An Inklings Bibliography (6)

Joe R. Christopher

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Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.
AN INKLINGS BIBLIOGRAPHY (6)
Compiled by Joe R. Christopher

"An Inklings Bibliography" is an annotated checklist appearing in each issue of Mythlore and covering both primary and secondary materials on J. R. R. Tolkien, C. S. Lewis, Charles Williams, and the other Inklings. This list is based on a selection of the journals regularly discussing the Inklings for January through March 1977, with a selection of other material. Authors and readers are encouraged to send off-prints or bibliographic references to the compiler;

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(For this sixth installment, items or information were provided by Jessica Kemball-Cook and Kan Lindskoog.)

Allan, Jim. *A Speculation on "The Silmarillion."
Baltimore, Maryland: T-K Graphics, 1977. The place, publisher, and date are omitted; the latter two are mentioned in the introductory note, p. (3.) No pagination.

A survey of what is known of Tolkien's invented myths, written before the publication of Humphrey Carpenter's Tolkien: A Biography and Tolkien's The Silmarillion. The substance is divided into nine sections, with rows of asterisks between them. After the first, introductory section (pp. [3-5]), Allan sums up the material on the creation and the Valar (pp. [5-8]), the races of Middle-earth (pp. [8-11]), with a discussion of the subdivisions of the elves (pp. [11-13]); the early history of the Eldar through the coming of the Noldor to Middle-earth in exile (pp. [13-15]); the realms and kingdom of Beleriand, and the history of the elves through the marriage of Galadriel and Celeborn (pp. [15-16]); the early history of the Edain, including the love of Beren for Luthien, the purpose of Earendil, and the concluding of the war with Morgoth (pp. [16-19]); and the end of the First Age through the founding of Numenor (pp. [19-20]). The conclusion (pp. [20-21]) discusses reasons for the slowness of Tolkien's publishing of the book.

Bibliographic note: the basic material in this chapbook was published originally in Melwyyn & Co. (1973 and 1974) as "The Story of The Silmarillion": a chapbook was published by the Tolkien Society, An Extrapolation on "The Silmarillion," in 1975, being a revised version of these articles (this chapbook was listed in "An Inklings Bibliography [4]"); for reasons detailed in Jim Allan's "A Statement," *Amon Hen*, No. 24 (February 1977) 11, this chapbook was suppressed; the current chapbook is slightly revised in content but is essentially the same work, without the production errors of the first chapbook.

*Amon Hen: The Bulletin of the Tolkien Society*, No. 22 (October 1976), 1-24. Edited by Jessica Kemball-Cook

The Tolkien-related contents: (a) Jessica Kemball-Cook, "From the Hill of Sight" (p. 2). An editorial. (b) Stephen Lines, "'Oul Guldir'" (p. 3). A drawing. (c) The Northfarthing 14 group . Counting the Alfë of Earendil (pp. 4-5). An account of an annual meeting, including visits to the graves of Tolkien, Williams, and Lewis; the Kilns and surrounding area, in the company of Humphrey Carpenter; Priscilla Tolkien's home, with the Rev. Walter Hooper also there; and the Eagle and Child pub. Priscilla Tolkien told of her visit to America. (d) Mike Bunce and James Elsinger, "The Rings of Power" (pp. 6-7). Anonymous, a meeting of the Northfarthing smial. Meeting reports. (e) Paul Segal, "Lord of the Rings -- Reader's Digest Style" (pp. 8-9). A what-if account of Tolkien submitting his ms. to a mass publisher. (f) New Books (pp. 10-12). C. E. N. [oadd reviews Daniel Grotta-Kurska's J. R. R. Tolkien: Architect of Middle-earth (p. 10). (g) C. E. N. [oadd reviews Clyde S. Kilby's Tolkien and "The Silmarillion" (p. 11). Noad points out one error in Kilby's account of the early history of Middle-earth; otherwise, he finds it biographically interesting. Jessica Kemball-Cook reviews J. E. A. Tyler's *The Tolkien Companion* (p. 12). She points to several minor errors, lists four reviews, and discusses a few curious aspects of the book. (h) Jessica Kemball-Cook, "The Hobbit" (pp. 13-14). Separately annotated. (i) Simon Hume and C. E. N. [oadd review R. Tolkien's *The Father Christmas Letters* (p. 15). Praise for the book, with some mention of British publicity. (j) Jessica Kemball-Cook, "Susan Cooper" (p. 16). An appreciation of Cooper's work, with a mention of the secret of Bran's birthday in *The Grey King* indicating knowledge of Lewis and Williams. Note: this the following two items are part of a survey of recent children's fantasy. (k) Jessica Kemball-Cook, "Alan Garner" (p. 17). Garner's The Weirdstone of Brisingamen, his first book, is said to be "the Tolkien edition" -- i.e., that tradition and moved away from it. Lewis is mentioned in passing. (l) Jessica Kemball-Cook, "For Reference" (p. 19). Three reference books on children's books with comments on Tolkien and Lewis. (m) "Letters" (pp. 20-22).


