well as by printed books. Some of the most important of these: John Bellairs, corrected typescripts (and corrected galley-proofs of the first two) and correspondence from his fantasy-suspense trilogy (*The House with a Clock in its Walls*, *The Figure in the Shadows*, and *The Letter, the Witch, and the Ring*), and a typescript from *The Treasure of Alphaeus Winterborn*; Elizabeth Coatsworth, material from many stages of many of her books, including *The Cat Who Went to Heaven*, *The Enchanters*, and *Pure Magic*; Padraic Colum, xerox of corrected galleys of *The Boy Apprenticed to an Enchanter*; Dahlov Ipcar, material from many stages of many of her books, including *The Queen of Spells* and *The Warlock of Night*; Jane Langton, corrected typescript of *The Swing in the Summerhouse*; Ruth Nichols, corrected typescript of *A Walk out of the World*;

Cont'd on p. 42

Craig Smith

#4 Sheridan Place
Brigantine, N. J. 08203

I would like at this time to congratulate you for a job well done; please keep up the good work. I receive many fantasy related magazines but yours is far superior. I am especially impressed with your art and poetry....

I would like to ...congratulate Peter Damien Goselin on his spectacular article "Two Faces of Eve: Galadriel and Shelob as Anima Figures".... I would also like to congratulate the reviewers, George Colvin, Nancy-Lou Patterson (Happy Birthday) and J. R. Christopher; their reviews are usually the first thing that I turn to when I receive a new issue.

I am also in favour of seeing Branch reports in upcoming issues....

Cynthia Kihn

There are many things in *Mythlore* 21 for which I would like to compliment members of the staff.... a very good job of choosing the art pieces. I especially liked the drawing on the back cover and would like to congratulate the artist....

Another fine feature of this issue is the poem "Kyria Sophia"...a marvelously written and well embellished mythical piece.

But my favorite part was the review section, for many of these books...I would never have known about without having read the reviews, and I found the writers' opinions...very interesting.

...is there a place where friends of the Mythopoeic society can meet...? I would like to know if there are...friends of the society who have enjoyed Ursula K. LeGuin's Earthsea trilogy as much as I have. If indeed there are, I would like to meet them....

Our apologies to Mistress Kihn for losing her address. If she and anyone who wishes to correspond with her will write to the Corresponding Secretary, Lisa Cowan, they will be put in touch.

Elizabeth Blake

1724 Dupont Avenue S.
Minneapolis, Minn. 55403

I certainly did enjoy my first copy of *Mythlore*...."Kyria Sophia" is powerful in provoking an emotional response through its clear and consistent imagery, its strongly flowing, elaborate yet conversational rhythms, and its moving theme of rebirth and growth by surrender of one's self to the conquering love and communion of another. I also liked the simplicity and order of "The Lady of La Salette" which somehow gave me a feeling of separateness, even aloneness, in being loved, becoming love, or seeking love....

Dorothy L. Sayers' translation of Dante was important to me in the late '60's, but in 1974 I first read her *Clouds of Witness*, which impelled me to read all of her mysteries that same year. Therefore, the article "Head vs. Heart in Dorothy L. Sayers' *Gaudy Night*...was of great interest to me....

Anybody who writes to say that "Kyria Sophia" is flawed, or wrong from beginning to end, will get published, honest!



SADISM BALANCED

(For Lynn Christopher)

"I cannot marry", cried Lewis in his teens,
knowing the cruelty in his nature bred,
knowing the dark paths lying between
his whip-drawn, moody heart and moral head.

"I cannot marry"--but yet he did at last,
four decades later, with a dying wife,
bearing her cancered pain to give her rest,
carrying joy in that exchanged life.

--Joe R. Christopher

EDITORIAL, cont'd from p. 19

Do you have a letter, an anecdote, a reminiscence of Tolkien, Lewis or Williams? If so will you share it with us, perhaps with comment, in our new department "Perchance to Touch"?

*

If you have ever written to us and received no response, please write again to the appropriate address given on the inside cover. Your letter could have been lost by the post office, or by us in the process of changeover of personnel, or could have been snatched from the mailbox and eaten by a toddler unarranged at years of discretion. Let us know, and we will do our best to make amends. You exist.

Our thanks to Owen Barfield and Walter Hooper for permission to print the Lewis letter, which is copyright by the Estate of C. S. Lewis.



KERLAN COLLECTION, cont'd from p. 32:

Elizabeth Pope, corrected typescript and galley proof of *The Perilous Gard*; Allison Uttley, material from many stages of many of her books, including *A Traveller in Time*, *Enchantment*, *John Barleycorn: twelve tales of fairy and magic*, and *The Little Knife Who Did All the Work: twelve tales of magic* (the published book is one of those Pauline Baynes illustrated); and Jane A. Yolen, material from many stages of many of her books, including *The Bird of Time*, *The Boy Who Had Wings*, and *The Wizard of Washington Square*.



MYTHALLIANCES, cont'd from p. 38:

NETHERLANDS TOLKIEN SOCIETY
Tolkienstisch Verbond Nederlands
c/o Paul De Heij
St. Raphael Straat 7
Leidschendam
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Mr. Lester E. Simons
11 Regal Way
Harrow
Middlesex HA3 ORZ
England

Pub: Amon Hen (bulletin)
Mallorn (journal)

Prices for membership of these clubs are not listed due to the constant change in currency rates. Write the clubs for further information.

Our thanks to Corresponding Secretary Lisa Ellen Cowan for her labor in assembling this information. Inquiries and further information should be sent to her.