An Inklings Bibliography (1)

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Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.
AN INKLINGS
BIBLIOGRAPHY

Compiled by Joe R. Christopher

"An Inklings Bibliography" is intended to be an annotated checklist appearing in each issue of the quarterly Mythlore, covering both primary and secondary materials on the Inklings, principally those on J.R.R. Tolkien, C.S. Lewis, and Charles Williams. Items on friends who did not attend meetings of the Inklings, such as Dorothy L. Sayers, and occasional guests at the meetings, such as W.H. Auden, will not be listed unless they contain specific references to the Inklings. An attempt will be made to list all essays in journals regularly on the Inklings within nine months of their publication. All books and other essays will have to be listed as they are discarded or obtained, but these items will be as current as possible. Although occasional earlier items will be listed in these bibliographies, these will be only ones of a fairly obscure nature—ones not likely to be included in the MLA Bibliography under the name of one of the Inklings and ones missed by the other bibliographies in this field; such items predating 1975 will not become a major emphasis here. Reviews will not be listed separately, except for special reasons, and only a selection will be mentioned (that is, no attempt will be made to compete with other reviews). This first installment contains books and chapbooks from 1975 (these items should be completed in the next installment), and essays in the regular journals beginning with, approximately, the last quarter of that year. Authors and readers are encouraged to send offprints or bibliographic references to the compiler.

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(For this first installment, items were provided by John Aquino, Gill Gaier, Gerald N. Garmon, Dave Hulan, Kathryn Lindskoog, and Peter Schakel.) Fanzines which have material on the Inklings will be annotated as they are sent to the compiler, but no exchange of publications can be offered.

Allan begins with an example of how Tolkien recovers the wonder of common things—in this case, the elephant—and concludes that the "recovery of moral vision and aesthetic vision" in The Lord of the Rings may have had some influence on the growing emphasis on ecology and the "demand for quality of life to take precedence over production."


Aquino opens his essay with Lewis's references to reading Shaw in Surprised by Joy; he then quotes a reference to the Life Force and to "A modern writer [named] Pshaw" from The Screwtape Letters. (The major omission in this part of Aquino's essay is the direct reference to Shaw's Back to Methuselah in Lewis's essay "The Funeral of a Great Myth [collected in Christian Reflections]."
Having established Lewis's knowledge of Shavian works and ideas, Aquino turns to a comparison to Shaw's Back to Methuselah and the Ransom Trilogy. He shows several statements by Weston in Out of the Silent Planet which are parallel to Shavian ideas, but his most telling point is that Weston's statement, "It is enough for me that there is a beyond" is a slightly egotistical echo of the last line of Back to Methuselah—Lilith's "It is enough that there is a beyond." In Perelandra, Aquino again shows parallels of ideas, although he misses the echo in Weston's "Pure Spirit: the vortex of self-thinking, self-originating activity" of the final stage of Shavian evolution, existence as (in Lilith's last speech) "the vortex freed from matter" (Aquino does quote Weston's statement). Finally, Aquino suggests one parallel of idea in That Hideous Strength and suggests several times throughout that Weston's egotism makes him a parody of Shaw.

Arlton discusses Christian faith, with many of her theses bolstered from, or based on, Lewis's works, especially "On Obstinance in Belief" (in The World's Last Night), "Religion: Reality or Substitute?" (in Christian Reflections), and "Faith" (two chapters in Mere Christianity). (A report of the discussion at the meeting at which her paper was read appears on pp. 5-6)

A biography written for children, not involving much original research. Chapters 1 through 12 are essentially a rewrite of Surprised by Joy (which oddly is not listed in the "Suggested Reading" on p. 125), with the addition of information about Mrs. Moore from W.H. Lewis's "Memoir" in Letters of C.S. Lewis. There is some slight fictionalizing—for example, the description of the miniature garden which gives Lewis his first taste of beauty contains this sentence (for which there is no counterpart in Surprised by Joy): "In imagination he shrank into a tiny size, and pictured himself wandering in it" (p. 14). Chapters 13 and 14 tell of the rest of Lewis's life; in a few cases Arnott guesses wrongly about details, as when she says "special permission had been obtained from those in authority in the Church of England [for the marriage of Lewis and Joy Davidson]" (p. 117). But there is nothing extremely erroneous about the book, and it gives the reader a good picture of Lewis's growing up, with emphasis on his religious beliefs, his writings for children, and his emotional problems (usually traced by Arnott to the early death of his mother—probably quite correctly). It is less prudish about Lewis's early sexual life than C.S. Lewis: A Biography, by Green and Hooper (which appeared to late to be of use to Arnott). A few of Arnott's comparisons of details of Lewis's childhood with details in the Narnia books seem new if fairly obvious (e.g., the cistern attic in "Little Lea" with the attic in Polly's house in That Magician's Nephew [pp. 17, 21-22]). The only person thanked in the "Bibliography" (p. 127), and thus presumably the only one giving any original information to the author, is Sister Penelope, C.S.M.V., of Wantage.


