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An Inklings Bibliography (6)

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Mythcon 50

Looking Back, Moving Forward

San Diego, California

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An Inklings Bibliography (6)

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 installment covers most 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 [24 pp., not counting the stiff covers of the chapbook]. [References to C. S. Lewis, pp. (16), (21), (22n); to W. H. Lewis, p. (22n).]

A summary 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 *Mellryn* 7 and 8 (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, "Dol Guldur" (p. 3). A drawing. (c) The Northfarthing Smial, "Oxonmoot" (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 Eisner, "Summermoot"; James Eisner, "Mar-Enforod-waith"; anonymous, a meeting of the Northfarthing smial (pp. 6-7). Meeting reports. (e) Paul Segal, "Lord of the Rings -- Reader's Digestion 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-Kurska's *J. R. R. Tolkien: Architect of Middle Earth* (p. 10). Lots of trivial errors. 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 Hobbit" (pp. 13-14). Separately annotated. (h) Simon Musk and Jessica Kemball-Cook: two review-notes on J. R. R. Tolkien's *The Father Christmas Letters* (p. 15). Praise for the book, with some mention of British publicity. (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. (i²) Jessica Kemball-Cook, "Alan Garner" (p. 17). Garner's *The Weirdestone of Brisinghamen*, his first book, is said to be in the Tolkien tradition; Garner then attacked that tradition and moved away from it. Lewis is mentioned in passing. (i³) Jessica Kemball-Cook, "For Reference" (p. 19). Three reference books on children's books with comments on Tolkien and Lewis. (j) "Letters" (pp. 20-22).

Appendix, No. Q (February 1977), i, 1-19. Edited by Philip and Marci Helms for the American Tolkien Society.

The main contents: (a) C[ynthia] S[ims] Millan, "Bilbo" (p. i). Drawing. (b) Marci Helms, "Editorial Comments" (p. 2). (c) "Silmarillion News" (p. 3). A comparison of the Houghton Mifflin and the George Allen & Unwin publicity releases. (d) James Strick, "Elves" (pp. 4-5). A brief article which surveys Tolkien's references to elves in *The Hobbit* and *The Lord of the Rings*, and compares the comments of James Allan and Robert Foster trying to make order out of Tolkien's references. (e) Marci Helms, "Mathoms" [a column] (p. 6). A biographical sketch of C. S. Millan, the artist of "Bilbo" -- cf. (a) above. (f) Charles Nelson, "Teaching Tolkien" (pp. 7-11). Separately annotated. (g) Marci Helms, "Drawings by Tolkien" (p. 12). A report on the British exhibit at the Ashmolean Museum, Oxford, and The National Book League, London, of "Drawings by Tolkien"; the catalogue is also described. (h) L[ouis] J. Halle, "History through the Mind's Eye" (pp. 13-14). A five-paragraph excerpt (not so identified) from a review of *The Lord of the Rings*; reprinted from *The Saturday Review*, 39:4 (28 January 1956), 11-12, where it appeared with a reproduction of the map of Gondor and Mordor. (i) Michael Straight, "The Fantastic World of Professor Tolkien" (pp. 15-18). A review of *The Lord of the Rings* reprinted from *The New Republic*, 134:3/2147 (16 January 1956), 24-26.

Bakshi, Ralph (director). *Wizards*. A full-length, animated film, released in 1977. PG rating; distributed by Twentieth Century Fox.

Ralph Bakshi, known for such X-rated animated films as *Fritz the Cat* and *Heavy Traffic*, will next 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. 0. (December 1976), 3-4, 15. 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 involve his production of three films on *The Lord of the Rings*. (b) Bernard A. Zuber, "Film

