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Editorial Opening

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Editorial Opening

Editorial Opening

Welcome to the new *Mythlore*! I hope you agree that the typesetting and other new features make it more attractive and readable. It is exciting to work with this new computerized procedure. With bittersweet memories, the old cut and paste system of layout done with large sheets of graph paper and rubber cement has been retired. If there are any bugs found in this first issue using the new process, they should be solved as we proceed. We are taking this time of transition to also change our subtitle to *A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and the Genres of Myth and Fantasy Studies*. This is a minor change, but one that both sounds better and further clarifies our purpose. We have also added four additional pages at no additional printing costs. Your thoughts and suggestions about the new *Mythlore* in a letter of comment are welcome.

Enclosed are copies of the new *Mythlore* brochure. Please give them to potentially interested friends and acquaintances, or unfold and post them where they will be seen by possibly interested parties, such as in a library, English department, or bookstore — any good place where potential readers might see them. More copies are gladly available on request. If you teach or attend a course on *Mythlore* related topics, or will be planning to attend a literary conference or fantasy convention, please request copies of the brochure to make them available. Your personal involvement in informing a wider audience about *Mythlore* is the single most important way this can be done. We often come across new people who say "I am delighted with *Mythlore* and wish I knew about it years ago." Your direct action can introduce more people to what we are and do.

ONWARD!

GG

Why Do We Come

The following words were given by Glen GoodKnight at the Opening Ceremonies of the 19th Annual Mythopoeic Conference, on August 1, 1988, in Berkeley, California.

It is good to be here, sharing with all of you this fair city of Berkeley, and this region of the State of Northern California, or as Diana Paxson would call it, Westria. Being a native of Los Angeles, it is good to travel here, across the invisible line that mentally divides California into two great sovereign states. Being a citizen of that great smoggy wasteland of the South, I salute the citizens of the North,

especially all the hard working members of this year's Committee.

The Mythopoeic Society has almost reached its majority, and we have seen many changes and growth experiences since it started nearly 21 years ago. We began in 1967, which historians of popular culture are now calling "The Summer of Love." It was a year of love-ins and flower-power, unusual dress and new ideas. There was a hard to define excitement in the air, and a feeling that new things were possible. We began with a picnic in September to celebrate Bilbo and Frodo's Birthday. In a public park in Los Angeles people came as their favorite Tolkien characters, to sing, play games, eat, and judge costumes. It was at that picnic I announced the beginning of a new organization, called The Mythopoeic Society, which would have its first discussion meeting the following month. The rest, as they say, "was history."

I had been deeply invigorated and imaginatively challenged by reading Tolkien, then Lewis, and later Williams, as well as the background mythologies that in part contributed to their work, and other modern writers who wrote along similar lines. But for years I knew of no others with whom I could share my thoughts, feelings, and insights. I had sought out and read all I could that was both written by and about the Inklings, but it was not enough. Feeling frustrated for a number of years over this, and finally deciding that if I wanted to find others to share all this with, I had to act myself. From the beginning the Society has been meant as a gathering place for those who have had this kind of "sea change" experience of the imagination by reading the Inklings and related works, who wanted to share their experiences and insights, and were eager to learn of those of others. This desire and vision has transcended the many differences one can see in our Society's members: differences of age, educational attainment, individual taste, and personality differences, and has provided the unifying impetus that make this organization the distinct and unique group that we are. We must continually and consciously care that this vision be nurtured and sustained, for I think we all realize this Society would be very different, and would likely not exist, without it.

Counting backwards from this, the 19th Society Conference, you can see that our first was held in 1970. This was less than three years after the Society began, and the annual Conferences have been the focal point and highlight of each year in the Mythopoeic Society since that very first one. It is a welcomed and anticipated opportunity to come together for a host of different experiences: the lively intellectual interchanges in the papers and panels, the privilege of honoring prominent scholars and praise wor-

thy authors – and those honored this year are worthy of much praise indeed, the sense of event and pageantry in the Opening and Closing Ceremonies and the Banquet, the opportunity to view and buy otherwise hard or impossible to find items in the Art Show and in the Dealer's rooms, the camaraderie and discussions at the meals and Bardic Circles, the lively and humorous repartee at the Auction, the opportunity to see and speak again with old friends of many years, as well as the chance to meet new people from near and far. For about seventy-two hours we leave the everyday world behind, ignorant and uncaring of its news and events, and in a sense enter a magical Lothlorien, where time seems to stop. These events mean a great deal to us.

