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An Inklings Bibliography (6)

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

This article is available in Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature: https://dc.swosu.edu/mythlore/vol5/iss1/13
"An Inklings Bibliography" is an annotated checklist appearing in each issue of Mykollen and covering both primary and secondary materials on J. R. R. Tolkien, C. S. Lewis, Charles Williams, and the other Inklings. This issue is the first 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; only unnumbered covers of the chapbook. [References to C. S. Lewis, pp. (16), (21), (22n); to W. H. Lewis, p. (22n).]

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 kingdoms 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 parentage 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 Nels Lynn's articles in The Tolkien Companion (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), 15, 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, "Pol Guldir" (p. 3). A drawing. (c) The Northfarthing (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 Ehninger, "Amaforwood-wathe"; anonymous, a meeting of the Northfarting smial (pp. 6-7). 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[oad] reviews Daniel Grotta-Kruska's J. R. R. Tolkien: Architect of Middle-Earth (pp. 10). A review of two books. C. E. N[oad] 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. (g) Jessica Kemball-Cook, "The Bobbit" (pp. 13-14). Separately annotated. (h) Simon Musk and William Belden, two review articles on R. Tolkien's The Father Christmas Letters (p. 15). Praise for the book, with some mention of British public interest. (i) 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. (j) Jessica Kemball-Cook, "Alan Garner" (p. 17). Garner's The Weirdstone of Brisingamen, his first book, is said to be in the Tolkien tradition, and it attacked that tradition and moved away from it. Lewis is mentioned in passing. (k) Jessica Kemball-Cook, "For Reference" (p. 19). Three reference books on children's books with comments on Tolkien and Lewis. (l) "Letters" (pp. 20-22).


Ralph Bakshi, known for such X-rated animated films as Fritz the Cat and Rampage, produced 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. D (December 1976). (b) 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 The Return of the King. Bakshi's films on The Lord of the Rings: (b) Bernard A. Zuber, "Film
Review: Wizards, Fantasies: The Monthly Bulletin of The Fantasy & Science Fiction Society, 5; (March 1977), 34-35. [Zuber mentions The Lord of the Rings will be made in two films, not the three the Helmes report. (The original announcement was three; the number is now reported as two.) P. 35. Paragraph three. The Lord of the Rings which is directly tied to Tolkien matters: "Tolkien fans should look for two scenes that are obviously based on Tolkien's work. . . ."

"A fantasy novel (despite it being reprinted in a science-fiction series)" (p. 346). In light of the omission of Tolkien earlier, it is interesting to find two books wholly on him-'ized in the following paragraphs: "the story line of the novel is the same as that of the Middle Earth," p. 48; "Kocher's Master of Middle Earth," p. 46; Lewis's Of Other Worlds is included (p. 346), and so are two volumes on the Inklings (Wiegles' Shadows of Imagination: an appreciation, p. 346; 365). In the next section, on bibliographies, only the Lewis checklist appears (p. 360), although Glenn's William checklist has more material, and should be consulted for consideration. Probably the omission of West's Tolkien checklist is due to its omission from SF Bibliographies, by Robert E. Bray 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 items, make the core collection. Finally, the "Library Collections" includes the holdings of the Wade Collection, but it is not clear what the Wade collection is. In addition, 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).


A substantial, annotated listing of over 1,100 science-fiction works and critics, which may well be the standard library for science-fiction sources. He adds that there are a number of thematic borrowings from Tolkien: a giant spider, the castle of the bad guy falling apart at the climax, etc. GoodKnight does not find any moral vision in the work.


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Ware's antiseptic Aristotelian terminology") (p. 89); of Tolkien's working habits. There is also a passing reference to Elvish writing (p. 82), but the context does not insist on the reference being Tolkien-esque, except that it was Tolkien who 'invented' names from between Elves and curious scripts. Note: for the devout Lewis would not have approved of Blish's theology.

Bridges, Linda. "A Consideration of An Experiment in Criticism." CSL, 8:1/87 (January 1977), 1-6. [Reference to Coghill, p. 5; to Tolkien, p. 6.]