Auden includes these two stanzas in his chronicle of his poetic development:

that Hitler and Stalin were doing for me to think about God.

Why was I sure they were wrong? Wild Kierkegaard, Williams and Lewis guided me back to belief. Although the influence of Williams on Auden was acknowledged earlier, this seems to be the first such reference to Lewis.


After defining myth literally in his opening paragraphs, Basney first turns to "two related techniques for making this mythical world [of The Lord of the Rings] impress us with its sensuous solidarity." The first technique is the "realizing imagination" which C.S. Lewis attributes to Dante in The Discarded Image: "sharp visual, tactile, auditory detail." Basney illustrates this from Pippin's experience of being carried by an Orc. The second technique is that of deliberate, suggestive vagueness, which Lewis attributes to Milton in A Preface to "Paradise Lost." Basney illustrates this by the Balrog and by Sauron. The second note deals with lore and knowledge in Tolkien's Middle-earth, in particular "the frequency with which lore in mythic form is realized by the events of the story." This archetypal event occurs in pure form at least fifteen times in the course of the trilogy. Basney lists these and concludes the free peoples' "mythical knowledge of one another...represents the active caritas that holds them together."

Beatle, Bruce A. "Folk Tale, Fiction, and Saga in J.R.R. Tolkien's The Lord of the Rings." Appendix B (monthly bulletin of the American Tolkien Society, companion to Minas Tirith Evening-Stars, n.d. [December 1975]; pagination from The Tolkien Papers [see below]). A reprint from The Tolkien Papers, ed. J.T. Hansen et al. (Mankato, Minnesota: Mankato State College Studies, 2:1 [February 1967], 1-17; also listed as Mankato Studies in English, No. 2); listed in Richard C. West's Tolkien Criticism: An Annotated Checklist as B14 (p. 12).


Much of this note is spent summarizing the position of the Vanir in Norse mythology. Bennett offers these parallels: "the Elves of Alheim were vassals of the Vanir just as the Elves of Valinor were of the Valar. Just as the Elves of Middle-earth have the deities of Manwe and Elbereth, and presumably others, so the Elves of Alheim have Njord, Frey, Ullr and many others of the Valar" (p. 3). He compares both groups of elves as the artists and conveyers of culture in their societies. "Alheim is...in the West section of Alheim by the Uttermost Sea, just as Middle-earth is the Lord of the Rings with its plot, its sources of guidance and moral clarity, to many modern novels with their rational explanations of life's problems, their formlessness, their antiheroes."

At this point Bisenieks turns to a defense of fantasy which soon turns into a defense of art. The hobbits essentially are occupying their minds as students, learning of Middle-earth. But their, and others', interest in poems and songs is part of the culture, and provides a means of bearing responsibilities with grace. Bisenieks concludes his essay with a consideration of the way the hobbits' songs reflect their growth, of Tom Bombadil as the pure artist, of the elves as slightly decadent in an art-for-art's-sake way, of Gandalf as deliberately surprising his art of laughter because of his immediate task, and of Sam's comment about the folk in the old tales and songs—in short, the theme of artistry in The Lord of the Rings.


A reprint from the chapbook by Bradley, The Jewel of Arwen, published in Baltimore by T-K Graphics, n.d. [1974]. Only the brief story itself is reprinted in this anthology; omitted are the "Preface: Of Elves," "On the Source of This Tale," and "Translator's Notes" of the chapbook. Also omitted is one parenthetical "Translator's note" in the tale itself (pp. 16-18 of the chapbook), one footnote (p. 29 of the chapbook), and a few parenthetical references to The Lord of the Rings and to the omitted "Translator's Notes."

Brown, Judith, George Colvin, and Glen GoodKnight. "Mythcon Reports." Mythprint: The Monthly Bulletin of The Mythopoeic Society, 12:5 (November 1975), 9. "Parshman" presents the dedication of the Mythopoeic Society; Fr. Walter Hooper was guest of honor, and he and Roger Lancelyn Green were awarded the Mythopoeic Scholarship Award for C.S. Lewis: A Biography. See also the photographs numbered 16, 21-23, and 25 on pp. 15-16 (with their key on page 10).


