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An Inklings' Bibliography (31)

Joe R. Christopher

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An Inklings' Bibliography (31)

Abstract
Resuming after a hiatus, a series of bibliographies of primary and secondary works concerning the Inklings.

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An essay discussing Tonnbee's terms archaism and futurism, as used in A Study of History and as taken "to be reacting against or destructive of the contemporary ethos within which they exist" (199-200). "Contemporary 'return to origins' movements have existed in parallel with, and have often drawn sustaining imaginative impetus from, a proliferation of Middle Earth [sic] fantasies, including regression as far back as to the Pliocene" (200). When Bailey turns to futurism, in his sense, he also discusses the aliens in SF and he does not return, substantially, to archaism and its dangers.


"The highlight of the Fall was in another league entirely: the stage production of an adaptation of Tolkien's Lord of the Ring by the Canadian Theatre Sans Fil — performed by a combination of live actors and rod-and-cable puppets. The same group did a stage version of The Hobbit at the Olympic Arts Festival in Los Angeles in 1984. Advance reviews were somewhat mixed, but intriguing, so I decided to take a chance. The first few minutes were not promising — Hobbits are, by their very nature, cutesy, and Bilbo's 111th birthday party threatened to dissolve into Disneyness at any moment. But once the quest was begun, the Fellowship prepared to spend their first night in the forest — and almost subliminal electronic humming filled the theater, accompanied by ominous snorts and heavy breathing; then the Dark Rider appeared — a cloaked figure mounted on a gigantic, sleek black horse with a white skull for a head, eyes glowing like red coals, clouds of vapor coming from its nostrils. I'm sure I wasn't the only one in the audience to turn to instant goosbumps. From that moment I was captivated, watching Tolkien's world come to life before my eyes. I was scarcely conscious of the black-clad puppeteers scurrying around in the background. The puppets were real: the elves, preternaturally tall and thin and beautiful and non-human; Treebeard the Ent, a marvellous twenty-foot-tall talking tree; the gigantic Shelob the spider; and the Balrog, deserving of all the Lovecraftian adjectives such as 'squamous' and 'rugose', entering from the back of the auditorium and oozing its way down the aisle, snuffing at the audience, and finally climbing over the orchestra pit and onto the stage for its battle to the death with Gandalf the wizard. There was Saruman and his minion Wormtongue, comic and evil at the same time; the full-scale battle of Minas Tirith, with rival war machines trundling onto the stage and disgorging what seemed like hordes of warriors; and at the climax, slimy Gollum biting off Frodo's finger with the One Ring, and falling into the fires of Mount Doom. Brilliant puppetry, costuming, sound effects, music, black light and lasers — the goosbumps are back, just from the memory. I'd love to see it again."


Bryant writes a brief history of riddles in world literature (although missing altogether those by Emily Dickinson) and then collects 709 examples, almost all in verse or translated from verse into prose. In his history of the form, he mentions the competition between Bilbo Baggins and Gollum in The Hobbit, Ch. 5, quoting "This thing all things devours" (77-78); in his collection, Bryant quotes the seven verse riddles from The Hobbit but not the one in prose (186-187) and gives their answers (204).

Christopher, Joe R. C.S. Lewis. Boston: Twayne Publishers, A Division of G.K. Hall (Twayne English Authors Series, No. 442), 1987. [xvi] + 150 pp. [Inklings generally, ix, xiv, 4, 6, 29, 60, 62, 64, 105, 120; Barfield, xii, 3, 5, 12, 25, 30, 42, 67, 72, 76, 103, 132 n. 8; Bennett, 29; Dyson, xiv, 5, 6, 13, 29, 114; Fox, 76; Hardie, 25; Havard, 64; W. H. Lewis, xiv, 2, 5-6, 16, 25, 39, 66; Tolkien, xiii, xiv, 2, 4-6, 13, 23-24, 29-30, 37, 42, 60, 81, 909, 977, 103, 105, 110-119; Williams, xiv, 2, 6, 20, 29, 38, 41-42, 43, 60, 62, 64, 67, 76, 84, 87-88, 90, 100-103, 105, 106, 123-124, 125.]