Review: *Wizards*, "Fantasiae: The Monthly Bulletin of The Fantasy Association, 5:3/48 (March 1977), 3-4, 7. Zuber mentions *The Lord of the Rings* will be made in two films, not the three the Helms report. (The original announcement was three; the number is now reported at two.) Zuber also offers a paragraph on *Wizards* which is directly tied to Tolkien matters: "Tolkien fans should look for two scenes that are obviously based on Tolkien material and should be an indication of Bakshi's approach to *LoTR*. When Weehawk [an elf] falls into a pit he vainly swings his sword at noxious and debilitating fumes. Suddenly an evil shape rears before him. As Peace [a robot] comes to the rescue and shoots it down, the monster flails spidery limbs and the comparison with Shelob is unavoidable. In the final battle scene there is a quick glimpse of an elfin warrior maiden fighting off a dark warrior mounted on a flying dragon. Nazgul, anyone?" (p. 4) (c) Glen H. GoodKnight, "Wizards -- Dismal Warm-up for *LoTR* Film," *Mythlore*, 4:4/16 (June 1977), 11 (with two stills from the film). GoodKnight writes an editorial against Bakshi's making of the film of *The Lord of the Rings*, based on seeing *Wizards*. "The animation, especially that of the characters, is too crude to handle the subtlety of Tolkien's various personalities." GoodKnight lists five elements which are artistic shortcuts or borrowings from other sources. He adds, "There are a number of thematic borrowings from Tolkien: a giant spider, the castle of the bad guy falling apart at the climax, etc." Finally, GoodKnight does not find any moral vision in the work.

Barron, Neil (ed.) *Anatomy of Wonder: Science Fiction*. In "Bibliographic Guides for Contemporary Collections" series. New York: R. R. Bowker Company, 1976. xxii + 472 pp. Selective index. [References to Lewis, pp. xviii, xix, 73, 89, 93, 96, 112, 115, 119, 220-221, 285, 293, 295, 324, 333, 346-350, 353, 356, 360, 387, 390, 391, 396; to Tolkien, pp. 85, 88-89, 93-97, 115, 119, 199, 221, 277, 346-348, 356, 396; to Williams, pp. 89, 93, 115, 347, 356, 396.] A substantial, annotated listing of over 1,100 science-fiction works and criticism, which may well be the standard library guide for the immediate future. The basic listing of science-fiction works is in five sections, each consisting of an opening essay on the period or type followed by a bibliography: Robert M. Philmus, "Science Fiction: From Its Beginning to 1870" (pp. 3-32); Thomas D. Claerson, "The Emergence of the Scientific Romance, 1870-1926" (pp. 33-78); Ivor A. Rogers, "The Gernsback Era, 1926-1937" (pp. 79-116); Joe De Bolt and John R. Pfeiffer, "The Modern Period, 1938-1975" (pp. 117-301); and Francis J. Molson, "Juvenile Science Fiction" (pp. 302-334). The Inklings are mentioned as a literary group (called "the Oxford Christian group") by Rogers (p. 89, 93) and Williams' *War in Heaven* is listed in his bibliography: "A good example of the quasi-mystical novels of Williams. . . . Williams transcends his genre by good writing. . . . his work is more readable than Lewis at his most didactic" (p. 115). *The Greater Trumps* is also recommended. In the modern period De Bolt and Pfeiffer include Lewis's *Ransom Trilogy* (pp. 220-221) but omit Tolkien's *Lord of the Rings* as a fantasy (cf. p. 125). Lewis's *Narnian Chronicles* are listed in the juvenile section (p. 324). Thus it seems a pity that different standards for the modern SF section kept Tolkien out.

The second part of this volume consists of "Research Aids": "History, Criticism, and Biography" (pp. 337-358), "Bibliographies, Indexes, and Teaching Aids" (pp. 359-366), "Magazines and Book Review Indexes" (pp. 367-369), "Periodicals" (pp. 370-372), "Literary Awards" (pp. 373-381), "Core Collection Checklist" (pp. 382-391), and "Library Collections of Science Fiction and Fantasy" (pp. 392-404). All of these are uncredited except the last, thus they are probably by Barron, the volume's editor; the last one is by H. W. Hall. In light of the omission of Tolkien earlier, it is interesting to find two books wholly on him listed in the first of these sections (Helms' *Tolkien's World*, p. 346; Kocher's *Master of Middle Earth*, p. 348); Lewis's *Of Other Worlds* is included (p. 348), and so are two volumes on the Inklings (Hillegas' *Shadows of Imagination*, p. 347; Urang's *Shadows of Heaven*, p. 356). In the next section, on bibliographies, only the Lewis checklist appears (p. 360), although Glenn's Williams checklist may have been published too late for consideration. Probably the omission of West's Tolkien checklist is due to its omission from *SF*

Bibliographies, by Robert E. Briney 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 Lewis checklist, make the core collection. Finally, the "Library Collections" includes the holdings of the Wade Collection at Wheaton (p. 396), but it misses the Tolkien mss. at Marquette. In addition to 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.)