Do not assume because the Inklings were British that this implies the Society is prejudiced against non-British mythopoeia, as indeed this year's theme: "Legends for a New Land" well demonstrates. There are great treasures to be found in this land, both past and present.

Why do we become involved with the Mythopoeic Society? There are many answers. Why do we come together each year? Why do we read and write for the Society's publications. Why do we read good books that exercise and stimulate the imagination? I think C.S. Lewis gave one of the very best answers to this last question. In *An Experiment in Criticism* which sums up Lewis' experience of being a life long omnivorous reader, he said that in reading we —

seek an enlargement of our being. We want to be more than ourselves.... We want to see with other eyes, to imagine with other imaginations, to feel with other hearts, as well as with our own.

He ends, as I shall end here, by saying:

...In reading great literature I become a thousand men and yet remain myself. Like the night sky in the Greek poem, I see with a myriad eyes, but it is still I who see. Here, as in worship, in love, in moral action, and in knowing, I transcend myself; and am never more myself than when I do.

[I am personally very excited about next year's Conference being held in beautiful Vancouver, British Columbia. I hope this scenic and ocean-cooled site will move you to make your plans to attend early, and possibly combine the Conference with some days of vacation in the area. —G.G.]

In this Issue

by Sarah Beach

In this issue, among other articles are papers given at the 19th Annual Mythopoeic Conference, which was held at the end of July. Ursula K. LeGuin was the Author Guest of Honor, while Brian Attebery was the Scholar Guest of Honor. So, in this and coming issues you will find some of

the papers which delighted the Conference attendees.

With that in mind, we bring you Christine Thompson's article on LeGuin's work, titled "Going North and West to Watch the Dragons Dance." Born and raised in Scotland, she received her Ph.D. at from the University of Oregon. She currently teaches at Portland State University. In addition to a life-long interest in Nordic and Celtic cultures, she is a long-time admirer of the fiction of LeGuin, "a fellow Portlander."

The Article on C.S. Lewis and Bertrand Russell is from Don King, who is currently Associate Dean for Academic Affairs at Montreat-Anderson College in North Carolina. His interest in Lewis is such that in addition to being the author of a number of articles on him, he founded the Western North Carolina C.S. Lewis Society. He is working on a book on the Christian hero and the realistic novel. A family man (he and his wife Jeanine have four children) he enjoys gardening, woodworking and tennis.

A second Lewis article is Sue Matheson's "C.S. Lewis and the Lion." The author lives in Winnipeg, Manitoba. She teaches English Literature at the University of Manitoba, while she works on her Ph.D. Her M.A. thesis was "The Lion and the Witch: An Examination of Magic and Archetypes in C.S. Lewis' *Chronicles of Narnia*."

Mythlore's Inklings bibliographer, Joe R. Christopher gives us an article titled "J.R.R. Tolkien: Narnian Exile" (the first of two parts). At the 19th Mythopoeic Conference he received the 1988 Mythopoeic Scholarship Award for his book *C.S. Lewis (part of Twayne's English Author Series)*, which was published in the spring of 1987. In a happy coincidence the same day he received his first author's copy of the book, he also received official notice of his promotion from Associate Professor to Professor at Tarleton State University in Stephenville, Texas. The ceramic lion statuette of the Mythopoeic Award "is now on top of the book case in his home den where it look reproaches at him when he is, as often, reading something completely unrelated to what he is supposed to be working on.

Our Editor anticipates that William Blackburn's article on Tolkien and politics will generate lively comment. We certainly hope it will interest you. Dr. Blackburn was born in Montreal and studied at McGill and Yale. He has taught high school in Malaysia and now serves on the faculty of the University of Calgary. His main areas of interest are Renaissance Literature, literature and the occult, and children's literature. He is currently the managing editor of *Abstracts of English Studies*.

The article on the sense of time in Tolkien is by Kevin Aldrich. He has lived most of his life in the San Francisco Bay Area, receiving his Masters degree from S.F.S.U. in 1983. His thesis was "Tolkien's Moral Vision in *The Lord of the Rings*." He is now pursuing a Ph.D. in English Education at the University of Missouri.