Ralph Bakshi, known for such X-rated animated films as * Fritz the Cat* and *Hard Traffic*, has been asked to produce an animated version of *The Lord of the Rings*. Two reviews and an editorial stress this emphasis: (a) Phil and Marci Helms, "Wizards by Bakshi" *Appendix*, No. Q (December 1976) 4-5. A review of a preview showing; the film was followed by a question-and-answer session with Bakshi, in which most of the questions reported here involved *Lord of the Rings*. (b) Bernard A. Zuber, "Film
Review: "Wizards," Fantasies: The Monthly Bulletin of The Fantasy & Science Fiction Society, 5: 3 (November 1977), 3-4. [Zuber mentions The Lord of the Rings will be made in two films, not the three the Helmses report. (The original announcement was three; the number is now reported as two.)

Bibliographies, by Robert E. Brayne and Edward Wood (1972), which seems to have been a major source for the material here. It should be noted that all three of the Lewis works -- the Trilogy, the Chronicles, Of Other Worlds -- as well as the Tolkien works, make the core collection. Finally, The Library Collections includes the holdings of the Wade Collection at Wheaton (p. 396), but it misses the Tolkien ms. at Marquette. In the introduction and the items mentioned in this annotation, a number of comparisons to the Inklings and other associated items appear (cf. the page references in the heading above).


The anti-utopias of modern science fiction are the subject of this study (p. x). Berger divides his book into three sections: The Threat of Science (pp. 3-85), The New Tyrannies (pp. 86-146), and Catastrope (pp. 147-198). He seems most interested in the third section, particularly the problem of world population, but his treatment of the material is much the same in all sections; he subdivides each section, and describes a substantial number of science-fiction works -- mostly novels -- which deal with the subsection's theme. It is this emphasis on individual works which distinguishes this survey from other surveys as Chad Walsh's From Utopia to Nightmare; Berger probably averages a book every two pages.

Berger discussed Lewis in the first subsection -- "The Hostility to Science" -- of the first chapter. Berger's tendency to take invented details slightly too seriously is indicated in his opening statement: "Lewis combines anti-scientism with religious moralism to argue seriously and vigorously that the supernatural Satanic powers of the universe are attempting to establish a reign of evil incarnation on earth by using the scientific community as the principal instrument of their grand design" (p. 10). Berger's discussion modifies this overstatement: "a reading of the Lewis letters and writings shows clearly that Lewis transcends his genre by good writing... his work is generally valid, and better than most such summaries in the literary field" (p. 12). Berger cites Lewis in the first subsection -- "The H ostility to Science" -- of the first chapter.

The one use of Lewis in a comparison: "Perhaps John Pohl, Kornbluth and Silverberg are using the scientific community as the principal instrument of their grand design" (p. 10).

References to Lewis, pp. 5, (66), (89), 125; to Tolkien, p. 82;

...notes: on pp. 75, 76-77, 122-123.

References to "Wizards" (p. 16) and "The anti-utopias..." (pp. 3-10).