Christopher offers a study of Lewis' book-length prose works, arranged by genre into chapters and then chronologically within the chapters. Following the Twayne format, he also has a chronology of Lewis' life, a biographical introduction (which Christopher turns mainly into a discussion of Lewis' sensibilities), a conclusion on Lewis' artistic importance, a primary checklist, and an annotated secondary checklist (which Christopher limits almost entirely to full-length books on Lewis). One of the virtues of Christopher's book is that he avoided the required summaries of content and plots (which, for example, ate up much space in Margaret Patterson Hennay's C.S. Lewis in a similar series), turning them into plot and organization analyses. Christopher has emphasized Lewis' artistry and self-revelatory aspects in his books (despite what Lewis' The Personal Heresy says about the latter) and seems largely unconcerned with Lewis' Christian message; an example of the latter is his psychological reading of Till We Have Faces, with only scant mention of the religious level. Christopher also emphasizes Lewis' allusions, Lewis' male chauvinism, his sadism, and his references to his friends. Some of these should make the book controversial in a minor way, appropriately enough since Lewis also did controversial things in his scholarly books. Sometimes Christopher simply seems eccentric, as in his attack on the lack of organization in Letters to Malcolm when he could have just as easily praised its epistolary verisimilitude; sometimes he misses the obvious, as when...
he fails to mention D.E. Myers' brilliant reading of the
Narnian Chronicles in their order of publication, "The
Complet English: Spiritual Style in the Chronicles of
Narnia"; and sometimes he is simply wrong, as when he
complains about the lack of organization in The
Great Divorce -- Marsha Ann Daigle in her disserra-
tion, "Dante's Divine Comedy and the Fiction of C.S.
Lewis," has shown it is based on Dante's Purgatorio,
with George MacDonald's discussion of free will coming
between two groups of five Ghosts each, just as Vir-
gil's discussion of free will occurs on the Fourth
Cornice of Mount Purgatory, the middle one of the
seven. Whatever his book's flaws and despite his bi-
graphical emphases, Christopher's basic concern with
aesthetics and his attempt to appeal to the general
audience are obviously intended to prove valuable in
a long-range defense of Lewis as a writer.

Christopher, Joe R. "The Natural Law Tradition of
C.S. Lewis." The Ring Bearer, 4:1 (Fall/March
1986), 11-16.

The first of Christopher's essays covers much of the
same ideas as his discussion of "Right and Wrong
as a Clue to the Meaning of the Universe" and The
Abolition of Man in his book, C.S. Lewis, published
about a year later; but the latter part of the essay is
of interest, for there Christopher goes on to consider
the relationship to Lewis' belief in Natural Law to his
belief in Christianity. Christopher shows that earlier
Christian writers tended to say that God created
natural Law -- these come from Lewis' citations of
them in English Literature in the Sixteenth Century
and Studies in Words -- but Lewis said Natural Law
simply was God, seen from a particular perspective
("is not the Tao the Word Himself?"") Lewis writes to
Clyde S. Kilby). Probably Christopher's sense of audience
explains the difference in the two writings:
C.S. Lewis was written for a general audience; "The
Natural Law Tradition of C.S. Lewis," as is indicated
by a note (16), was originally read at a divisional
meeting of the Conference on Christianity and Litera-
ture.

Daigle, Marsha Ann. "Dante's Divine Comedy and C.S.
Lewis's Narnia Chronicles." Christianity and
Literature, 34:4 (Summer 1985), 41-58.

This article is essentially the chapter on the
Chronicles of Narnia from Daigle's dissertation,
"Dante's Divine Comedy and The Fiction of C.S. Lewis,
although the first section has been shortened and
some minor revisions made later. Daigle's second sec-
tion argues that Dante's Commedia and Lewis' Chro-
nicles are both Biblically based works in the sense of
using the typological approach, in which the Biblical
salvation history is reshaped in a new literal level. In
the third section, she traces allusions to the Inferno
in The Silver Chair and to the Purgatorio and Para-
diso in The Voyage of the "Dawn Treader." The second
section is complementary to Charles A. Rutter's "C.S.
Lewis' Narnia and the 'Grand Design,'" which argued
the Biblical parallels as a generic, not a typological,
approach; the third section is excellent in showing
Lewis' indebtedness to Dante's poem, both in specific
allusions and in structure (the cave journey in The
Silver Chair, the journey to Utter East [Heaven, more
or less] in The Voyage of the "Dawn Treader").
Daigle's notes cite the two earlier studies of Dantean
imagery in the Chronicles, both at the time of her
publication unpublished.