A well-written summary of the major ideas in Lewis's book. Bridges is the most interesting when she disagrees with Lewis and explains his contrasting theories. For example, she doubts Lewis's explanation of discipline in poetry reading: she believes the non-poetry reading public is that which does not visualize images as it reads (p. 3). She believes Lewis overstates his case about the lack of effect of fiction on the best reader: she hopes this reader will not "refuse to learn something about his own psychology or his neighbor's, or about materialism or Christianity just because it happens to be in a work of fiction. If the author hadn't cared about it, he wouldn't have put it there" (p. 5). She also gives her own experience of learning from criticism, indicating that Lewis's suggestion to re-read primary works rather than secondary presupposes someone of Lewis's critical abilities who does not need much help in understanding what he reads (p. 6).


Without mentioning the term, Brown offers essentially allegorical interpretations of the Ransom trilogy (allegorical used as one of the four levels of meaning in medieval criticism, not as used generally). She traces the birth imagery in the first part of Out of the Silent Planet, and Ransom's growing up in his learning how to speak (Old Solar); his fall in refusing to do immediately what the Eldil commands; his acceptance of himself for what he is, at the end of the book. Brown applies this primarily to Lewis, however, rather than to everyone. Perelandra begins with a depiction of the nature of evil in the Un-man, near the end, it becomes a psychomachia in which Ransom vs. Weston allegorizes the overcoming of inward evil. With That Hideous Strength, Brown returns to the parallel to Lewis, offering a chart which indicates the likenesses of some characters of that book and those of The Pilgrim's Progress. But this last part of the essay is the weakest, and Brown runs through a number of "Miscellaneous ideas" (p. 15).

Carpenter, Humphrey. Tolkien: A biography. Boston: Houghton Mifflin Company, 1977. [xii] + 288 pp. Index. [References to Barfield, p. 147, 277; to Cean Slide, p. 280; to Coghill, pp. 105, 220, 234, 277; to Dyson, pp. 102, 146-149, 194, 259, 277; to Hardie, pp. 254-255; to Haward, pp. 149, 241; to C. S. Lewis, pp. 266, 272, 274, 278, photo 1b (+ 28 page references in the index); to Lewis, pp. 149, 199, 259; to McCahill, p. 119; to Mathew, pp. 207, 277; to Sayer, pp. 213; to Christopher Tolkien, pp. 263, 265, 275, 277, 279, photos 9a, 10a (+ 18 references in the index); to Williams, pp. 150-151, 197-198, 200, 230, 259, 266, 272; to the Inklings generally, pp. 149-152, 171, 207, 237, 241.]

As the dust jacket has it, "The Authorized Biography." The body of the book is divided into eight sections: the first and last are brief, being an account of Carpenter's first meeting with Tolkien and a description of Tolkien's life in general. The other sections are subdivided into two to eight chapters, are chronologically arranged.

1909-1916: Early Years
1917-1925: The making of a mythology
1925-1949: (i) 'In a hole in the ground there lived a hobbit!' (ii) The Third Age
1949-1966: Success
1959-1973: Last years

The last two sections contain the biography in IV and the writing of The Hobbit and The Lord of the Rings in V. As Carpenter explains later, he has not footnoted his sources, nor has he given elipses in questions in his text to "not ... interrupt the narrative" (p. 276). He also stresses the psychological (not psychoanalytical) understanding of Tolkien's personality and a clear sequence of his early life (e.g., the Slavs standards and the literary work). Carpenter has been successful in his narrative purposes, with only a rare repetition jarring (e.g., discussion of W. H. Auden's calling the Tolkiens heathen "hideous" [pp. 3, 249]). A few readers may object to Carpenter's occasional use of a stated thesis followed by rejection of the thesis (e.g., the hobbits and the writing of the two sides of Tolkien's imagination -- stated, p. 172; rejected, p. 176). But about the content generally no one is likely to have serious objections: it gives far more about Tolkien's life and work than it repeats major ideas. In a biography done so close to the person's death and authorized by the family.