A fantasy novel (despite it being reprinted in a science-fiction series) about a modern magician who so enjoys destruction that he pays a magician to loose a large number of demons on the earth for one night; the setting is about the time of original publication, for there is a reference to the Vietnam War. The book is dedicated to Lewis (p. 5) and has two quotations from The Screwtape Letters as the epigraph to the fourth section (p. 123). In addition, there are two postscripts: Allusion to Screwtape Letters: (1) "The fact is that Dr. Stockhausen, like a good many theoretical physicists today, is a devout man" (p. 66). Cf. "do not attempt to use scientific defence against Christianity. They will positively encourage him to think about realities he can't touch and see. There have been sad cases among modern physicists; Mr. Domenico... was forbidden, now as before, even to pray for the soul of the victim (or the patient, in
Tolkien's personality and a clear sequence of his critical essays; he does not footnote his sources, nor has he given elipses in quotations from his. He has not footnoted his sources, nor has he given elipses in quotations from his. He has not footnoted his sources, nor has he given elipses in quotations from his.


Brown returns to the parable of the opening English poets, and one of the most characteristic strain in Miss Pitt's poems is a religious awareness of a spiritual universe, by the religious view of myths (pp. 147n, 148, 190-191), "The Notion Club Papers" (pp. 171-172), and the poem beginning "Al lintulin da Lasse lanca" (p. 76); the details of Tolkien's life and his variable friendship with Lewis -- all these will be enough to answer many questions.


For me," writes Cecil of Pitter, "she is the most moving of living English poets, and one of the most original" (p. 13). She identifies in previous bibliographies, as well as a lesser number of critical writings. A factful error appears in this "writings" list: Tolkien is credited with translating the Old Testament of Job, for The Jerusalem Bible (p. 274), rather than the Book of Job.

But it would be foolish to overstate the above-mentioned errors: they are important only because of the general excellence of the book. For the majority of users, the descriptions of such unpublished writings as "Mythopoeia," on the religious view of myths (pp. 147n, 148, 190-191), "The Notion Club Papers" (pp. 171-172), and the poem beginning "Al lintulin da Lasse lanca" (p. 76); the details of Tolkien's life and his variable friendship with Lewis -- all these will be enough to answer many questions.

Charles Williams (in the "Table-Talk" section), Blackwood's Magazine, 321:1936 (February 1977), 170-173. [Reference to Lewis, p. 170.]

An appreciation of Williams, with some biographical details. (The note indicates that he died following a hernia operation, for example [p. 172].)

A paragraph on his poetry, "Hymn to the Rings in V. As Carpenter explains later, he has not footnoted his sources, nor has he given elipses in quotations from his. He has not footnoted his sources, nor has he given elipses in quotations from his.

A short history of one daughter of the White Witch (in Lewis's novel, The Magician's Nephew), who in turn had three children, one of them the lady of the Green Kirtle.

Cobb, Lawrence W. "Masculine and Feminine: The Shape of the Universe." CSL, 8:4/88 (February 1977), 1-6.

A survey of Lewis's use of masculine and feminine as dissimilar terms of more than physical significance, ultimately as spiritual terms for the relationship of God (masculine) to His worshipper (feminine). Cobb cites the Allington in which he devotes a chapter briefly, "Priestesses in the Church?", That Visible Strength, and The Four Loves.


Gibbon, Edward (at a wedding reception in 1945, when they retreated to a window-recess and talked about fantasies Green w rites about the beginning of his real friendship with Lewis.)


A short history of one daughter of the White Witch (in Lewis's novel, The Magician's Nephew), who in turn had three children, one of them the lady of the Green Kirtle.

That Hideous Strength 3

The Allegory of Love

of Him, and it is this which Lewis's autobiography, Mere Christianity, 3 Miracles, 3

The Screwtape Letters

and adventure stories); Green also recounts Lewis's reading of the first part of The Lion, the Witch and the Wardrobe to him, and Lewis's mention that Tolkien did not care for it. "I . . . pointed out how natural it was that Tolkien should not like it: for his fantasy world, the world of The Hobbit, was very different— with a different greatness. As different, I think I said, 'as The Princess and Curdie from The Wind in the Willows'" (p. 104). Green goes on to discuss the Narnian books less autobiographically, wishing that Father Christmas had been omitted from the first (p. 105), and sketching some of Lewis's childhood reading of children's books. "It was when he was ten or eleven that romance began to creep into his writings. There was part of a story about vaguely medieval knights warring against each other and attacking castles, perhaps suggested by Sir Nigel; also his earliest surviving poem 'The Old Grey Mare' written before he was twelve shows in which direction his imagination was turning" (p. 106).