Berger, Harold L. *Science Fiction and the New Dark Age*. Bowling Green, Ohio: Bowling Green University Popular Press, 1976. xii + 232 pp. Bibliography; index of authors and titles. [References to Lewis, pp. xi, 10-16, 122-123, 203n, 222.]

"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 *Catastrophe* (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 book from such a survey of ideas and major works as Chad Walsh's *From Utopia to Nightmare*; Berger probably averages a book every two pages.

Berger discusses 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 incarnate on earth and are using the scientific community as the principal instrument of their grand design" (p. 10). Berger's discussion modifies this overstatement: "a reading of the trilogy and Lewis's other writings on ethics and religion [*The Abolition of Man*, *Mere Christianity*, and *The Screwtape Letters* are cited in a footnote] reveals that an enlightened humanism founded on Christian theology . . . characterizes his leanings" (p. 11). Despite Berger's lack of indication of knowledge of "A Reply to Professor Haldane," his summary of Lewis's position throughout this passage (pp. 10-16) is generally valid, and better than most such summaries in discussions of science fiction.

The one use of Lewis in a comparison: "Perhaps Pohl, Kornbluth, Silverberg and others have struck closer to a truth than Orwell and C. S. Lewis, in that the former writers find ignorance and tastelessness far more threatening than clear-sighted diabolism" (pp. 122-123). Note: on pp. 76-77 and 201, there are references to "unham," but in context these refer to the concept of a mankind separated from those things -- suffering, for instance -- which have been typical of its humanity; the discussion arises from Colin Anderson's *Magellan* (1970).

Blish, James. *Black Easter; or, Faust Aleph-Null*. 1968. New York: Avon Books (An Epuinox Book: SF Rediscovery Series, No. 27), 1977. 166 pp. [References to Lewis, pp. 5, (66), (89), 125; to Tolkien, p. (82).]

A fantasy novel (despite it being reprinted in a science-fiction series) about a modern munition manufacturer 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 (p. 149). The book is dedicated to Lewis (p. 5) and has two quotations from *The Screwtape Letters* as the epigraph to the fourth section (p. 125). In addition, there are two probable allusions to *The Screwtape Letters*: (1) "The fact is that Dr. Stockhausen, like a good many theoretical physicists these days, is a devout man" (p. 66); cf. "do not attempt to use science (I mean, the real sciences) as a defence against Christianity. They will positively encourage him to think about realities he can't touch and see. There have been sad cases among the modern physicists" (Letter I). (2) "Father Domenico . . . was forbidden, now as before, even to pray for the soul of the victim (or the patient, in

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Ware's antiseptic Aristotelian terminology)" (p. 89); cf. the use of *patient* throughout *The Screwtape Letters*. There is also a passing reference to Elvish writing (p. 82), but the context does not insist on the reference being Tolkienesque, except that it was Tolkien who created the modern association 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*, 8:3/87 (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 her contrasting theories. For example, she doubts Lewis's explanation of the decline 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 (pp. 5-6).

Brown, Judith. "The Pilgrimage from Deep Space." *Mythlore*, 4:3/15 (March 1977), 13-15.
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, but, near the end, Brown suggests, 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 Regress*. 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, pp. 149, 277; to Cecil, p. 200; to Coghill, pp. 102, 120, 214, 277; to Dyson, pp. 102, 146-149, 199, 259, 277; to Hardie, pp. 254-255; to Havard, pp. 149, 241; to C. S. Lewis, pp. 266, 272, 274, 278, photo 10b (+ 28 page-references in the index); to W. H. Lewis, pp. 149, 197-199, 259; to McCallum, p. 119; to Mathew, pp. 207, 277; to Sayer, p. 213; to Christopher Tolkien, pp. 263, 266, 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 grave respectively. The other sections, subdivided into from two to eight chapters, are chronological:
II 1892-1916: Early Years
III 1917-1925: The making of a mythology
IV 1925-1949(i): 'In a hole in the ground there lived a hobbit'
V 1925-1949(ii): The Third Age
VI 1949-1966: Success
VII 1959-1973: Last years
The subdivided middle years 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 quotations in his text, in order 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 creativity; he does not intend to offer any literary criticism. Carpenter has been successful in his narrative purposes, with only a rare repetition jarring (e.g., discussion of W. H. Auden's calling the Inklings home "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 Inklings as fusing 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 working habits than one expects 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 quibbles 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 writings" list about 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 first draft of the Book of Jonah for *The Jerusalem Bible* (p. 274), rather than the Book of Job.