In the appendix (p. 176), the Lord lists the paperback reprint of Robert Foster's A Guide to Middle Earth as the only "Noteworthy Non-fiction" of 1974 (among other books ignored is C.S. Lewis: A Biography, by Roger Lancelyn Green and Walter Hooper).


A brief in alliterative verse, consisting of 121 lines in five verse-paragraphs; it describes Tolkien in the archetypal forest, and includes a name spelled in Graves' tree alphabet (perhaps in analogy to Cynewulf's acrostic in runes).


A comparison of the order of the events in the latter part of Till We Have Faces with the same events in Apuleius' tale of Cupid and Psyche in The Golden Ass. Christopher considers both Lewis's plot and the sequence of moving pictures near the end of the fiction; he establishes some displacement of events from the sequence in Apuleius, and suggests a next step might be an aesthetic defense of Lewis's order. (Note: this is a slight revision and expansion of part of the chapter on Till We Have Faces in Christopher's 1968 dissertation, "The Romances of Clive Staples Lewis"; Christopher does not provide the aesthetic defense there, either.)
Christopher, Joe R. "Lazarus, Come Forth from That Tomb!" Riverbend Quarterly, 6:5/23 (August 1975), 190-97 [193, it. 194].

A review essay on Robert A. Heinlein's Time Enough for Love: The Lives of Lazarus Long. Christopher uses two comparisons involving the Inklings: 'Lazarus' assumption that only bad genes make unions wrong seems to me a clearly utilitarian, humanistic belief. In Charles Williams' Arthurian poems, the incestuous Arthurian interlude in the Mirror of Erasure (which produces Mordred) is taken as a symbol of the greatest of the Christian sins, pride: Arthur loves himself, and thus produces his own destruction. Heinlein, in his chapter title ['Narcissus'] and character references, also sees the episode of [Lazarus] intercourse with his cloned 'sisters' as self-love...but his characters do not find it evil. This episode is thus an excellent example of the gap between the Christian world-view and the humanistic"

(p. 193).

"Lazarus' morality [in his aphorism, 'racial survival is the only universal morality'] is much like West-son's, in C.S. Lewis' Out of the Silent Planet" (p. 194).


A three-paragraph note collecting two references to a proposed collaborative book by Tolkien and Lewis titled Language and Human Nature.


A report of the British Tolkien Society's annual visit to Oxford: a meeting with Fr. Gervase Matthew; visits to the graves of Charles Williams, Hugo Dyson, and Tolkien; and a tour by the former homes of the Tolkien family with Priscilla and Fr. John Tolkien. An incidental piece of information: Blackwell's just sold a first edition of The Hobbit for £150.


Cobb begins with a comparison of Lewis's The Great Divorce and Dante's The Divine Comedy for two and a half pages; the only comments which have not been made before in this context are a Biblical defense of the first two points of Heaven's having (1) people in (2) physical bodies amid (3) redeemed nature. The latter of these points are a defense of Lewis's imagery against Dante's; (Dante, of course, did not have the souls of his afterlife yet in their risen bodies and he did not place the New Earth in his Heaven). Cobb denies that George MacDonald is to Lewis (the character) as Beatrice was to Dante, for the relationship between MacDonald and Lewis was intellectual and not personal. At this point Cobb summarizes La Vita Nuova, the opening of L'Inferno, and the conclusion of Il Purgatorio—and compares all the meetings of souls and Bright Spirits in The Great Divorce (except, no doubt, that between MacDonald and Lewis) to that between Beatrice and Dante in the Garden of Eden. The conclusion briefly surveys Lewis's other images of Heaven, suggesting strongly that because Lewis could describe the spiritual realm he was himself a mystic; Cobb does not consider the possibility that Lewis could describe it because he was a poet. (See the discussion of The Great Divorce at the meeting at which this paper was read, reported on p. 16.)


An appreciation for Lewis having put an intellectual basis under his—Cobb's—unsupported Christian commitment; the Society exists because of a probably similar appreciation on all the members' parts.


Como begins with examples of the radically different responses Till We Have Faces has called forth, and he points out dangers in approaching it as if it were the usual Lewisian fiction. His thesis: "formally the book is not only different from, but the opposite of, CSL's usual method; yet thematically it is Lewis from beginning to end." The themes which Como finds elsewhere in Lewis's works are these: divinity as more real, more concrete, than this world; the call of Sehnsucht; psychological possessiveness; the truthfulness of Myth; the bareness of Reason without imagination and, ultimately, Faith; Sacramentalism and semantics; Grace; Membership; the lack of Inactinism. Como's premise about the form is that, "whereas CSL's usual technique is to mythologize (or to re-mythologize), in this work he is doing the exact opposite; that is, de-mythologizing." After some structural analysis, Como summarizes the theme of the book: "Orual's pride, and selfishness, and jealousy make her think too much of her own face—of which there is none until she looks away. Then she—and we—will have a face." (See also the discussion of the book at the meeting at which this paper was read, reported on pp. 10-11.)


