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An Inklings Bibliography (6)

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An Inklings Bibliography (6)

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

"An Inklings Bibliography" is 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 full-length version of the journal regularly discusses 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 Ken Lindskoog.

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

A survey of some 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 Eldain, including the love of Beren for Luthien, the parting 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 *Melryn* 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 detailed 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.


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 Review, 24: 6-11 (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 Eisoner, "A Tolkien Report"; James Eisoner, "Harfordworth"; anonymous, a meeting of the Northfarring 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-Ruska's *J. R. R. Tolkien: Architect of Middle Earth* (pp. 10). 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 reviews of several books by Tolkien (*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. (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; Garner's *The Moonstone*, his last book, is said to have influence of the Tolkien 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).

Appendix No. 0 (February 1977), i, 1-19. Edited by Phillip and Marci Helms for the American Tolkien Society.

The main contents: (a) Cynthia Slims Millan, "Bilbo" (p. 1). 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, "Straight, the Fantastic World of Professor 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) Louis 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: two Michael Strata on *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.


Ralph Bakshi, known for such X-rated animated films as *Fritz the Cat* and *Heavy Traffic*, co-wrote and 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. 0 (December 1976). 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 staging problems. (b) Bernard A. Zuber, "Film
Review: Wizard, *Fantasies: The Monthly Bulletin of The Fantasy/Science Fiction Reader*, 5; 5 ([March] 1977), 3-4. [The original announcement was three; the number is now reported as two; two, of course, is not a bibliographic error! Further mention is made of Tolkien matters: "Tolkien fans should look for two scenes that are obviously based on Tolkien material. One occurs in the final battle scene there is a quick glimpse of an elfin spider, the castle of the bad guy falling apart at the climax, etc." Finally, GoodKnight does not find any subtlety of Tolkien's various personalities. Good-Knight lists five elements which are artistic shortcuts or 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.]


A substantial, annotated listing of over 1,100 science-fiction works and criticism, which may well be the standard library source for science fiction. 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: "Science Fiction: From Its Beginning to 1870" (pp. 3-32); "Great Expectations, 1870-1926" (pp. 33-78); "The Modern Period, 1926-1975" (pp. 117-301); and Francis J. Nolan, "Juvenile Science Fiction" (pp. 302-334). The Inklings are mentioned in every major group (as "the Inklings" or "the Inklings group") by Rogers (pp. 89, 93) and Williams's *War in Heaven* is listed in his bibliography: "A good example of the quasi-mystical novels of the time, characterized by his by good writing... His work is more readable than Lewis at his most didactic" (p. 115). The *Great Tramps* is also recommended. In the modern period Dr. Stockhausen, like a good many theologians... is this emphasis on individual works which distinguish this book from such a survey of ideas and major religion [The Abolition of Man, Heresy Christianity, and The Serpent Pages are cited in a footnote] that an enlightened humanism founded on Christian theology... characterizes his leaning" (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 and Kornbluth are using the scientific community as the principal instrument of their grand design" (p. 10). Berger's discussion modifies this overstatement: "Lewis combines anti-sciences with religious moralism to argue seriously and vigorously that the natural Satanic powers of the universe are attempting to establish a reign of evil incarnate on earth, a reign which is being countered by the scientific community as the principal instrument of their grand design" (p. 10). Berger's discussion modifies this overstatement: "A reading of the latter writer's works shows that he is a 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 that make life far more threatening than clear-sighted diabolism..."

Blish, James. *Black Easter; or, Faust Aleph-null*. 1968. New York: Avon Books (An Epsilon 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 man 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 of the time of original publication, but for the series is a reference to the *Wade Collection* by Domenico. The book is dedicated to Lewis (p. 5) and has two quotations from *The Serpent Pages* as the epigraph to the fourth section (p. 125). In addition there are a number of references: (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 scientific arguments in defence against Christianity. They will positively encourage him to think about realities he can't touch and see. There have been bad cases among them. He forgot Domenico... he was forbidden, now as before, even to pray for the soul of the victim (or the patient, in
Ware's antiseptic Aristotelian terminology" (p. 89); of "the [identifying] others. 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 them 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, 81/3/87 (January 1977), 1-6. [Reference to Coghill, p. 5; to Tolkien, p. 6.]

A well-divided middle years contain the biography in VI 1949-1966: Success not in V. As Carpenter explains later, he has not footnoted his sources, nor has he given elipses in quotations in his text to "not interrupt the narrative" (p. 276). He also stresses the 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., \textit{On Unnumbered Tales}, p. 2, 284; \textit{On the Hobbit}, p. 2). 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 bringing 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 whatever major biography in this genre does 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 gobbles 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 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 \textit{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 "Al lintuim 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 Pitter, "she is the most moving of living English poets, and one of the most original" (p. 13). Cecil continues, "Pitter has a 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. 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 things of this world" (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), \textit{Blackwood's Magazine}, 321:1936 (February 1977), 170-173. [Reference to Coghill, p. 5?