This poem is printed on p. 105.


Two paragraphs in the "Publishing News" section, on the Tolkien exhibit of art at the National Book League.

Harmon, Robert B., and Margaret A. Burger (compilers). An Annotated Guide to the Works of Dorothy L. Sayers. New York: New York University Press, 1977. xii + 286 pp. [References to Lewis, p. 170 (G47); to Williams, p. 71 (C11), 72 (C6), 93 (C66), 104 (C96), 105 (C98), 107 (C11), 115 (C15), 119 (G46), 167 (G42), 170 (G47), 259.]

A major enumerative bibliography of Dorothy L. Sayers' writings, weak only in her book reviewing and on secondary sources. Arranged in thirteen sections, usually with subsections: Novels, Short Stories, Essays (Section C), Dramatic Works, Poetry, Translations, Miscellaneous (Section D), Reviews, Criticism (of Sayers' works), Sources, Adaptations, Chronology (of Sayers' writing career), The Dorothy L. Sayers Papers (at the Wade Collection, Wheaton College, Ill.), Index. The latter is not useful for checking references to the Inklings, for it lists, under the names of Lewis or Williams, only a published letter in collaboration with Lewis (p. 170 [G47]).

The references to Williams are almost all in titles: Essays Presented to Charles Williams (pp. 71 [C11], 115 [C118]); "Charles Williams' Poet's Critic," also published as "Dante and Charles Williams" (pp. 72 [C6], 105 [C98], 110 [C104], 159 [G44]); "The Poetry of the Image in Dante and Charles Williams" (pp. 93 [C66], 104 [C96], 105 [C98], 167 [G42], 170 [G47], 179 [G47]).


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the Inklings which are also omitted, but as indicated in the first paragraph of the preface, this volume is weak on secondary sources. It should be considered a very good primary bibliography instead; a few items have been omitted, but that is inevitable with the first appearance of such works.


In his introduction, Heath-Stubbbs says he has followed the model of Williams in the play Eisen in Egypt in making the operations of magic "not merely arbitrary but also metaphysically plausible" (p. xiii).

Howard, Andrew. "Till We Have Faces and its Mythological and Literary Precursors." Mythlore, 4:3/15 (March 1977), 30-32. (Illustrated by Bonnie Goodnight, p. 31.)

A comparison of Lewis's novel and Apuleius' version of the myth which covers largely familiar ground, although in a clearly written way. Howard stresses the jealousy of Orual, and the Stildneramor aspect of Lewis's work, with Orual's need for Istra at the end. Howard concludes with some comparisons of "Till We Have Faces and other of Lewis's works: Orual's psychological blindness and that of the dwarves at the end of The Last Battle; Orual's possessive desire for Istra and that of Pam for Michael in The Great Divorce. The essential theme of Till We Have Faces is love transformed.

Kemball-Cook, Jessica. "The Hobbit" (Part I), Amon Ben, No. 2. (October 1976), 13-14. [Reference to Lewis, p. 14.] (Part II) Amon Ben, No. 23. (December 1976), 11-12. (Part III) Amon Ben, No. 25. (April 1977), 12-14. (Part IV) Amon Ben, No. 33. (July 1977), 11-12. A summary of "as many facts as possible about the publishing history of this classic of children's literature" (I, p. 13). The survey is also notable for its bibliographic data, especially on Tolkien's revisions on the ms. of The Hobbit, in which he recommended publication, was reprinted in the color supplement to the Sunday Times on 2 January 1972. Kemball-Cook traces some of the original critical reaction to the book, higher in America than in Britain; and she places this in the context of the time (with a digression on the reviewing of Lewis's The Lion, The Witch and the Wardrobe). She indicates generally the changes Tolkien made in the second edition (1951). She describes the first paperback edition (Puffin Books, 1961, with a Pauline Baynes cover), and goes into the matter of the different introductions to the second and third (1966) editions, and the five changes in text between those two. The stage, tombs, and battle scenes. The two British school editions are described, and an early Children's Book Club edition (1942). Kemball-Cook lists the various British posters and record covers by Tolkien, and discusses several British dramatizations and readings -- on radio, stage, and record. She closes with the listing of hobbit in the Concise Oxford Dictionary (Sixth Ed., 1976) and the Oxford English Dictionary Supplement, Vol. II, H-N (1976).