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Stories" for a fuller discussion of Tolkien's position. In this letter, Lewis also makes a distinction of his own between an allegory and a mythic work, but that is not significant point in this discussion of Tolkien's reaction to the Narnian tales. Lewis, with his first critical book being *The Allegory of Love*, with his continuing love of *The Faerie Queene*, with his first Christian book being *The Pilgrim's Regress*, obviously is different by temperament from Tolkien. Tolkien's closest approach to an allegory is "Leaf by Niggle," in which, for example, he uses the traditional argument between Mercy and Justice from the medieval Morality Plays, although, typically, Tolkien does not name the speakers. Lewis' greatest romance is *Till We Have Faces*. But, despite the overlap, with Tolkien writing an allegory and with Lewis writing a number of romances, there was a temperamental difference between the two men here. Tolkien would not have introduced Father Christmas into a Secondary World and he would not have made Aslan's death at the hands of the White Witch quite as close to the Passion story as Lewis makes it. Tolkien's aesthetics of the secondary world discouraged him from allegory, while Lewis, as is clear from his essay on "Christianity and Literature" (1939) as well as his variety of critical writings, thought of there as being a spectrum of genres to which he might turn his hand. Lewis' range of sympathies was larger than Tolkien's. It is the traditional distinction between the hedgehog who knows one thing with all his being and the fox who knows many things.

Therefore, Tolkien's shift from disliking the handling of mythology in the first two chapters of *The Lion, the Witch*

and the *Wardrobe* to disliking the Narnian books generally on the basis of their being allegorical implies two things: first, that he probably, but not absolutely certainly, knew more than those first two chapters; second, that he shifted from an aesthetic objection to a temperamental one. But there is an obscure letter from Tolkien to Lewis which will modify this conclusion, if it is accepted as being a reaction to, again, those first two chapters. If it is accepted, Tolkien's first objection will be more than a handling of myth; that is a matter for the next section.

To be concluded in the next issue.

In This Issue, continued from Page 4

The article on Lord Dunsany comes from Angeline S. Anderson. Her fiction has graced several issues of the Society's fiction journal, *Mythic Circle*. She lives in Westminster, California with her husband Stanley and their chocolate Labrador Retriever, Strider. She has recently finished her second adult fantasy novel, and has also written short stories, poems, songs and instrumental music. She writes, "I wish that I could boast impressive college credential as [many others seem] to, but I am in fact self-educated. Such love of learning for its own sake is commendable. The article was originally prepared for an informal literary discussion group to which the author belongs.

The front cover by Nancy-Lou Patterson is taken from the poem "The Son of Lancelot" from Charles Williams' *Tales from Logres*: "warm on a wolf's back, the High Prince rode into Logres." The falling wolf is Lancelot, deflected by Merlin (who carried Galahad on his back); the nun is Blanchefleur, who sees it all mystically; "a line of lauded glory" is Merlin's path by which the High Prince comes to her for safe-keeping.

The back cover, an incident from Tolkien's *The Silmarillion*, is by Paula DiSante. She is working ("madly working," she would say) her way through the Masters degree program at the University of Southern California's Film School.

AN ENGLISH LEXICON BY PNH

Both volumes of Paul Nolan Hyde's comprehensive indexes are still available for members of the Mythopoeic Society and other interested parties.

Volume I, *A Working Concordance*, is in its second printing with a revised format. This printing features lower-case entries which improves readability for those who had difficulty with the upper-case typeface of the first printing. The Index contains all invented language occurrences with volume and page numbers for each occurrence. All of the published works of J.R.R. Tolkien up to and including *The Shaping of Middle-earth* are indexed. Of special interest is the indexing of all of the Old English passages.

Volume II, *A Working English Lexicon*, is an alphabetical listing of the English words used to translate invented language elements, together with volume and page numbers of (almost) every occurrence in all of the published writings of J.R.R. Tolkien including *The Lost Road*.

Both Indexes are soft-backed, spiral bound, in double column format. Copies of either index may be obtained by sending \$20.00/copy plus \$2.00 shipping and handling to Paul Nolan Hyde, 2661 E. Lee St., Simi Valley, CA 93065. For British and European orders, please include \$7.00 shipping and handling (Air Mail insures rapid delivery and minimal damage from the infamous U.S. Postal Service).

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