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Managing Editorial

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Managing Editorial

to whom I appealed for help, to find the source of this passage as an exact quote. Joe R. Christopher, however, suggested Coventry Patmore as the source of its idea, reminding me that Lewis had written the following letter to Owen Barfield on 10 June, 1930, about one of Patmore's books:

I have just finished The Angel in the House. Amazing poet! . . . what particularly impressed me was his taking . . . the Lilitian desire to be admired, and making it his chief point: the lover is primarily the mechanism by which the woman's beauty apprehends itself . . . Venus is a female deity, not "because men invented the mythology," but because she is.

Her femininity is thus as necessary to her divinity as Mars/Malacandra's is to him.

Each of the three interplanetary novels culminates in an epiphany: Out of the Silent Planet with the coming of Oyarsa who is Malacandra/Mars; Perelandra with a manifestation of Malacandra/Mars and Perelandra/Venus; and in That Hideous

Strength it is all the inhabitants of High Heaven who are called down by Merlin and Ransom upon the heads of their enemies. In his abbreviated version of the latter novel, Lewis excised a number of mythological motifs, but this pivotal chapter he left substantially intact, for it presents the full mythological structure of the trilogy.

The stupendous sequence of images in That Hideous Strength is, in total, an invocation of the planetary intelligences as aspects of the human personality when humanity is considered to have been made in the image of the God who created them. It is one of Lewis's most breathtaking and audacious achievements, and these richly sensual images adorn the structure of his narrative with a splendour worthy of their medieval prototypes; indeed, of the divinities the pre-Christian world bequeathed to us. Lewis has treated this tradition with respect: we too can do so with assurance, for he has shown us the way.

To Be Continued

PAST AND FUTURE

We all owe Gracia Fay Ellwood a debt of gratitude for all she has done as Editor for Mythlore and the Society. She has devoted much time and concern in these last eight issues. When someone takes on a job such as this it is not for "fame or fortune." The reward is deeper and more personal. If there is any recompense, it is the satisfaction of knowing one has been of service to things especially important to them, and that one has striven to do as well as they have the power to do. If we appreciate what Gracia has done, then we should all encourage her to continue to contribute her individual talents to the fullest extent possible. It is a sad characteristic of human nature to remain silent when we are pleased or when we approve, but to become quite vocal when the opposite is true. It would be a courtesy to let Gracia know your appreciation of her work. Editors do appreciate kind words at times, since they are usually dealing with procedure and problems.

Much has happened, arisen, and changed since The Mythopoeic Society began 13 years ago. The Inklings are known and appreciated to a much greater degree, on many levels and facets, than they were when the Society was formed. We have the continuing challenge to study, analyze, discuss, review, comment on, and share the new ideas and things that seem to appear with near dizzying frequency.

I see the readers of Mythlore as a community of persons who share exciting and involving interests with each other. Most of us are geographically distant from each other, and therefore find Mythlore an appreciated vehicle for communication, opinion, and information. Intellectually, this is the finest community I know and am excited to be involved in the advancing of its shared interests.

I am an "evolutionary" rather than a "revolutionary" in disposition. Change to adapt to altering circumstances is often needed, but too rapid a change can cause feelings of unpleasant dislocation, and the community's long-term interests may not be best served. With this in mind, I would like to see Mythlore become a somewhat more "well-rounded" publication by combining the best features of a literary journal along with those of a magazine. To bring this about, I would like to solicit:

- Articles of literary analysis and discussion on the works of Tolkien, Lewis, and Williams.
- Articles that give a broader appreciation of TLW, such as reminiscences, historical or biographical aspects, not usually known information, etc.
- Other authors and genres of literature that influenced TLW (e. g. MacDonald, Norse and Celtic mythology, etc.)
- Articles that deal with the general nature of myth, fantasy, and imagination.

E. Articles that deal with subjects that over-lap different realms (e. g. "The Harp in History and Fantasy").

If you have not sent in your response to the Questionnaire in the last issue, please do so. Additional recommendations to myself are most welcome. Onward!



Mythlore frequently publishes articles that presuppose the reader is already familiar with the works they discuss. This is natural, given the special nature of Mythlore. In order to assist some readers, the following is what might be considered a "core" mythopoeic reading list, containing the most well known and discussed works. Due to the many editions printed, only the title and original date of publication are given. Good reading!

J. R. R. TOLKIEN

The Hobbit (1937); "Leaf by Niggle" (1945); "On Fairy-Stories" (1945); The Lord of the Rings: Vol. I, The Fellowship of the Ring (1954); Vol. II, The Two Towers (1954); Vol. III, The Return of the King (1955); The Silmarillion (1977); Unfinished Tales (1980).

C. S. LEWIS

Out of the Silent Planet (1938); Perelandra (1943); That Hideous Strength (1945); The Lion, the Witch and the Wardrobe (1950); Prince Caspian (1951); The Voyage of the Dawn Treader (1952); The Silver Chair (1953); The Horse and His Boy (1954); The Magician's Nephew (1955); The Last Battle (1956); Till We Have Faces (1956).

CHARLES WILLIAMS

War in Heaven (1930); Many Dimensions (1931); The Place of the Lion (1931); The Greater Trumps (1932); Shadows of Ecstasy (1933); Descent into Hell (1937); All Hallow's Eve (1945); Taliessin through Logres (1938) and The Region of the Summer Stars (1944) (printed together in 1954).