"Tolkien has made the deeds of the Noldor a continuing major thread in the whole fabric of his trilogy. What with the Feins, the Quendi, and the Noldor, Tolkien has given us a Second without the palantiri and the Rings of Power, and the Third without the wonder that is Lothlorien?" (p. 3) Kocher writes a history of the elves of the Noldor, particularly dealing with the exploits of Feanor in the First Age, including the fashioning of the three silmarien which hold the light of the Two; the building of the ships Angband in which, probably, Feanor invented the palantiri; for communication between the armies; and the shaping of a script which became the standard, his Tengwar.

the Second Age, Kocher discusses Celebromir and the other Noldor smiths in Erechion, who shape the nineteen rings and allow Sauron the knowledge to shape the twentieth. And in the Third Age, the emphasis is on Galadriel: "She has been a kind of nox for nothing. There is the true Noldor preoccupation with light -- its propagation, its containment, and its projection" (p. 7). The essay is richer with implications than this outline suggests. (For disagreement about a few minor points, see Robert Fothergill's letter in Mythlore, 4:4/16 [June 1977], 28-29.)


Contents: (a) "Birth of a Society" (p. 1). A brief history of the South California C. S. Lewis Society. (b) "Our Weight of Glory" (pp. 1, 8). A report of an address by Bro. Peter Ford. O.S.B., on Lewis's sermon, "The Weight of Glory." (c) James P. O'Reilly, "A Sentence-outline of Naraa Christianity" (pp. 2-3). Title indicative; O'Reilly finishes "Right and Wrong as a Clue to the Meaning of the Universe" and "What Christians Believe" in this issue, and begins "Christian Behaviour." (d) "A Liturgy of Joy" (pp. 4-7). A more with excitement which has been added to The Pilgrim's Regress and the Narnian chronicles, as well as lesser allusions to other works by Lewis. (e) "The Charter of the Southern California C. S. Lewis Society" (p. 8). Title indicative. (f) George Musacchio, "Editor's Notes" (p. 8). The new editor of The Lamp-Post gives the background of some of the items in the issue.

Lewis, C. S. "The Old Grey Mare." Puffin Annual, No. 44. Harmondsworth, Middlesex: Penguin Books, 1974. P. 105. Lewis's earliest surviving poem, written when he was ten or eleven; twenty-seven lines, usually headless iambic tetrameter, and usually rhymes with "Rushing o'er the bloody field, / She WILL face the foemen's shield."


The main contents: (a) Marci Helms, "Mestron Union" (p. 2). An editorial. (b) John Leland, "The Government and the Politics of the Shire. Part One: The Thain" (pp. 3-5, 12). "The shire may be described most accurately . . . as 'speculations' on the [titular topics]" (p. 3). The Shire was a constitutional monarchy, based on a hereditary Thain and an elected Muster, only technically the King of Armor. Leland discusses Musters and Moots, and the succession to the Thainship. (c) Philip W. Helms, "Lorn-shire," (pp. 16-18). "This column surveys the references to pipes and smoking in The Hobbit and The Lord of the Rings.