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, then on his literary criticism (the anonymous author was an undergraduate at Oxford when Williams lectured there), one on his biographer, and two on his novels; a brief mention of his orations.

The essay mentions that some of the Taliesin poems were set to music by Robert Milford (\textit{Madfield's An Intro­duction to Charles Williams} also refers to this). The essay was intended to appear in Williams, and it is nicely written to that purpose.

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, "Calendars" extensively, "Priestesses in the Church?", That Hideous Strength, and The Four Loves.


Contents: A section on Linda Bridges, "A Consideration of An Experiment in Criticism" (pp. 1-6). Separately annotated. (a) "An Experiment in Criticism: Report of the wholly certain, although -Lindale means "the great song"; possibly atm- is related to otrê, 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.

Ellis, Frances. "Evelyn Underhill." The Living Church, 17:3 (26 November 1976), 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). Underhill is quoted on her appearance near the end of her life; The Sertuatae Letters is quoted on the publication of Underhill's household in this case, with application to the retreat house in Flesham, Essex, with which Underhill was associated.


Gilson discusses the linguistic details of two announced parts of The Silmarillion: the "Anaullendale" and the "Valaquinta." These are two of the 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 otrê, 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, Robert B., and Margaret A. Burger (compilers). An Annotated Guide to the Works of Dorothy L. Sayers. New York: William Sadler and Co. Publishers, 1975. xvi + 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 involving Sayers and one or more of the Inkling authors. The introductory section (pp. 7-8) lists 500 or more entries. The second section, "Sayers in Review" (pp. 9-10), is divided into subsections: Novels, Short Stories, Essays (Section A), Dramatic Works, Poetry, Translations, Miscellaneous Works (including addresses and sermons). The book is well-indexed.

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 Graham's students were put off by the Narnian stories, especially The Last Battle, which was ten or eleven years older than Tolkien's work. Lewis's autobiography, theological writings, and the second book of Narnia 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 wonderful to have a second romance begin to creep into his writings. There was part of a story about vaguely medieval knights warring against each other and attacking castles, suggested by Sir Nigel; also his earliest surviving poem 'The Old Grey Mare' written before he was twelve in which direction his imagination was turning" (p. 106). This poem is printed on p. 105.


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the Inkling which are also omitted, but as indicated in the first paragraph of the 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.


In his introduction, Heath-Stubbins says he has followed the model of Williams in the play Heaven in Egypt in marking the operation of a not merely arbitrary but also metaphysically plausible" (p. xii).


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 Stildungeram aspect of Lewis's work, with Orual's need for Istra at the end. Howard concludes with some comparisons of Till We Have Faces and other of Lewis's works. Orual's psychological hardness 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.


Lewis's earliest surviving poem, written when he was ten or eleven; twenty-seven lines, usually headless iambic tetrameter, and usually begins "Rushing o'er 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), i-ii, 1-34. Edited by Philip W. and Marcel Helms. The main contents: (a) Marci Helms, "Heston 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 published most accurately . . . as 'speculations' on the [title] topics" (p. 3). The Shire was a constitutional monarchy, based on a hereditary Thain and an elected Magnate, essentially the King of Arnor. Leland discusses Musters and Moots, and the succession to the Thainship. (c) Philip W. Helms, "Long-story Short" (pp. 6-7). This installment of this column surveys the references to pipes and smoking in The Bobbit and The Lord of the Rings. (d) Elessar Tetramariner, "The Song of the Gulls: The Lay of Kinlame and Idrath 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-eelf union unrecorded by Tolkien. (e) Philip W. Helms, "The Halfling" (pp. 14-24). Illustrated by the author. A story in which Beothelm, a Seorning, comes to ithilien to take service with Faramir. Included is a ballad about Earmun (the name is probably trillylabic), which is usually, not always, in unrhymed iambics. (f) Charles W. Perdue, "Boromir's Emissary" (pp. 25-31). A poem on Boromir's death; six quatrains rhyming ABCB, over half the time in iambics. A book historic note follows the poem. (g) 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 William's novels, stressing their clarity, accuracy, depiction of evil, detachment ("in the pages of Charles Williams the agnostic moves toward mysticism"), emphasis on courtesy and romantic love, and joy.