But it would be foolish to overstress 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 "Ai lintulin 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.

Cecil, Lord David. "Introduction." In *Ruth Pitter: Homage to a Poet*, ed. Arthur Russell, pp. 13-18. Chester Springs, Pennsylvania: Dufour Editions, 1969. 128 pp.

"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 discusses her traditional diction, and illustrates it, in a paragraph. "The quality of her vision is as individual as is her use of language. Two strains characterize it. The first 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 appearance of things" (pp. 14-15). The rest of the introduction is spent in illustrating the various combinations of these two themes.

"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, three paragraphs on his criticism (the anonymous author was an undergraduate at Oxford when Williams lectured there), one on his biographies, and two on his novels; one brief mention of his dramas. The essay mentions that some of the Taliessin poems were set to music by Robin Milford (Hadfield's *An Introduction to Charles Williams* also refers to this). The essay was intended to arouse some interest in Williams, and it is nicely written to that purpose.

Christopher, Vandy. "The Lady of the Green Kirtle." *Sign of the Hammer* fanzine, 2:4 (September 1976), 10-11. (Illustrated by the author, p. 11.)

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A short history of one daughter of the White Witch (in Lewis's Narnia series), 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 Allegory of Love* briefly, *Perelandra* extensively, "Priestesses in the Church?", *That Hideous Strength*, and *The Four Loves*.

CSL: The Bulletin of the New York C. S. Lewis Society, 8:3/87 (January 1977), 1-8. Edited by Eugene McGovern.

Contents: (a) Linda Bridges, "A Consideration of An Experiment in Criticism" (pp. 1-6). Separately annotated. (b) "An Experiment in Criticism: Report of the 87th Meeting: January 14, 1977" (pp. 6-7). The discussion after (a) was read. (c) "Charles Colson's *Born Again* (pp. 7-8). A review of Colson's book, with emphasis on the part played by *Mere Christianity* in his conversion.

Ellis, Frances. "Evelyn Underhill." *The Living Church*, 173:20 (14 November 1976), 11-12, 18-19. [Reference 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 Screwtape Letters* is quoted on the atmosphere of a Christian household -- in this case, with application to the retreat house in Pleshey, Essex, with which Underhill was associated.

Gilson, Christopher. "A Note on the Prelude to *The Silmarillion*." *Fantasiae: The Monthly Newsletter of the Fantasy Association*, 5:3/48 (March 1977), 1, 4.

Gilson discusses the linguistic details of two announced parts of *The Silmarillion*: the "Ainuliandale" and the "Valaquentia." (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 *ainu-* is related to *aine*, which means *holy*. The second one Gilson translates as "the utterance of the Valar" -- or, possibly, "the story of the Valar." Gilson 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.

Graham, W. Fred. "Fantasy in a World of Monochrome: Where C. S. Lewis Continues to Help" ("Fantasy and Faith" on the cover). *The Christian Century*, 92:39 (26 November 1975), 1080-1082. With a letter by Stuart D. Robertson, "Lewis's Gift," *The Christian Century*, 93:1 (7-14 January 1976), 27-28. Reprinted in *CSL*, 8:4/88 (February 1977), 6-9.