"Gandalf's a generation gap been more strongly shown than a chance remark the other day about who or what is Gandalf after seeing the name painted on a sewer tile out in West Bloomfield." Cook goes on to explain who Gandalf is, and concludes, "Anybody who wades through all of Tolkien...has to crave escapism in a big way. No way can one blame a generation that has grown up in the midst of Vietnam, Watergate and an era people call a recession because they are nervous about a harsher term, depression, for wanting out of it occasionally. Gandalf provides the vehicle. He is alive and aging, probably in the Shire, a portion of Middle-earth between Fox Downs and Baranduin Bridge.


A series of recommendations for religious readings. "Here Christianity is a perennally modern return to bedrock that makes you feel it sounds again beneath your feet." "One step further [than good detective stories] towards eternity is Charles Williams, who lets the Platonic absolutes loose in the streets in his The Place of the Lion, or lets a newly-dead girl work out her own salvation in All Hallow's Eve. Nobody beats Williams at evoking the awful sense of this world and the next, superimposed upon each other in the 'great cloud of witness.'" Lewis is also paraphrased on the significance of "escape" reading.


The prose is an appreciation for Tolkien's influence on modern publishing of fantasy: "Allusion of Wizards" is a sonnet with an English octave and an Italian sestet about the (literary) enchantments of visiting wizards.


A letter from Ellwood reports on the English funeral service of Tolkien in St. Anthony's Church, Hodderington, Oxford, on 6 September 1973; next is an account of a memorial service held on 23 September 1973 at the Church of Our Savior in Los Angeles—the latter includes a prayer for Tolkien by GoodKnight, using a number of Tolkien's terms from "On Fairy-stories."
have a stronger Germanic component than those in LotR, and the use of these forms is not limited to the non-Mannish languages; the invented forms in _The Hobbit_ are at the same time less imaginative and more indiscriminate" (p. 3). For reactions to this essay, see the letters by Alexei Kondratiev and Jim Allan in _Mythprint, 13:3_ (March 1976), 12-13.

Fox, Adam, Gareth Keene, and Georgina Keene (eds.). _Sacred and Secular: A Companion._ Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1975. Pp. 336. [Published in Britain by John Murray Ltd.; in the United States also distributed by the Episcopal Book Club.] This volume is noted here only, "and _Middle Earth_"—two of the Inklings (from 1939 to 1942). It is an anthology based on the Church Year, with seven short texts chosen for each week from Advent through the end of the Trinity season, plus three extra feast days; some of the texts are Biblical passages, some are poems or other secular works (hence the title); each seventh section is a meditation on the themes of the week written by Keenes. Sixty-three black-and-white pictures illustrate (from both sacred and secular sources) the themes. Nothing by George MacDonald, G.K. Chesterton, C.S. Lewis, Charles Williams, Dorothy L. Sayers, or J.R.R. Tolkien is included.

Gailer, Gil (ed.). [Untitled student materials and Gailer's comments.] _G aeity G yre_, No. 4 (Fall 1975), 1-48 [14, 15, 16, 20, 24, 25, 29, 31, 32, 33, 36, 37, 46]. _G aeity Gyre_ is a highly specialized fanzine, since it deals with its editor's teaching of science fiction in a reading course at the high school level. This issue contains a long series of student evaluations of books read, including _The Hobbit, The Lord of the Rings_, and the _Narnia_ series (pp. 13-34). On pp. 36-37, Gailer lists the student favorites: _The Hobbit_ has been read ten or more times; _The Lord of the Rings_, between five and nine times; and _The Lion, the Witch and the Wardrobe_ has been read three times, but with high scores by the students who read it. The final reference in the magazine is involved with the development of categories (the works of Lewis and Tolkien fall under 6-A, Fantasy/Myth).


GoodKnight quotes the full text of a letter Tolkien wrote to Dr. Herbert Schiro on 17 November 1957, which concludes, after speaking of the applicability of _The Lord of the Rings_ to modern times, "But I should say, if asked, the tale is not really about Power and Dominion: that only sets the wheels going; it is about Death and the desire for deathlessness. Which is hardly more than to say it's a tale written by a Man!!" GoodKnight goes on to consider the ways Tolkien may be considered deathless: in Christian belief, in his works, and in his readers.