Chicago: Loyola University Press, 1985. xviii +
118 pp. [Lewis, 33, 61]

Dale's book is a pleasant but curious work. It
was written, she says (xi), out of a decision to pub-
lish some chalk drawings by Chesterton -- presumably
the color sketches on pp. ii, 11, 77, 117. (The color
drawing on the dust jacket is not in the book, and it
may be one of this group.) There are also thirty-three
black-and-white sketches and one hologram ms.
reproduced. What is odd is that there is no index to
the art in the book and no causal explanations of most
of the sketches (perhaps no explanations are avail-
able). Dale writes a short biography of Chesterton,
"The Man Who was Chesterton," in eight chapters, and
a general survey of his art, "The Artist and the
Lunatics," in one. Dale repeats, although enlarging,
his controversial thesis from The Outline of Sanity
(1982) that Chesterton became a Roman Catholic as a
matter of discipline when taking on the editorialship
of his dead brother's The New Witness (58; also,
59-61). But in general her biography is not likely to
cause as much controversy as her earlier one, and the
book seems aimed at a general (perhaps largely
library) audience.

Lewis is used as an authority once in this book.
Dale paraphrases his statement that there is, in her
words, "a Kafkaesque quality" to The Man Who Was
Thursday (33). The source, not given, seems to be the
penultimate paragraph of Lewis' essay "Period Criti-
cism" (1946). The second reference to Lewis is in a
list of later writers who were influenced, to a greater
or lesser degree, by Chesterton: Dorothy L. Sayers,
Lewis, T.S. Eliot, W.H. Auden, Evelyn Waugh, and
Graham Greene (61).

Fraser, Eric (illus.). The Hobbit: or, There and Back

This boxed edition is of interest as the least
available of the English-language editions of The
Hobbit which have been illustrated by someone other
than Tolkien himself. It was preceded by the edition
illustrated with the stills from the animated cartoon

After a chapter on Lewis' literary theory, Daigle
surveys Dantean literary devices and plot imitations in
The Pilgrim's Regress, The Space Trilogy, The
Screwtape Letters, The Great Divorce, and The Nar-
nian Chronicles. Daigle misses the Dantean imagery at
the end of "Till We Have Faces," but otherwise she pro-
vides the fullest and best treatment of Lewis' Dantean
borrowings in his fiction which is available. The dis-
cussions of both The Pilgrim's Regress and the Ran-
som Trilogy involve extended comparisons of the jour-
neys of Dante-the-character and John in the former
and Ransom in the latter, among other matters. Paral-
lels are drawn between Screwtape's Hell and the
Inferno. The discussion of The Great Divorce is elab-
orate, as might be expected. In addition to the more
obvious parallels, daigle discusses the structure of
Lewis' book, finding the same 5 + 5 structure of meet-
gings (including one non-meeting) that Evan K. Gibson
found in C.S. Lewis: Spinner of Tales; but Daigle
correctly identifies the content relationship: "the first
five are illustrations of sinful attitudes, while the next
five episodes are illustrations of disordered love" (164).
She also points to Lewis' last two episodes (the
young man with the lizard and Sarah Smith) as being
parallel to Dante's reaching the level of purgation of
lust on Mount Purgatory and then entering the Gar-
den of Eden. The chapter on the Chronicles of Narnia
has been separately published as "Dante's Divine
Comedy and Lewis' Narnia Chronicles."
version of *The Hobbit* by Arthur Rankin, Jr., and Jules Bass (New York: Harry N. Abrams, 1977; New York: Ballantine Books, 1978) and followed by the edition with Michael Hague's illustrations (Boston: Houghton Mifflin, 1984). Fraser uses black-and-white drawings, heavily stylized (particularly with concentric patterns on stones). He has two full-page drawings (of the eagle-rescue of ch. 8 as the frontispiece; of the gathering for war at the front of *The Faerie Queen* of ch. 17 on p. 9, just before the beginning of ch. 1). Additionally, Fraser has a drawing covering approximately the top one-third of each page that begins a chapter. Most of the drawings are original with Fraser, but his headpiece to ch. 3 is a night-time version of Tolkien's *Rivendell*, with the foreground tree removed and no clouds around the far mountains; his headpiece to ch. 19 is based on Tolkien's *The Hill: Hobbiton-across-the-Water*, with different clouds in the sky, slight differences in the buildings, and the addition of the small figures of Gandalf and Bilbo just across the foreground bridge. Tolkien's "*Thror's Map*" and Christopher Tolkien's "*Wilderland*" are reproduced in this edition as they are in at least the third edition from George Allen and Unwin, as the front and back endpapers.