(d) Ellesar Tetramariner, "The Song of the Gulls: The Legend of Kiralam and Lirnath the Van" (pp. 8-12). Illustrated by Marthe Benedict (p. 9). A poem of twenty-two sestettes, in rough (sometimes very rough) septameters, rhyming ABCDEC (with two cases of Simpsonian rhyme). A narrative of a humanelf union unrecorded by Tolkien. (e) Philip W. Helms, "The Halfling" (pp. 14-24). Illustrated by the author. A story in which Beothelm, a Beorning, comes to Ithilein to take service with Parame. Included is a ballad about Earmur (the name is probably trinylabic), which is usually not always, in unrhyming pentameters, not always, rhyming ABCB -- the quatrains which are exceptions to the latter do not rhyme at all. (f) James Strick, "Tolkien Crossword" (pp. 25-31). The crossword is on p. 25; the rest of the pp. are clues (the numbering system for the puzzle runs to 196). (g) Philip Helms, "Boromir's Stewardship" (p. 32). A poem about Boromir's death; six quatrains rhyming ABCB, over half the time in trimeters. A book historic note follows the poem. (h) Dave Marshall, back cover (p. 34).

Moynihan, Martin. "What Happens Next?" The Charles Williams Society Newsletter, No. 5 (Spring 1977), 4-5. [Reference to Lewis, p. 4.] A short appreciation of Williams's novels, stressing their clarity, accuracy, depiction of evil, detachment ("in the pages of Charles Williams the agnostic moves toward mysticism"), emphases on courtesy and romantic love, and joy.

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Noble, Jon. "Sauron as the Production of Social In­


Separately annotated: (a) Paul Kocher, "The Tale of the Wolfskins" (pp. 3-7); (b) Veronica L. Skinner, "Guinevere's Role in the Arthurian Poetry of Charles Williams" (pp. 9-11); (c) Judith Brown, "The Pilgrimage from Despair to Hope: A Study in the Dark Realm of Mordor, and a Like Shakespearean tragic hero in it is Sauron's one weakness that leads to his downfall, in Sauron's case this weakness was his kindness, a kindness not suited to the harsh world of Elves and Valar. It was also his attempt to help Clegann the basic social justice they deserved that brought about his downfall at the hands of the Elves, and their running does men, elves,

cowards and hobbits; who sought to maintain their privileges. The [Eye, p. 48]

Crawford replies in (part):

If comrade Noble had suggested that Sauron was a supporter of the slave mode of production at a time when this was a progressive force, this would be arguable though I would disagree. I would certainly point out that there does not seem to be any development of the forces of production in Sauron's regime in the Third Age... Sauron is different; his use of machinery is basically...

[Ammon Hen, p. 10]


A reminiscence: Fellow wrote a review praising Disroos, for saga; and the first a short essay, and finds highly interesting the passage in which Lewis...

"The Lord of the Rings" is a tragedy, and like a Shakespearian tragedy it is named...

"R eligious-L iterary Options." (pp. 13-44). Ruiland finds that, despite Lewis and Tolkien's shared humanist sympathies and his theory of criticism...

"slaps down theologians who presume to trespass within its boundaries" (p. 22). He surveys Lewis's theory in An Experiment in Criticism and several short essays, and finds highly interesting the passage in A Preface to "Paradise Lost" in which Lewis says that he and F. R. Leavis agree in their descriptions of Milton's verse but disagree about its value (p. 22; cf. later discussions of this point on pp. 46, 147-48). This discussion is part of Ruiland's praise of Lewis's ability to find and evaluate the implied value-system of another critic. Ruiland also considers Lewis's applied criticism in the Allegory of Love, A Preface to "Paradise Lost," and some short essays. Ruiland's most general passage on Lewis is this...

At its most unfortunate moments, there is a careless, kithwart, Chaucerian quality about Lewis's oral style that I actively dislike. It suggests the complacent, chatty amateur, feeling superficially at home in a doctrinaire Christianity, his criticism has "broad humanist sympathies" and his theory of criticism...

Lewis is given the status of one of the major religious-literary critics, along with R. W. B. Lewis, J. Hillis Miller, Nathan Scott, and Amos Wilder, in Chapter 2, "Key Critics and Texts" (pp. 60, 117, 147-148, 245; to Williams, pp. 32-33, 39, 43, 47, 259.)

An important, award-winning study of the interdisci­

ny, and Psalm 143-44. Ruiland also considers Lewis's applied criticism in the Allegory of Love, A Preface to "Paradise Lost," and some short essays. Ruiland's most general passage on Lewis is this...