A discussion of the via media of the Mythopoeic Society between being a general fantasy-literature study group on one hand and a Christian evangelism committee on the other. "No other group than the Inklings, certainly not in the last hundred years, has paid so much attention to the five themes of myth and fantasy and in critical theory about it, than they have.... They were.... concerned with myth both as a work of art and as a conveyer of truth" (p. 11). Thus it is fitting to have a society dedicated to the study of what they circulate and what they mean by what they wrote; perhaps, as a by-product of the literary reading of _Inklings_ works, members of this Society shall feel the joy of which they spoke, or experience what C.S. Lewis said was the goal of reading of literature: an enlargement of being.


The interview begins with a discussion of the Wade Collection, covers some items about C.S. Lewis (such as his bicycle riding and brief period of automobile driving), mentions Kilby's work with J.R.R. Tolkien in 1946 and the manuscript Kilby has written about it, and includes mention of other writers.

GoodKnight, Glen. "The Significance of Dwarf-Names in the Writings of J.R.R. Tolkien" [so the contents page; the title above the essay drops the first three words]. Myrdalin, 1:1 (Winter 1975), 8-10.

Hoglund compares the dwarf names he finds in The Hobbit and The Lord of the Rings with those listed in Chester Nathan Gould's "Dwarf-names: A Study in Old Icelandic Religion" (PMLA, December 1929). Hoglund concludes: "Tolkien's extensive use of authentic dwarf-names and derivations of authentic names indicates in microcosm the care he took to maintain an aura of reality around the entire body of his works." (p. 9). "Tolkien apparently did not carry over the meanings of the authentic names to the entities of his various dwarf-characters, with one exception. Ged comments, '...great wisdom in the north was usually associated with the supernatural...the summit of wisdom is probably touched in the aforementioned Gandalf, 'elf of magic.'"

Certainly, Gandalf by the end of The Lord of the Rings has revealed himself to be the 'summit of wisdom,' and no careful reader of the trilogy can doubt the supernatural sources of Gandalf's powers." (p. 10).


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A continuing series on the history of the Mythopoeic Society, based more on the personalities of the California members than the ideas behind it. Hulan says that the Inklings met during "the latter years of World War II" and that Dorothy L. Sayers was a "frequent" attendee (Part One, p. 20). Since the Inklings were established by 1939 and Sayers attended none of the meetings, these essays cannot be considered absolutely; but as part of the social history of the popularity and influence of the Inklings, the essays have some importance. Perhaps the most interesting passage in these first two installments is the description of the presentation at Mythcon II of a masque based on Charles Williams' The Greater Trumps (Part Two, pp. 28-31).


"For me the most absorbing thing about the novel is the process by which Psyche and Orual were transformed into new persons. ...eventually both women attained self-knowledge and compelling sweetness. These revelations, I am going to contend, can legitimately be described as mystical experiences" (p. 4).

Keefe then takes the four marks of the mystical experience from William James: ineffability, noetic quality, transience, and passivity. She finds that Psyche experiences all four, and Orual, all except the first.