Graham finds the joy and other Christian emotions captured in Lewis's book-length fiction, much more than in the theological writings of Tillich and Barth. But Lewis's apologetic works -- *Mere Christianity*, *Miracles*, and *The Problem of Pain* -- are quite unsatisfactory because of their attempt to treat major themes briefly. Graham's students were put off by *Mere Christianity*'s "condescending and narrow pedantics, unlit by any fire of believableness" (*CSL*, p. 7). The modern problem is not lack of knowledge about God but lack of experience of Him, and it is this which Lewis's autobiography, *Surprised by Joy*, and his best fiction -- *Perelandra*, *That Hideous Strength*, the Narnian stories, *Till We Have Faces* -- can give.

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 an emotional experience, without substance.

Green, Roger Lancelyn. "C. S. Lewis." *Puffin Annual*, No. 1. Harmondsworth, Middlesex: Penguin Books, 1974. Pp. 104-106. [Reference to Tolkien, p. 104.] (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-recess and talked about fantasies

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 so 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.

"Grounded Dragon." *British Book News: A review of new books*, March 1977, p. 167.

Two paragraphs in the "Publishing News" section, on two movies planned of *The Lord of 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: Garland Publishing, 1977. xii + 286 pp. [References to Lewis, p. 170 (G47); to Williams, pp. 71 (C1), 72 (C6), 93 (C66), 104 (C96), 105 (C98), 107 (C100), 110 (C104), 115 (C119), 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, usually 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), 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 [C1], 115 [C119]); "Charles Williams" Poet's Critic," 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], 107 [C100], 165 [G34]); "Introduction" to *James I* by Charles Williams (p. 104 [C96]); "Charles Williams" (a review, p. 167 [G42]); and "Charles Williams" (the above letter, written with Lewis, p. 170 [G47]). 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 'Ch. W.'" (p. 259). The reason that several of 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 unrecorded in this book. Both *Hell and Purgatory* 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. 95 [C76]) quotes a passage from a note from Lewis to Sayers about medieval Latin works suitable for school texts. In short, more than a dozen works which refer to one of the Inklings -- usually Williams -- are thus silently listed by Harmon and Burger. In addition, a very few works on the Inklings are simply missed in this volume. For example, Sayers reviewed Williams' *Many Dimensions* in *The New York Times Book Review*, 21 August 1949, p. 7; and Sayers wrote a letter defending the theological structure of Lewis's Narnian Chronicles (in response to a review), in *The Spectator*, 195 (22 July 1955), 123. The snippets of letters from Sayers to Lewis quoted in Roger Lancelyn Green and Walter Hooper, *C. S. Lewis: A Biography* (New York: Harcourt Brace Jovanovich, 1974), are also missed. (There are a substantial number of secondary sources involving Sayers and one or more of

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the Inklings which are also omitted, but as indicated in the first paragraph of this annotation, 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.)

Heath-Stubbs, John. *"Helen in Egypt" and other plays.* London: Oxford University Press, 1958. xvi + 114 pp. [Reference to Williams, pp. xii-xiii.] In his introduction, Heath-Stubbs says he has followed the model of Williams in the play *Helen 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 GoodKnight, 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 *Bildungsroman* 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 others 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 Hen*, No. 22 (October 1976), 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), 12-15.

A survey 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 detail: for example, that Rayner Unwin's report 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 (in one passage, *tomatoes* is changed to *pickles*). Two British school editions are described, and an early Children's Book Club edition (1942). Kemball-Cook lists the various number of illustrations which appear in different impressions and editions (the color plates could appear or disappear between impressions). There seem to have been nine main black-and-white drawings, with that of "Mirkwood" appearing only in the first edition; there are five color plates (although the "Hobbiton" of the first edition may have been a variant of the one now used). 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).

Kocher, Paul. "The Tale of the Noldor." *Mythlore*, 4:3/15 (March 1977), 3-7. (Illustrated by Annette Harper, "Feenor with Palantir" [p. 1] and "The Death of Gil-Galad" [p. 5]; by Bonnie GoodKnight [p. 7].)