An amusing essay written from the point of view of O'Brien, a character in 1984, but discussing the actual 1984 world. "Bear in mind that we still face danger as long as it is possible to reach the general public with any clear and accurate exposition of either real science or real religion... Yet we cannot overly suppress reference to science or religion in SF. What, then, comrades, is our solution? It is to head off those authors who have any real grasp of these areas, and to encourage those who do not, but think that they have. [New paragraph] We can safely claim to have made real headway on this latter task. Any SF bookshop today is packed with novels out of Tolkien via Ursula Le Guin, novels which duplicate the length of the former's work without its style, and the trappings of the latter's work without its understanding. The fact that this mishmash of ancient magics, eldritch wizards, towering heroes, and liberated heroines is passed off as science fiction is already a triumph for us; the inculcation in the young that religion is something on a part with Royal Queen jelly is an added bonus" (118).


"Orwell uses the anticipation [the fictional excerpt from Emanuel Goldstein's *Theory and Practice of Oligarchic Collectivism*, read by Winston Smith in 1984] to deny political possibility. Politically, his position now resembles that of a conservative, like C.S. Lewis, who, in *The Abolition of Man* (1947), was arguing that the scientific-technological renaissance is only a way of granting further power to those already holding too much power and a way of depriving the future of its full range of options" (145). The comparison, even in the context of Huntington's reading of the Goldstein excerpt, seems strained.
thought) is related to views shared by his old [sic] Oxford companions, C.S. Lewis and J.R.R. Tolkien, particularly in a tendency toward elements of fantasy and the supernatural" (633).

Gurttler gives a good survey of Williams' main contributions to Arthurian matters in a three-and-a-quarter-page note, although he makes no mention of Williams' Arthurian posthumous novels, *The Sword and the Shell*, *Taliesin through Logres*, and *The Region of the Summer Stars*. These early poems are listed and discussed in Charles Moorman's 1981 essay "The Structures of Charles Williams' Arthurian Poetry," a study which might well have been included in Gurttler's bibliography. Gurttler's understanding of the two books, as separate cycles, is much like that advanced in Glen Cavaliero's *Charles Williams: Poet of Theology* (in Gurttler's bibliography), but his brief reading of some poems in the sequence(s) seems more indebted to Lewis' "Williams and the Arthuriad" than to Cavaliero. Gurttler concludes this part of his discussion, "Williams has widened the dimensions of the Arthurian story, reminding us of Milton and his representation of the Fall. Heaven and earth are united in a new mystical empire, which is not the less real because it never existed.... His Arthuriad is not a stylized portrait of a utopian phantastikon but a universally valid representation of the modern human situation." (633). A short paragraph, next to the last in the note, generalizes about War in Heaven.

The short references to William are less bothersome than those on Lewis. Raymond H. T. Thompson, in "English and American Arthurian Literature (Modern)," in addition to the mention of War in Heaven cited above, comments about Williams' poems: "the compositions of T.S. Eliot, Edwin Arlington Robinson, and Charles Williams represent the greatest achievements in Arthurian literature during the first half of the twentieth century.... Charles Williams' unfinished Arthurian cycle... explores the mystical significance of the Grail story. The downfall of Arthur's kingdom results from spiritual failure; an egotistical self-love that breeds disorder" (170). Richard F. O'Gorman, in "Grail (Graal)," in the last paragraph, mentions Williams, along with four other nineteenth and twentieth century authors, as a modern example of a writer thematically concerned with the Grail (260). Raymond H. T. Thompson, in a brief note on Taliesin, comments, "Taliesin was ignored outside of Welsh tradition until discovered by modern writers, most notably Charles Williams" (540).