Kembell-Cook writes: "A note on Sarehole Mill near Birmingham, reprinted from
Mallorn: The Magazine of the [British] Tolkien Society, No. 7. [See also the photograph of the mill, by Bonnie Good-
A twenty-one line, tree-verse poem (with occasional rhymes) tellings of a raid by orcs on a valley of farmers; the speaker's wife and son were killed.
An appreciation of The Lord of the Rings as being more meaningful than most sword-and-sorcery fiction. "It is this theme of love, which runs throughout the book, indeed the whole of the light [elves and most of the Company of the Ring] possess it," as against the squalid hatred of Sauron's followers, that is recognized as a most wondrous thing. Indoctored with it, the reader can turn to the real world, and look at it in a new light; every living thing, in fact even the mountains and streams, takes on a more potent character, and the world can be seen in true per-
Laubenthal, Sanders A. "The End of Desire: Chloe and the Stone of Sullianas." Mythprint: The Monthly Sulli-
The following summary appears with the essay: "C.S. Lewis's undated poem ['Reason,' in Poems] about the polarity between reason and imagination and our need for their inde-
"I suggest that Morgoth was the corrupted Vala and that Sauron was one of the free peoples who was in turn corrupted by Morgoth"; "the only race from which Sauron could have come was the Elves" (p. 11). Like Galadriel, Sauron was one of the leaders of the Noldor, when they came to the Elves, and most of the Company of the Ring possess it," as against the squalid hatred of Sauron's followers, that is recognized as a most wondrous thing. Indoctored with it, the reader can turn to the real world, and look at it in a new light; every living thing, in fact even the mountains and streams, takes on a more potent character, and the world can be seen in true per-
Luke identifies three discussions by Williams of "the practice of substituted love" (also called "co-inherence" and "exchange" by Williams); as fiction, in Descent into Hell; as verse, in "The Founding of the Company"; and as religious exposition, in He Came Down from Heaven. Luke traces the statements about it in the latter, and translates them into late Jungian terms. "Only when the centre of our feeling and action is rooted in the Self instead of the self (ego) can our love and our goodness reach beyond this pendulum swing of opposites [in which 'good' feelings in the ego create 'bad' feelings in the unconscious] as self-denial' as used by Williams means exactly this" (p. 1).
"Substitution is a fact of the psyche and will take place either through the mechanism of projections, forcing others to carry bits of ourselves, or by sucking strength from them via the unconscious; or it can become a conscious exchange of love in the way that Williams describes" (p. 2). After discussing the dangers involved for the spiritually immature in practising Exchange, Luke adds, "Surely 'Forgive our trespasses' may be said to apply with especial intensity to this urge to solve the problems of others who have not asked in any real way for help—only, of course, they are proportionately looking for a bolstering up of the 'old self'" (p. 3). The novel and the poem are used briefly as illustrations and are not discussed as art.
duced essay; limited circulation.
A study of the moral choices in Tolkien's work, varying (to a degree) from the usual discussion by the emphasis on the common failure to consciously choose—when one "acqui-
es[es] in a compulsive desire from the unconscious" (p. 1). Examples from The Lord of the Rings, usually given a para-
graph or two, are the Ringwraiths and Gollum (pp. 3-4), Saru-
man (pp. 4-5), Sam, Merry, and Pippin (pp. 5-6), Boromir and Galadriel (pp. 6-9), Beregond (pp. 9-10), Gandalf and Ar-
gon (pp. 10-12), Théoden (pp. 12-13), and Frodo (pp. 13-16). Of Saruman, after his overthrow, Luke writes: "he is still human and his choice remains. At the very last the opportunity comes again. First Frodo then Sauron offers it to him. His refusal brings death at the hands of his own slave and he is seen to dissolve into smoke, nothingness, as did the Ringwraiths—a very different symbol from Goll-
man's death in the purging fire" (p. 9). Of Théoden; after Gandalf has used "his own conscious power to break the spell of Wormtongue": "Gandalf deliberately leads him to Sauron, to Wormtongue's master, whose honeyed words can woo the strongest, and there Gandalf stays completely silent, offers no help at all in spite of the enormous issues at stake. Théoden must meet his shadow, make his choice alone and free. We may, indeed we often must, take responsibility for breaking the spell of the unconscious for another, but never may we force him to a choice" (p. 13). Of Frodo and Gollum: "A long line of thought: he who loses the last, the crowning moment of the myth, at the edge of fulfilment. Frodo succeeds to the Ring....'I do not choose now to do what I came to do.' Indeed he relinquished in that moment his power of choice. 'I do not choose any longer. I abandon my will to the unconscious.' Frodo would have become a Ringwraith.... But it is now, in the final weakness there is delivered from the ring—not by his own strength of mind and purpose but by means of him whom he himself had delivered in the deep compassion of his heart. We may think here of Charles Williams' doctrine of exchange and the mystery of the coinerence" (p. 16).
lion's feeling and action is rooted in the Self instead of the self (ego) can our love and our goodness reach beyond this pendulum swing of opposites [in which 'good' feelings in the ego create 'bad' feelings in the unconscious] as self-denial' as used by Williams means exactly this" (p. 1).
A Jungian commentary on the titular subject, often based on Dorothy L. Sayers' discussion in her translations and in her essay, "...And Telling You a Story." Lewis's Till We Have Faces is used to illuminate the meeting of Dante and Beatrice (p. 86): Tolkien's The Lord of the Rings "enables a brief illustration of kingship in the Sphere of Mars (p. 123) and a comparison of angels and Owain the eagle in the Primum Mobile (p. 147)—Williams' The Place of the Lion is alluded to in this latter discussion. Review: J.R. Christopher's "Jung's Journey through Hell, Purgatory, and Heaven" in this issue of Mythlore.
the author sets up the Jungian archetype of the king—"The
'blood royal'... in each of us is that which inher... the high responsibility of ruling in the psyche, of uniting the personality in the service of the 'best'" (p. 3) — and compares the archetype with Aragorn in The Lord of the Rings. Of the transformation of the king, or the 'true king,' the leadership of the psyche either falls into the hands of self-seeking factions at war with each other, or a man may be ruled for a long time by the 'second-best'—by motives, ideas, feelings, fine and good in themselves and administered for a noble end. Finally, the woman, without a true king, "the 'white tree' in the psyche dies." Aragorn "received the essential education of a true king, whereby he learned to accept the validity of both conscious [mankind, this world] and unconscious [elves, the imagination], of both spirit and blood" (p. 7) — and the revealing of a broken sword at the passage from unconscious boyhood to conscious manhood:

There may come a moment in the life of a man, often when he is quite young, in which he glimpses with a strange feeling of certainty that which will be the dominant task, the leading principle[s] of his whole life.... Such a man [with a broken sword] may find himself mistaken as to the actual way in which he imagines himself living out this first sight of the meaning of his life.... [But] if at the root of his being the will has accepted the long years of preparation... then the king, the highest and noblest ruling principle of his life, may in his due time become the ruler of a great kingdom whose boundaries reach beyond earth and sky. (p. 8)

Of Aragorn's love for Arwen: "There is great danger for such a man, who has vividly experienced the anima in his nature, that he will remain out of contact with the earth, that she will, as it was, choose immortality" (p. 9).

Other topics include the wounds of the Lord of the Rings as psychic wounds of the will (pp. 12-13), the differences between Aragorn and Gandalf as archetypes of the king and the sage (pp. 13-14), and the symbolic significance of Gandalf's and Frodo's parts in the crowning of Aragorn (pp. 15-16). In addition to The Lord of the Rings, the Gospels and the I Ching are cited in the discussion.


After a brief introduction which suggests that modern woman is out of touch with her archetypal self, that the current trend "to destroy differences, to reduce everything to a horrible sameness in the cause of so-called equality" (p. iv), almost inevitably puts the woman's animus in charge of her femininity. Luke turns to three modern myths which provide answers: "Evyn" (Part I, pp. 1-18), "Till We Have Faces—Orual" (Part II, p. 90), "Dindraene (Part III, pp. 89-109). Each of these she approaches as a Jungian. Luke treats "Evyn" as a "symbolic and moving picture of the dilemma of modern woman" (p. iii). Evyn, raised without "feminine warmth at court" (p. 8), is split between the heroic which exists only in her fantasy—the tales of her family's past—and the betrayal and decay which surrounds her. Then, "like so many women of her type who have grown afraid of their femininity and are shut off from it she projects her animus onto a man whom she unconsciously knows to be unattractive to her in her role as a Rider, she enters the arena of the male-dominated society in femininity now begins to assert itself: she is filled with compassion for Merry—a truly feminine reaction" (p. 10) — and at the battle she finds she cannot kill for a cause but only "to save a person whom she loves" (p. 11). "The Nazgûl is the image of the despair which has overwhelmed our culture—the mind of man turned daemonic in its intellectual pride, emptied of human compassion" (p. 8). When Aragorn "calls her back from the borders of despair and death, her devotion to the royal life within her, to the highest and noblest attitude she knew, now draws her back into a "life"" (p. 17). Her love for Faramir gives here at last her true role.

As suggested, the content is social satire, more like Screwtape Proposes a Toast than the moral emphases of The midnight Letters. However, as mentioned above, the author works in a number of specific Biblical references, usually having Screwtape cite "the Enemy's Training Manual" (but
three times simply footnoting the references). Martin's book is structurally poorer than Lewis's, for he does not have the consistent plot about the patient throughout. Another comparative failure is his style; for example, he tends to make points twice, sometimes from distrust of his reader's intelligence: "as a noted enemy of ours once put it, 'There can be no agreement between Athens and Jerusalem.' The former is symbolic of the virtual deification and worship of human wisdom, the latter of submission to the Enemy" (p. 10). Martin's one classical allusion unfortunately suggests that Agamemnon was the husband of Helen (p. 61). His selection of the word, as a literary device, generically with a metaphorical cliché: "she literally threw the baby out with the bathwater and abandoned church altogether" (p. 50). There are minor inconsistencies, as in the indication that devils are forbidden the mention of Jesus's name (p. 72) after it had already been used on p. 17. The coinages of demon's names are as various as Lewis's—though less inventive. The expert in sex, p. 43), Snobsnielv (an expert in racism, p. 43), Rabbleprod (in charge of mob activities, p. 73), for example. Martin is also more inclined to pass judgment on recent man that was Lewis; the most specific example is his allusion to Albert Schweitzer (p. 36).