The basic description of the Inklings appears on pp. 149-152: unfortunately, there are several minor errors on the first page (errors are rare in Carpenter's book; the only other one noted by this bibliographer is mentioned below). Carpenter says "there was no system of membership," but there was at least some discussion of new members ahead of time: for example, on 23 October 1947, W. H. Lewis proposed "Tom" Stevens as a member, and after general acceptance, Stevens attended for the first time on 27 November 1947. There were some occasions when Tolkien upset some of the members by bringing guests without warning. There were also meetings outside of Lewis's rooms -- fairly often at one time in Tolkien's rooms, and at least once outside of Oxford. But these are minor errors about one page in an excellent book.

In the Appendices, there appear:
A Simplified genealogical table
B Chronology of events
C The published writings of J. R. R. Tolkien
D Sources and acknowledgements

"The published list above twenty poems not identified in previous bibliographies, as well as a lesser number of critical writings. A factual error appears in this "writings" list: Tolkien is credited with translating the last draft of "The Lord of the Rings" from the Greek to English for The Jerusalem Bible (p. 274), rather than the Book of Job.

But it would be foolish to over stress 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 lintulinn da Lasse­lanta" (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 Ruth Pitter, "she is the most moving of living English poets, and one of the most original" (p. 13). He adds such traditional dicta and illustrates it, in a paragraph, "The quality of her vision is as individual as is her use of language. Two strains characterize it. One is her response to the natural world. . . . The second characteristic strain in Miss Pitter's poems is a religious strain, an intense awareness of a spiritual universe lying beyond the visible world of things" (pp. 14-15). The rest of the introduction is spent in illustrating the various combinations of these two themes.


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, on his "amusement" of criticism (the anonymous author was an undergraduate at Oxford when Williams lectured there), one on his biographer, and two on his novels; one on his brief life, another on one of his dramas. The essay mentions that some of the Taliessin poems were set to music by Robin Milford (H阿富汗's An Introduction to Charles Williams also refers to this). The essay was intended originally for Williams, and it is nicely written to that purpose.

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 Allegory of Love, Lambrequin­ sively, "Priestesses in the Church?", That Hideous Strength, and The Four Loves.


Content excerpt by Linda Bridges, "A Consideration of An Experiment in Criticism" (pp. 1-6). Separately annotated. (b) "An Experiment in Criticism: Report of the wholly certain, although not lack of knowledge about God but lack of experience of believableness" Valar." Gilson suspects that the second is parallel to Lewis's apologetic works — quoted on the atmosphere of a Christian household — and his best fiction — Graham's students were put off by — can give. (c) "Charles Colson's Born Again (pp. 7-8). A review of Colson's book, with emphasis on the part played by Nere Christianity in his conversion.

Ellis, Frances. "Evelyn Underhill." The Living Church, 177:12 (4 December 1977). [References to Lewis, p. 19; to Williams, p. 19; to Williams, p. 11.]

A biographical sketch of Underhill, with an emphasis on her pastoral life (pastoral in the religious sense, not in the rural). Williams is quoted on her appearance near the end of her life; The Soretape Letters is quoted on the pastoral house which Underhill established in this case, with application to the retreat house in Flesney, Essex, with which Underhill was associated.


Gibson discusses the linguistic details of two announced parts of The Silmarillion: the "Ainulindale" and the "Valaquinta." (These are two parts in the British news release on Tolkien's forthcoming book; in the American, they are run together as one title.) The first is not wholly certain, although "Lindale means "the great song"; possibly atm- is related to atm-, which means holy. The second one Gibson translates as "the utterance of the Valar" -- or, possibly, "the story of the Valar." Gibson suspects that the second is parallel to a creation by divine order ("Let there be light"), and the first, to a holy Song of Creation.


Robertson's letter argues that the apologetics and the imaginative works are two "sides of a single coin" (CSL, p. 9), and to divide them is to make Lewis's fiction only on an emotional experience, without substance.


Illustrated by Pauline Baynes.