Noble's account of his approach to a course in Tolkien, regularly offered at Michigan Technological University. The introduction (pp. 3-4) provides the literary background for Tolkien, and the main portion of The Lord of the Rings. Noble reprints a "Class Depiction" for the Spring term, 1976 (pp. Kocher's letter further details the class assignments have been like...

An account of Nelson's approach to a course in Tolkien, regularly offered at Michigan Technological University. The introduction (pp. 3-4) provides the literary background for Tolkien, and the main portion of The Lord of the Rings. Noble reprints a "Class Depiction" for the Spring term, 1976 (pp. 3-4).

praises Williams' approach to human love as being "more productive" critically than Denis de Rougemont's structure of age per, erot in Love in the Western World.

But the volume from the viewpoint of an Inklings' critic are also real. Ruland does not mention Barfield's Poetic Diction or Tolkien's "On Fairy-Stories," both of which have had a great influence in the field of religious-literary criticism, the latter directly. He does not cite the Inklings' neo-Romantic theology; and when he discusses modern pantheistic theologians as "creative mythmakers" (p. 226), his emphasis misses the conservative theological creativity in such works as The Great Divorce, "Leaf by Niggle," and Williams' full-length plays.

Russell, Arthur (ed.). "Rush Fitter: Homage to a Poet." With an introduction by Donald Cecil. Chester Springs, Pennsylvania: Dufour Editions, 1969. 128 pp. [References to Cecil, pp. 9, 13-18, 38; Coghill, p. 20; Lewis, pp. 28-29, 38, 122-123; Wain, pp. 120-125.] A Festschrift in honor of Fitter's seventy-first birthday (November 1968), with twenty-nine contributors -- including such important names in modern poetry as John Betjeman, Thom Gunn, Stanley Kunitz (a reprinted essay), Edward Lucie-Smith, Kathleen Raine, and Robin Skelton. The two essays by Inklings -- "Introduction," by Lord Dunsany (pp. 1-13); and "poet of living faith," by John Wain (pp. 120-125) -- are separately annotated; as also is "Faithful to Delight: A Portrait Sketch," by Arthur Russell (pp. 19-40).

Santoski, Tom (compiler), with Michael Logan and John Pivovarnick. The Calendar of Immaids, 1977-78. Scranton, Pennsylvania: a division of Thorin & Co., 1977. 16 pp. The cover drawing, "Rivendell," is by John Pivovarnick, as is the small back-cover drawing, "The White Tree." The illustration for Tule is "Vaila Vision" by Michael Logan; for Laire, "Galathilion & Everwhite" by Tom Santoski; for Yavie, "Earendil Was a Mariner," ... by Michael Logan; for Quelle, "Varda Tintalle" by Michael Logan; for "Drive," "Aglarond" by Tom Santoski; and for Coire, "Mithlond & Emyn Beraid" by Michael Logan. The calendar includes a black and white, with an account in the center of the six seasonal "months" as used at Rivendell.

Schweitzer, Dazrell. "The Fantastic Interview: Lin Carter." Fantasia: Sword & Sorcery and Fantasy Stories, 26:1 (February 1977), 112-124 [references to Tolkien, pp. 112, 113, 118-121]. (Note: the subtitle varies: Swords & Sorcery and other Fantasies on the spine; Science Fiction and Fantasy Stories on the title page.) This is Schweitzer's description of the Adult Fantasy series for Ballantine, which developed from Tolkien: A Look Behind "The Lord of the Rings" (pp. 112-113); several comparisons to Tolkien's work developed in Carter's description of the series; and a review of the first book in the series, myrm (pp. 118-120); two references to Tolkien appear in a discussion of how many details of an imaginary world should be invented (p. 121).

Shuttleworth, Thelma. "Commentary on Taliessin through Logres, by people who talked with C. W. about these poems in their time of writing." Newsletter No. 5 Supplement, also titled Supplement No. 1, being a supplement to The Charles Williams Society Newsletter, No. 5 (Spring 1977), with 4 pp. Notes on the title of the book, on the dedications, on "Prelude," and on "Taliessin's Return to Logres.