None of these strictures should be taken as indicating that Martin's observations are not occasionally acute; and his book (taken as a whole) will be agreeable in content to many of Lewis's conservative readers. His style, however, suggests his book is far too literary a treatise. His conjectures are formal presentations by the author's intelligence: "as a noted enemy of ours once put it, 'There can be no agreement between Athens and Jerusalem.' The former is symbolic of the virtual deification and worship of human wisdom, the latter of submission to the Enemy" (p. 10). Martin's one classical allusion unfortunately suggests that Agamemnon was the husband of Helen (p. 61). His selection of the word, as a literary device, generically with a metaphorical cliché: "she literally threw the baby out with the bathwater and abandoned church altogether" (p. 50). There are minor inconsistencies, as in the indication that devils are forbidden the mention of Jesus's name (p. 72) after it had already been used on p. 17. The coinages of demon's names are as various as Lewis's—though less inventive. The expert in sex, p. 43), Snobsnielv (an expert in racism, p. 43), Rabbleprod (in charge of mob activities, p. 73), for example. Martin is also more inclined to pass judgment on recent man that was Lewis; the most specific example is his allusion to Albert Schweitzer (p. 36).

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LES5\text{}E than Shelley, it is of interest for its
beauty. . .two giant deerhounds... came racing to her side”
Galadriel appears on p. 36 (printed in yellow; she seems to
also a quotation from her (from
p. 19). Overall, the work is in the Romantic quest tradi­
cion with one person or several who help or hinder the
quest. G aladriel— "a woman in w h ite...a tiny creature and
vanishes again) at the end of the book. The
final vision includes “Frodo waving at me from the window of
an unnamed farming village; then, back to the desert, to
a town called Nishapur Springs; then to the northeast and
the mountain retreat called Kan-Ying; and finally to the
north, to end on the crest of a h ill. Each place has its
meeting with one person or several who help or hinder the
quest. Galadriel—a "woman in white...a tiny creature and
beautiful...two giant deerhounds...came racing to her side" (p. 33)—first appears near Lorien Junction and then reaп-
pears (and vanishes again) at the end of the book. The
final vision includes "Frodo waving at me from the window of
his underground house” (p. 69). Tolkien is also quoted as the
epigraph to the volume (p. 5); other inset quotations
from Tolkien appear on p. 22 (above a photograph) and p. 58
(along with a quotation from Lao Tzu). A photograph of
Galadriel appears on p. 36 (printed in yellow; she seems to
be wearing a dark costume with several strings of beads);
also a quotation from her (from The Lord of the Rings of
course, but attributed to her) appears on the Contents Page
(p. 13). Overall, the work is in the Romantic quest tradi-
tion of Shelley's Alastor, and while more in the style of a
lesser Jack Kerouac than Shelley, it is of interest for its
incorporation of Tolkien's Middle-earth into a number of
other images of modern idealism. (Extensive black-and-white
photographs, printed variously in silver, blue, brown, and
yellow, most commonly of landscapes.)

to Nevill Coghill, pp. 9, 15, 44, 60, 158; to Lewis,
48, 108; to Tolkien, 84, 96, 168; to Williams, 10, 89,
112].

A collection of thirty-some reminiscences of Auden. All
references to Coghill are about his being tutor to Auden
at Oxford (the first, a listing in a chronology of Auden’s
life; the other three anecdotes). Perhaps the funniest is
the dialogue between Coghill and Auden when Auden, in re-
response to a question, said he was going to be a poet after
graduation (Geoffrey Grigson’s "A meaning of Auden," p. 16).
Gabriel Garratt, in "A friend of the family," refers to
Lewis as his tutor, and draws a minor comparison of Auden
and Lewis—"They both enjoyed going for walks in Oxford fog
and declaring poetry in a loud voice” (p. 48). Ursula Nie-
buhr, in "Memories of the 1940s,” refers to Auden having
read The Allegory of Love (p. 108). A photograph of Auden
reading The Lord of the Rings for the first time appears (p.
84), and one of Auden in his "Tolkien sweater”—it has Ganił
on it—(p. 166; also see the photographs on the two previous
pages where Auden is wearing a coat over the same sweater).
There is also a reference of Auden discussing hobbits with a
The first reference to Charles Williams is in the chronology
(compiled by Edward Mendelson), quoting Auden about his
first meeting with Williams, c. April/May 1937 (p. 10).
Anne Fremantle, in "Reality and religion," also quotes
Audei, indicating Williams was partly responsible for his
return to Christianity, "though we never discussed it" (p.
89). Ursula Niebuhr writes of Auden's knowledge of Williams
and quotes from Auden's introduction to the British paper-
back edition of The Descent of the Dove (p. 112). [Also see
Anne Fremantle on Auden's knowledge of George MacDonald's
books, p. 90.] [Some items omitted for reasons of space
this issue will appear in the next installment.]

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