Green writes about the beginning of his real friendship with Lewis (at a wedding reception in 1945, when they retreated to a window-nercess and talked about fantasies and adventure stories); Green also recounts Lewis's reading of The Lord of the Rings, with 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 was impressed with Tolkien's 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 novels planned for The Rings, with approval for a reported English Midlands setting, and 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. xi + 286 pp. [References to Lewis, p. 170 (G47); to Williams, pp. 71 (C1), 72 (C6), 93 (C66), 104 (C96), 105 (C98), 107 (C11), 115 (C159), 159 (G4), 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, with subsections: Novels, Short Stories, Essays (Section C), Dramatic Works, Poetry, Translations, Miscellaneous Works (including Addresses; Section G), Criticism (of Sayers' works), Sources, Adaptations, Chronology (of Sayers' writing career). Dorothy L. Sayers (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 (pp. 176 [G47]).

The references to Williams are almost all in titles: Essay Presented to Charles Williams (pp. 71 (C1), 115 [C118]; "Charles Williams" Poet's Critics, also published as "Dante and Charles Williams" (pp. 72 [C6], 105 [C98], 110 [C104], 159 [G4]); "The Poetry of the Image in Dante and Charles Williams" (pp. 93 [C66], 103 [C100], 165 [G34]); "Introduction to Jones by Charles Williams" (p. 104 [C96]); "Charles Williams" (a review, p. 167 [G42]); and "Charles Williams" (the above letter, written 170 (C110), in addition, in the list of mss. in the Wade Collection, in a group of mss. mainly concerned with The Song of Roland, appears "1 p. note about 'C.W. paper,' and 'C.W.'" (p. 259). Jones reason the titles have more than one reference is that the same essay may be listed as an essay, as part of a book of essays, and as a lecture (the latter being its first appearance).

This emphasis on titles means that many references to the Inklings are uncoded in this book. Both Bell and Pargory of Sayers' translation of Dante's Divine Comedy (p. 156 [F3]) are dedicated to Williams, for example, and Sayers' essay "The Teaching of Latin: A New Approach" (p. 163) quotes a note from Lewis to Sayers about medieval Latin works suitable for school texts. In short, more than a few works which refer to Lewis or Williams, only a published letter in collaboration with Lewis (p. 176 [G47]).

The references to Tolkien are also missed. (There are a substantial number of secondary sources involving Sayers and one or more of Tolkien's books.)
with that of "Mirkwood" appearing only in the first.

Two British editions are described, and an early edition of Tolkien's model of Williams in the play. A survey of "as many facts as possible about the publishing history of this classic of children's literature" (I, p. 12). The survey is also notable for its bibliographical material for examples of Unwin's republic in 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 work, Tolkien's psychological inanity, and that of the dwarves at the end of The Last Battle; Unwin's possessive desire for Istra that of Pam for Michael in The Great Divorce. The essential theme of The Hobbit is love transformed.

Kemball-Cook, Jessica. "The Hobbit" (Part I), Amon Hen, No. 23 (October 1975). pp. 13-14. (Reference to Lewis, p. 14.) (Part II) Amon Hen, No. 23 (December 1976), 11-12. (Part III) Amon Hen, No. 25 (April 1977), 12-13. (Part IV) Amon Hen, No. 26 (July 1977), 16-17. (Part V) Amon Hen, No. 27 (October 1977), 17-21. (Part VI) Amon Hen, No. 28 (January 1978), 1-16. A summary of "as many facts as possible about the publishing history of this classic of children's literature" (I, p. 12). The survey is also notable for its bibliographical material for examples of Unwin's republic in 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 editions. Tolkien, however, has changed the order of the British school editions are described, and an early edition of Tolkien's model of Williams in the play. 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 records in the Concise Oxford Dictionary of National Biography (Sixth Ed., 1976) and the Oxford English Dictionary Supplement, Vol. II, H-N (1976).