Skinner, Varela L. Guinevere's Role in the Arthurian Poetry of Charles Williams." Mythlore, 4:3/15 (March 1977), 9-11. (Illustrated by Bruce McMenomy, pp. 8, 40.) Skinner traces Arthur's transgression in Williams' Arthurian cycle, when he decides "the kingdom is made for the King" in The Crowning of Arthur; having chosen with a passion which is essentially not Guinevere's, he cannot be the true heart of the realm. From this, she must be the "true image of femininity, is thus partly his fault, while her own responsibility. "Her love for beauty, and for creation, are appropriated by Lancelot's passion and energy, which also lack a guilde" (p. 10). If Lancelot's passion had been guilde, it would have been a love for Guinevere like Dante and for Beatrice. Symbolically, the sex of Arthur and that of Lancelot and Guinevere begin at the same time. The red roses, in "Taliessin in the Rose Garden," stand for the passion Guinevere has surrendered to that of Lancelot, which is blamed for it; and the royalty and chalice-bearing chastity which might have been. Williams, changing Malory, gives Guinevere 're back the cycle' (p. 11), in "The Son of Lancelot"; her eventual retreat to the convent is a turn to repentance, and to being like Blanchefleur, like "what she had been meant to be -- the spiritual mother of Galahad and a true queen of Logres" (p. 11).

Tolkien, Priscilla. "My Father the Artist." Amor Vero, No. 23 (December 1976), 6-7. Reprinted in Appendix, No. 7 (May 1977), 6-8. A conversation on the titular topic, in which Cecil -- one of the Inklings' critics are also real. Ruland and Williams-Tolkien group as an example. "I have been trying to think of any definite instances of a group or circle of Oxford writers who worked in my time, there is none now; the last I can recall flourished round about 1939, and a little later. ... It was simply that a few friends, with tastes and interest in common, and all of the Perceval tradition, used to meet in Magdalen from time to time and talk about their work, and read to each other what they were writing" (pp. 112-113). C Tolkien lists three characteristics of the group: (1) "voluminous learning"; (2) "a strong liking for fantasy. But this fantasy was not a means to an end; it was fantasy over their ideas"; further, it was "a strain of what I might call (not, of course, disparagingly) boyish fantasy; the imagination of a romantic, adventurous kind of boy") (3) Christianity (all p. 562). "This group had two very notable Oxford characteristics: they were all very eminent people in their own line -- and they had what seems to me an Oxford quality or 'flavour' about their religion. ... is Oxford one is inclined to accept [this religious aspect] as quite normal. ... The Oxford quality of religion that is Lewis' is a High Church and mediaevalist colouring. This shows very strangely in Lewis's novels, with their curious blend of Wellsian science-fiction and scholarly mediaevalism" (p. 563). It was simply that a few eminent people in their line. Cecil lists three characteristics of the group: (1) "voluminous learning"; (2) "a strong liking for fantasy. But this fantasy was not a means to an end; it was fantasy over their ideas"; further, it was "a strain of what I might call (not, of course, disparagingly) boyish fantasy; the imagination of a romantic, adventurous kind of boy") (3) Christianity (all p. 562).

Wain, John. "Poet of Living Form." In Rush Fitter: Homage to a Poet, ed. Arthur Russell, pp. 120-125. [Lewis, pp. 120-123]. Chester Springs, Pennsylvania: Dufour Editions, 1969. 128 pp. Or Tolkien's work. In her work, she sees the marks of a sensibility formed by the struggle with real materials: with wood, with paint, with soil and water and tendrils and leaves. This kind of work is formed in the image whose life has been lived among abstractions, who knows only those realities that can be theorised into being" (p. 121). Wain writes, "The poems of the full singing voice" (p. 122), those of the type which Lewis called "golden;" and Wain contrasts this with W. H. Auden's use of Lewis's terms -- "golden" and "drab" -- in his "spiritual" poetry. Finally, Wain turns to Pitter's equal ability to produce a certain mixed style -- "lofty but at the same time streaked with irony," a vein of high estrangement" (p. 122), and illustrates and praises that type also.