J.A.W. Bennett and Tolkien are listed in bibliographies for books they edited, *Essays on Malory* (357) and, with E.G.V. Gordon, *Sir Gawain and the Green Knight* (511), respectively.


One of MacLeod's humorous Professor Peter Shandy mysteries, but this one involving a fantasy/dream sequence in Wales for most of the book. Three American agricultural professors end up in a fairy-tale, with a giant (an enchanted warrior) appearing in the second chapter. An allusion to Lewis appears in the third chapter, when one of the professors explains what he thinks has happened: "When my children were small, we maintained the homely old custom ofreading aloud.... [The penchant of his sister, who supplied the book, was for British authors who wrote about children] falling down rabbit holes or stepping into wardrobes and finding themselves henceforth involved with adventures of a nature which... seemed to be fantastical.... Now I realize they must have been mere vignettes of local nature which... seemed to be fantastical.... Now I...

Post, Jonathan V. "Gantry Errantry: For the 25th Birthday of NASA/With Apologies to 'Errantry' by J.R.R. Tolkien." *Star/Sword Poetry Chapbook*, No. 1 (1984), 4-5. (The chapbook series is, or was, edited by Scott E. Green.)

The imitation of Tolkien's poem is clear in this first stanza:

A spacecraft has a passanger
or else unmanned, like Mariner,
interplanet messenger,
a Pioneer, a Voyager.

The poem consists of ten stances, varying in number of lines, all lines centered by computer (as here), often with fairly rough metrics; but there are no specific references to Tolkien within the poem itself.


Pringle selects the best SF novels of the pre-World War II years --1984 until one of 1984. No one in the field would agree with all of his selections; but his concern is with artistry and other values, not with time-passing entertainment, so his choices are of interest; he briefly explains each selection in a two-page note on each work.

Obviously, Pringle's period does not include that of the Ransom Trilogy, but Lewis is mentioned twice. The first time is in the discussion of George Orwell's 1984 as part of "a whole tradition of 'post-Wellsian' fiction," which includes a number of minor authors and "more enduring writers like Olaf Stapledon, Aldous Huxley and C.S. Lewis" (22). The second time is in a discussion of Arthur C. Clarke's Childhood's End -- "it gained praise from C.S. Lewis... foe its deft blend of hard science and religious mysticism" (31). This probably refers to the letter which Lewis wrote to Clarke after reading the book and which was later used in some publicity (with Lewis' permission).

The two references to Tolkien are of less significance. The first appears in the "Author's Introduction"; as part of a definition of SF, Pringle excludes "the Supernatural Horror Story and the Heroic Fantasy.... By heroic fantasy I mean such works as J.R.R. Tolkien's *The Lord of the Rings*..." (11). In the discussion of William Gibson's *Neuromancer*, Pringle complains, "All too many of the contemporary SF writers deal in the sub-creation of never-never worlds, lands akin to L. Frank Baum's Oz of Tolkien's Middle-earth [sic] which it would be pleasant to escape to" (220). This distorts Tolkien's over-all creation, but it reflects a common reaction to his rural imagery.


This small art book was published on the fortieth anniversary of the first publication of *The Hobbit*, as Lin Carter's introduction, "There and Back Again," about children's books, mentions twice (10, 13). The format is a series of reproductions of Wenzel's draw-
nings illustrating *The Hobbit*, some in color, some not, usually on recto pages; Carter gives a brief summary, on the opposing verso pages, of the action of the story. Sometimes, no doubt due to the difficulty of placing the color printing, the story gets disjointed. For example, the double-page color print, "Thorin Finds a Lock for his Key," depicting the finding of the entrance on Lonely Mountain (44-45, with Carter's text on 43), is placed between "Spiders and Swords in Mirkwood" (41; text 40) and "Strange Cargo for River Running" (47; text, 46). Carter’s text is often simplistic; for "Moon Mysteries at Rivendell," a picture with Elrond holding up the map to the window, Carter only mentions that Bilbo, Gandalf, and the dwarves had "a friendly host to describe the way to the Lonely Mountain where the treasure lay concealed" (21; text, 20). But the interest of the book is in the drawings: Wenzel has a two-page map of the action (6-7), eight single-page color prints (17, 21, 24, 29, 33, 41, 48, 52), ten single-page black-and-white drawings (19, 23, 27, 31, 39, 46, 51, 55, 57, 59), three double-page color drawings, the third being the same as the wrap-around cover of the book (36-37, 44-45, 60-61), and several smaller black-and-white drawings, one repeated (1 and 15; 3; 34; 42; 62 [the latter a self-portrait]). A biographical sketch by Charles M. Collins of Centaur Books mentions that Wenzel had been a comic book artist, as well as a children’s book illustrator and advertising lay-out person (63); the drawings suggest a sophisticated comic-book artist, with an extremely good colorer. Gollum (27) is drawn in a pure comic-book style; but the other drawings are not so obvious in their tradition and Wenzel’s declared influences, including Arthur Rackham (63), have an influence. One complaint is that Wenzel is not consistent about the size of Bilbo’s head in comparison to his body; in some of the drawings, Bilbo looks like a human dwarf.