Kocher, Paul. "The Tale of the Noldor." Mythlore, 3:3 (March 1977), 3-7. (Illustrated by Annette Harper, "Feanor with Palantiri" (p. 1) and "The Death of Gil-Galad" (p. 5); by Bonnie Goodnight (p. 7).) "Tolkien has made the deeds of the Noldor a continuing major thread in the whole fabric of his trilogy. What we see in The Fellowship of the Ring, the Ringbearers, and the Ring, is the beginning of the Second without the palantiri and the Rings of Power, and the Third without the wonder that is Lothlorien." (p. 5) Tolkien 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 Silmarilli; the struggle of the elves of the Noldor, particularly dealing with the exploits of Feanor in the First Age, including the fashioning of the three Silmarilli; and the successful operation of the death of the Two Trees; the collapse of the Noldor, and the nature of war among the elves. Second among the Hobbit's adventures is the visit to the Second of POWER, and the Third without the wonder that is Lothlorien. Tolkien 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 Silmarilli; and the shaping of the script which became the standard, his Tengwar. In the Second Age, Kocher discusses Celebromir and the other Noldor smiths in Eregion, who shape the nineteen rings and allow Sauron the knowledge to shape the twenty. And in the Third Age, the emphasis is on Galadriel: "She has not been a kinswoman of Feanor for nothing. She has the true Noldor preoccupation with light -- its propagation, its containment, and its projection." (p. 7). The essay is richer with implications that an outline summary (for disagreement about a few minor points, see Robert Foster's letter in Mythlore, 4:4/16 (June 1977), 28-29.)

The Lamp-Post of the Southern California C. S. Lewis Society, 1:1 (January 1977), 1-8. Edited by Bro. Peter Ford. 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 Mere 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 psalmistic liturgy, with references 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. 11. Harmondsworth, Middlesex: Penguin Books, 1974. P. 105. Lewis's earliest surviving poem, written when he was ten or eleven; twenty-seven lines, usually headless iambs tetrameter, and usually rhyming ABCB. "Rushing over the bloody field, / She will face the foe man's shield."

Minas Tirith Evening-Star: Journal of the American Tolkien Society, 6:2 (January 1977), 1-11, 1-34. Edited by Philip W. and Marcel Helms. 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), "This paper may be described most accurately ... as 'speculations' on the [title] topics." (p. 3). The Shire was a constitutional monarchy, based on a hereditary Thain and an elected Moot, partially modelled on the King of Arnor. Leland discusses Musters and Moots, and the succession to the Thainship. (c) Philip W. Helms, "Long-stead's Triermariner, "The Song of the Gulls: The Legend of Kiralune and Thirath the Man" (pp. 8-12). Illustrated by Marthe Benedict (p. 9). A poem of twenty-two sestets, in rough (sometimes very rough) septameters, rhyming ABCBEC with two cases of iambic tetrameter, and usually 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 on Boromir's death; six quatrains rhyming ABCB, over half the time in iambics. A back-up 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 reality, accuracy, depiction of evil, and detachment ("in the pages of Charles Williams the agnostic moves toward mysticism"), emphases on courtesy and romantic love, and joy.
Noble, Jon. "Sauron as the Production of Social In-
epitude." The Eye, No. 1 (1974), 48-50. Re-
printed in Amon Hen, No. 26 (May 1977), 8-9; with a
reply from E. ("Ted") Crawford, p. 10.

The first paragraph Noble suggests a basic approach
(his odd use of semi-colons is retained):

"The Lord of the Rings" is a tragedy, and like a Shakespearean tragedy it is named
after the tragic hero: the Lord of the Rings is of course Sauron, Lord of Barad Dur
and the Dark realm of Mordor. And like a Shakespearean tragic hero is it
Sauron's one weakness that leads to his downfall, in Sauron's case this weakness
was the kindness, a kindness not suited to the harsh world of Elves and Valar. It
was also his attempt to keep Celaug the basic social justice they deserved that brought
about his downfall at the hands of the Elves and their running does men, ents,
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 while this was a progressive force, this would be arguable
though I would disagree. I 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

[Amon Hen, p. 10]

Pellow, John. "Charles Williams in the Twenties." The
Charles Williams Society Newsletter, No. 5 (Spring
1977), 5-6.