"Tolkien has made the deeds of the Noldor a continuing major thread in the whole fabric of his trilogy. What would the First Age be without the *silmarilli*, the Second without the *palantiri* and the Rings of Power, and the Third without the wonder that is Lothlorien?" (p. 7). Kocher writes a history of the elven tribe of the Noldor, particularly dealing with the exploits of Feenor in the First Age, including the fashioning of the three *silmarilli* which hold the light of the Two Trees; the waging of wars against Morgoth, during which, probably, Feenor invented the *palantiri* for communication between the armies; and the shaping of a script which became the standard, his Tengwar. In

the Second Age, Kocher discusses Celebrimbor and the other Noldor smiths in Erebor, 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 not been a kinswoman of Feenor 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 than this outline suggests. (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 Eucharistic liturgy, with extensive allusions 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. 1. 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 rhyming in couplets. "Rushing o'er the bloody field, / She WILL face the foeman's shield."

Minas Tirith Evening-Star: Journal of the American Tolkien Society, 6:2 (January 1977), i-ii, 1-34. Edited by Philip W. and Marci Helms.

The main contents: (a) Marci Helms, "Westron 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 [titular topics]" (p. 3). The Shire was a constitutional monarchy, based on a hereditary Thain and an elected Mayor; the Thain was essentially a deputy for the King of Arnor. Leland discusses Musters and Moots, and the succession to the Thainship. (c) Philip W. Helms, "Longbottom Leaf" (pp. 6-7). This installment of this column surveys the references to pipes and smoking in *The Hobbit* and *The Lord of the Rings*. (d) Elessar Tetramariner, "The Song of the Gulls: The Lay of Kiralune the Elf and Linrath the Man" (pp. 8-12). Illustrated by Marthe Benedict (p. 9). A poem of twenty-two sestets, in rough (sometimes very rough) septameters, rhyming ABCDEC (with two cases of Simpsonian rhyme). A narrative of a human-elf 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 Ithilien to take service with Faramir. Included is a ballad about Earnur (the name is probably trisyllabic), which is usually, not always, in tetrameters, and usually, 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 Stewardson" (p. 32). A poem on Boromir's death; six quatrain rhyming ABCB, over half the time in trimeters. A mock 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' novels, stressing their charity, accuracy, depiction of evil, detachment ("in the pages of Charles Williams the agnostic moves toward mysticism"), emphases on courtesy and romantic love, and joy.

Mythlore: A Journal of J. R. R. Tolkien, C. S. Lewis, and Charles Williams Studies, 4:3/15 (March 1977), 1-40. Edited by Glen GoodKnight for the Mythopoeic Society.

Separately annotated: (a) Paul Kocher, "The Tale of the Noldor" (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 Deep Space" (pp. 13-15); (d) Andrew Howard, "Till We Have Faces and its Mythological and Literary Precursors" (pp. 30-32).

Also appearing are these Inklings-related, substantial items: (e) Valerie Protopapas, "Angelic Waterfall from *The Great Divorce*" (p. 12; title on p. 2). A drawing. (f) "Reviews" (pp. 16-20). Bruce McMenomy reviews *J. R. R. Tolkien: Architect of Middle Earth* (pp. 16-17). Nancy-Lou Patterson reviews *The Fantastic in Literature*, by Eric S. Rabkin (pp. 17-18), and *The Father Christmas Letters*, by J. R. R. Tolkien (p. 18). Joe R. Christopher reviews *Feng: A Poem*, by John Wain (pp. 18-19). (g) Glen GoodKnight, "Lament for Denebor" (p. 20). A free-verse poem, illustrated by Bonnie GoodKnight and in calligraphy by Mary Ann Hodge. (h) Glen H. GoodKnight, "Some Photographs and Comments" (pp. 21-22). Photographs of Inklings scholars, with one artist and one creative writer, at or near the 1976 Modern Language Association convention in New York City. (i) "Letters" (pp. 23-27). (j) Eugene McGovern, "A Reply to Margaret Hannay" (pp. 27-28), and Margaret Hannay, "An Answer to Eugene McGovern" (pp. 28, 30). A debate about Hannay's article, "Surprised by Joy": C. S. Lewis' Changing Attitudes toward Women," *Mythlore*, 4:1/13 (September 1976), 15-20. (k) Mike Workman, "Saruman" (p. 29). A drawing. (l) Joe R. Christopher, "An Inklings Bibliography (4)" (pp. 33-38). Thirty annotated items, all but two from 1976.