**Quenti Lambardillion, continued from page 43**

The seeming scribal errors might be attributed to the haste with which Tolkien dashed off the post card or it might simply reflect his overall attitude toward the runic system, inside and outside of Middle-Earth. It did not "appear" elegant, nor was it in its use.

The last question which ought to be asked in a study like this is "How much does Tolkien borrow from the runic systems of the Germanic languages?" Table 3 answers that question.

**Table 3**

<table>
<thead>
<tr>
<th>Tolkien’s Use and Invention of Runes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  &quot;wen&quot; A.S.</td>
</tr>
<tr>
<td>2  &quot;red&quot; A.S.</td>
</tr>
<tr>
<td>3  rev. 1 Tol.</td>
</tr>
<tr>
<td>4  rev. 2 Tol.</td>
</tr>
<tr>
<td>6  &quot;bore&quot; A.S.</td>
</tr>
<tr>
<td>7  rev. 6 Go.</td>
</tr>
<tr>
<td>8  &quot;lagu&quot; A.S.</td>
</tr>
<tr>
<td>9  &quot;vashv&quot; A.S.</td>
</tr>
<tr>
<td>10  &quot;tyr&quot; Ner.</td>
</tr>
<tr>
<td>11  rev. 9 Go.</td>
</tr>
<tr>
<td>12  &quot;tir&quot; A.S.</td>
</tr>
<tr>
<td>13  &quot;naud&quot; O.Nor</td>
</tr>
<tr>
<td>14  invent. Tol.</td>
</tr>
<tr>
<td>15  &quot;arv&quot; O.Nor</td>
</tr>
<tr>
<td>16  invent. Tol.</td>
</tr>
<tr>
<td>17  &quot;yr&quot; O.Nor</td>
</tr>
<tr>
<td>18  &quot;kannv&quot; O.Nor</td>
</tr>
<tr>
<td>20  invent. Tol.</td>
</tr>
</tbody>
</table>

All of those runes which have "Tol." after them are either completely or partially invented characters. "Rev." means that a legitimate runic symbol has been reversed by Tolkien to take on a different value. Those runes with "(A.S.)" after them are Anglo-Saxon runes. Those with "(Nor.)" are Northern Runes. "(O.Nor)" means that the rune is from Old Norse. "(Gold.Horn)" and "(Gold.Brac.)" refer to famous artifacts found in Norse burial mounds which were engraved with runes. "(Go.)" refers to Gothic runes.

Even though there seems to have been an excessive amount of borrowing from these runic alphabets, to criticize Tolkien without considering what he has done with them would be unfair. Tolkien has recreated the runic system so that it seems to many to be more believable than the original; his world has given them new life.

**NOTES**


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2. IBM compatible formatted 5 1/4" floppy disk. The files should be straight ASCII files unless the material has been written using "Word Perfect" (4.0, or more recent, preferred) or "Volkswriter2" (2.0 preferred). Most material produced on a Commodore 64 (using a 1541 disk-drive) is also acceptable. In addition, we have the capacity to receive articles electronically by modem. Please contact Paul Nolan Hyde (see page 2 for address) for further information regarding this possibility.

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The preferred style of articles is the MLA Handbook, except that short citations such as ibid., op. cit., and author and page number, can be incorporated in parentheses in the text. Any additional questions concerning submissions should be addressed to the Editor.