A reminiscence: Pellow wrote a review praising Disyros,
but to different local interests; the friendship continued, with the addition
of their wives, until 1940, when they both left London
for different localities. Pellow quotes the light verse he sent Williams in January 1940.

Ruland, Vernon, S. J. Horizons of Criticism: An Assess-
ment of Religious-Literary Options. Chicago: Amer-
ican Library Association, 1975. x + 266 pp. Index.

[References to Lewis, pp. 13, 21-23, 27-28, 47-48,
60, 117, 147-148, 245; to Williams, pp. 32-33, 39,
43, 47, 259.]

An important, award-winning study of the interdisci-
plinary field of religious-literary criticism, which
will be an important guide to writers in this area for
two years. The book is divided into three parts:
Religious-Literary Criticism (pp. 1-52), Religious
Aspects of Literary Criticism (pp. 53-134), "Literary
Aspects of Religious Thought" (pp. 135-228). A Bib-
liography (pp. 229-260) contains the names of 365
writers. Ruland's most inventive aspect is an iden-
tical method of classification of literary critics
and theologians (in parts two and three) into four
groups: Autotelic, Humanist, Clerico-Religious, and
Psycho-Mythic; but the first part is the most
important in this annotation.

Lewis is given the status of one of the major
religious-literary critics. The essay by W. H. Auden,
R. W. B. Lewis, J. Hillis Miller, Nathan Scott, and
Amos Wilder, in Chapter 2, "Key Critics and Texts"
(pp. 13-44). Ruland discusses that, despite the
humanist sympathies and his theory of criticism
"slaps down theologians who presume to trespass
within its boundaries." (p. 22). He surveys Lewis's
work in An Experiment in Criticism and several
short essays, and finds highly interesting the pas-
sage in "A Preface to "Paradise Lost" in which Lewis
says that he and F. R. Leavis agree in their descrip-
tions of Milton's verse but disagree about its value
(p. 48; cf. later discussions of this point on pp.
48, 147-48). This discussion is part of Ruland's
praise of Lewis's ability to find and evaluate the
implied value-system of another critic. Ruland also
considers Lewis's applied criticism in the Allegory
of Love, A Preface to "Paradise Lost," and some short
essays. Ruland's most general passage on Lewis is
found in the essay ""Paradise Lost,"" pp. 7-11.

At its most unfortunate moments, there is a careless, kittenish, Chasertonian quality
about Lewis's real style that I actually dislike. It suggests the complacent, chatty
amateur, feeling superficially at home in so many societies. On a purely
musical level, of course I have no quarrel with his use of stanza and phrase or
metrical devices, my only reservations stem from the fact that I have had to read
the essays in a different way of thinking than they were intended. This is a
noble"
praises Williams' approach to human love as being "more productive" critically than Denis de Rougemont's structure of agape vs. eros in Love in the Western World.

Russell does not mention Barfield's Poetic Diction or Tolkien's "On Fairy-Stories," both of which had an influence on the field of religious-literary criticism, the latter directly. He does not cite the Inklings' neo-Romantic theologies; and when he discusses modern pantheistic theologians as "creative mythmakers" (p. 220), his emphasis misses the conservative theological creativity in such works as The Great Divorce, "Leaf by Niggle," and Williams' full-length plays.

A conversation on the titular topic, in which Cecil—once a member of the Inklings—discusses the Lewis-Tolkien-Williams group as an "example." I have been trying to think of any definite instances of a group or circle of Oxford writers working in my time. As a matter of fact, there is none; 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, all of them engaged in the practice of literature, used to meet in Magdalen from time to time and talk about their work, and read to each other what they were writing" (pp. 561-562). Cecil lists three characteristics of the group: (1) "voluminous learning;" (2) "a strong liking for fantasy. But this fantasy was not a preconceived idea - their ideas; it was fantasy about 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. . . . in Oxford one is inclined to accept [this religious aspect] as quite normal. . . . The Oxford quality of religion that I detect in 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. 222). Cecil lists three characteristics of the group: (1) "voluminous learning;" (2) "a strong liking for fantasy. 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