Mythprint: The Monthly Bulletin of The Mythopoeic Society, 15:1 (January 1977), 1-4. No editor listed; presumably edited by Glen GoodKnight. Items of general interest: (a) David W. Toht, "The Ranger's Song" (p. 2). Illustrated by Bonnie GoodKnight. A poem in couplets, with four stanzas consisting of five and three couplets alternately; the meter intended seems to be anapestic tetrameter, but there are numerous irregularities. The genre is that of the dramatic monologue: by one of the Rangers of *The Lord of the Rings*. (b) "Letter" (p. 4).

Mythprint: The Monthly Bulletin of The Mythopoeic Society, 15:2 (February 1977), 1-4. No editor listed; presumably edited by Glen GoodKnight. Items of general interest: (a) "The *Silmarillion* in 1977!" (p. 1). A reprinting of the publicity release from Houghton Mifflin. (b) Lee Grant, "Bakshi to make Two LotR Films" (p. 1). Reprinted from *The Los Angeles Times*, 12 January 1977, IV, p. 8. (c) Jessica Kemball-Cook, "Three Notes on Names in Tolkien and Lewis" (p. 2). Notes on *Moria's* use in Teutonic and Scandinavian folktales; *Beleriand's* reference to Cornwall; and *Narnia's* appearance as the name of a Roman town. Note the letter by Christopher Gilson more fully discussing *Beleriand* and commenting on the possible use of Latin in *Moria*, *Mythprint*, 15:4 (April 1977), 1-3. (d) "Letters" (pp. 2-4).

Nazgul [Wakefield, West Yorkshire] No. 7 ("Late 1976?" -- actually 1977), 24 pp. Edited by John Abbott. A small humor magazine produced for the Tolkien Society; the final issue. A number of references to Tolkien appear, but the main one of interest in this issue is an anecdote credited to Priscilla Tolkien about her father's meeting with Evelyn Waugh (p. 12).

Nelson, Charles. "Teaching Tolkien." *Appendix*, No. Q (February 1977), 7-11. An account of Nelson's approach to a course in Tolkien, regularly offered at Michigan Technological University. The introduction uses Paul Kocher's *Master of Middle-earth*. The genre is illustrated by a study of *Beowulf*, for saga; *Le Morte d'Arthur*, for romance; and the *Nibelungenlied*, for epic. Tolkien's work is studied in this order: "Appendices" to *The Lord of the Rings*, *The Hobbit*, and the main portion of *The Lord of the Rings*. Nelson reprints a "Class Depiction" for the Spring Quarter, 1976 (pp. 10-11). His early discussion includes some details of what the classes and the class assignments have been like.

Noble, Jon. "Sauron as the Production of Social Ineptitude." *The Eye*, No. 1 (1974), 48-50. Reprinted in *Amon Hen*, No. 26 (May 1977), 8-9; with a reply from E. ("Ted") Crawford, p. 10.

The first paragraph suggests Noble's basic approach (his odd use of semi-colons is retained): "The Lord of the Rings" is a tragedy, and like a Shakespearian tragedy it is named after the tragic hero: the Lord of the Rings is of course Sauron, Lord of Barad Dur and ruler of the Dark realm of Mordor. And like a Shakespearian tragic hero 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 his attempt to help Orcs gain the basic social justice they deserved that brought about his downfall at the hands of the Elves, and their running dogs; men, ents, dwarves 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. . . . Saruman is different; his use of machinery is very developed. . . .

[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 *Divorce*, and Williams wrote to him; they met and found mutual interests; the friendship continued, with the addition of their wives, until 1940, when they both left London but to different locales. Pellow quotes the light verse he sent Williams in January 1940.

Ruland, Vernon, S.J. *Horizons of Criticism: An Assessment of Religious-Literary Options*. Chicago: American 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 interdisciplinary field of religious-literary criticism, which will be an important guide to writers in this area for years to come. 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 "Bibliography" (pp. 229-260) contains the names of 365 writers. Ruland's most inventive aspect is an identical method of classification of literary critics and theologians (in parts two and three) into four groups: Autotelistic, Humanist Semiotic, Ortho-Cultural, 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, along with 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 finds that, despite Lewis's doctrinaire Christianity, his criticism has "broad 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. 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 this:

At its most unfortunate moments, there is a careless, kittenish, Chestertonian quality about Lewis's oral style that I actively dislike. It suggests the complacent, chatty amateur, feeling superficially at home in too many specialties, with a clumsy professional choice of dated slang phrase or quaint metaphor. My difficulty could be caused by the indiscipline of the British informal essay style itself. But perhaps my feelings give a clue to the cultural or personality factors that may deprive Lewis of a serious hearing he legitimately deserves from fellow theologians and literary critics. (p. 23) This is fairly stated, and Lewis's placement despite this qualification shows Ruland's rigor. He also includes in this chapter, under a subheading of "Major Texts" which follows the discussion of the major critics, Williams' *The Figure of Beatrice* (pp. 32-33). He

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*.

However, the limits of this 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 some 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 panentheistic 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.). *Ruth Pitter: Homage to a Poet*. With an introduction by David 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 Pitter'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 David Cecil (pp. 13-18), and "Poet of Living Form," 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 Imladris, 1977-78*. Scranton, Pa.: Permanent Press (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 Tuile is "Vala 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 Hrive, "Aglarond" by Tom Santoski; and for Coire, "Mithlond & Emyr Beraid" by Michael Logan. The calligraphy throughout is by Michael Logan. The calendar is printed in black and white, with an account in the center of the six seasonal "months" as used at Rivendell.

Schweitzer, Darrell. "The Fantastic Interview: Lin Carter." *Fantastic: 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.)

Carter describes his editing of the Adult Fantasy series for Ballantine, which developed from his *Tolkien: A Look Behind "The Lord of the Rings"* (pp. 112-113); several comparisons to Tolkien's work develop in Carter's description of his work on *Khy-myrium* (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, Veronica 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 the way of pride and egotism, he cannot direct Logres morally and spiritually. Guinevere's failure to be the true queen, the image of femininity, is thus partly his fault, while her own responsibility. "Her love and beauty, now lacking direction, are appropriated by Lancelot's passion and energy, which also lack a guide" (p. 10); if Lancelot's passion had been guided, it would have been a love for Guinevere as Dante had for Beatrice. Symbolically, the sin 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; the blood that will be shed for it; and the royalty and chalice-bearing chastity which might have been. Williams, changing Malory, gives Guinevere regret over her sin "midway in 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." *Amon Hen*, No. 23 (December 1976), 6-7. Reprinted in *Appendix*, No. T (May 1977), 6-8.

A chronological account of the type of art Miss Tolkien remembers her father working on at various periods, with a final summing up of his abilities as an artist.

Trickett, Rachel, and David Cecil. "Is there an Oxford 'School' of Writing?" *The Twentieth Century*, 157 (June 1955), 559-570. [References to Cecil's writings, p. 569; to Lewis, pp. 562-563, 565-567; to Tolkien, pp. 562, 566-567; to Wain, p. 567; to Williams, pp. 562-563.]

A conversation on the titular topic, in which Cecil -- one of the Inklings -- cites 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 in my time. So far as I know, 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 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). He speaks of Williams' war-time lectures at Oxford: "listening to those oracular imaginings, delivered in that delightfully characteristic voice, one couldn't help wondering a little whether Blake might have been like that" (p. 562). Cecil lists three characteristics of the group: (1) "voluminous learning"; (2) "a strong liking for fantasy. But this fantasy was not indulged independently of 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 and Williams 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). Trickett also offers a few comments on the writings of the three men. Cecil later says of his own work: "I look on myself as a writer -- though an unworthy one -- in the Pater tradition: that is, I seek to illuminate the appreciation of art, and to interpret past periods and personalities; and to do so in a form which is itself aesthetically satisfying" (p. 569).

Wain, John. "Poet of Living Form." In *Ruth Pitter: Homage to a Poet*, ed. Arthur Russell, pp. 120-125. [Lewis, pp. 122-123]. Chester Springs, Pennsylvania: Dufour Editions, 1969. 128 pp.

"She is a poet of living form. Everywhere in her work, one 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 cannot be produced by someone whose life has been lived among abstractions, who knows only those realities that can be theorised into being" (p. 121). Wain writes that he prefers Pitter's 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 order to praise modern "drab" 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 extravagance" (p. 123), and illustrates and praises that type also.