P. 44

ML 17
Noble, Jon. "Sauron as the Production of Social In-epitude." 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 Noble's 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 Lord of the Dark realm of Mordor. And like a Shakespearean 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 also his attempt to help Ciaogain the basic social justice they deserved that brought about his downfall at the hands of the Elves and their running dogs, men, elves, dwarves and hobbits; who sought to maintain their privileges. [The Eye, p. 48]

Crawford replies (in part):

If it is true that 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 disagree. I would certainly point out that there does not seem to be any development of the forces of production in Sauron's regime in the Third Age... Sauron is different; his use of machinery is... [AmoN Hen, p. 10]


A reminiscence: Pellow wrote a review praising Discoros, but it was not written as a review for them; they met and found mutual interests; the friendship continued, with the addition of their wives, until 1940, when they both left London to different locations. Pellow quotes the light verse he sent Williams in January 1940.


An important, award-winning study of the interdiscipli- 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. 135-258). 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: Autotelic, Humanist Semiotic, Ortho-Cultural, and Psycho-Mystic; 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. N. 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 "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. Lewis agree in their descriptions of Milton's verse but disagree about its value (p. 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 carefree, kithenith, Chastorienian quality about Lewis's pastoral style that I actively dislike. It suggests the complacent, sunny, facile atmosphere of the pastoral style. The "Galois" of his style is often used to give a clue to the cultural or personality factors that may deprive Lewis of a serious critical importance. 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).
praises Williams' approach to human love as being "more productive" critically than Denis de Rougemont's structure of agepe as eros in Love in the Western World.

Tolkien, however, in his volume from the viewpoint of an Inkling's critic are also real. Ruland does not mention Barfield's Poetic Doctrine 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 Inkling's neo-Romantic theology; and when he discusses modern pantheistic theologians as "creative mythmakers" (p. 226), his emphasis misses the conservative theological creativity in such works as The Great Divorce, "Leaf by Niggle," and Williams' full-length plays.


With an introduction by Delia Gigli. Chester Springs, Pennsylvania: Dufour Editions, 1969. 128 pp. [References to Cecil, pp. 9, 13-18, 38; Cognhill, p. 20; Lewis, pp. 28-29, 38, 122-123; Wain, pp. 120-125.]

A Festschrift in honor of Fitter's seventy-first birthday (November 1968), with twenty-nine contributors -- including such important names in modern poetry as John Betjeman, Thom Gunn, Stanley Kunitz (a reprinted essay), Edward Lucie-Smith, Kathleen Raine, and Robin Skelton. The two essays by Inklings -- "Introduction," by Lord David Cecil (p. 13-18), and "poet of living form," by John Wain (pp. 120-125) -- are separately annotated; as also is "Fateful to Delight: A Portrait Sketch," by Arthur Russell (pp. 39-40).


The cover drawing, "Rivendell," is by John Pivovarnick, as is the small back-cover drawing, "The White Tree." The illustration for Tule is "Vail's Vision" by Michael Logan; for Lalre, "Galathillion & Everwhite" by Tom Santoski; for Yavie, "Earendil Was a Mariner..." by Michael Logan; for Irvine, "Araglond" by Tom Santoski; and for COire, "Nithlond & Emyn Beraid" by Michael Logan. The calligraphy throughout is by Michael Logan. The Calendar itself is printed in black and white, with an account of the center of the six seasonal "months" as used at Rivendell.

Schweitzer, Darrall. "The Fantastic Interview: Lin Carter." Fantastica: 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 the Adult Fantasy series for Ballantine, which developed from Tolkien's: A Look Behind "The Lord of the Rings" (pp. 112-113); several comparisons to Tolkien's work developed in Carter's description of the mythrum (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 Taliesin 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 (King 1977), with 4 pp.

Notes on the title of the book, on the dedications, on "Prelude," and on "Taliesin's Return to Logres."


Skinner traces Arthur's transgression in Williams' Arthurian cycle, when he decides "the kingdom is made for the King in "The Crown of Arthur"; having chosen to be a poet rather than a warrior, he cannot be a king. Logres, not Arthur, is the true being, the image of femininity, is thus partly his fault, while her own responsibility. "Her love and beauty are her distraction, are appreciated by Lancelot's passion and energy, which also lack a guide." (p. 10.) If Lancelot's passion had been guilte, it would have been an "advocate for Guinevere which Dante had for Beatrice. Symbolically, the six of Arthur and that of Lancelot and Guinevere begin at the same time. The red roses, in "Taliesin in the Rose Garden," stand for the passion Guinevere has surrendered to the King that will be used for it; and the royalty and chalice-bearing chastity which might have been. Williams, changing Malory, gives Guinevere a "golden ring" (p. 11), in "The Son of Lancelot"; her eventual retreat to the convent is a turn to repentence, and to being like Blanchefleur, like "what she had been meant to be" -- the spirtual mother of Galahad and a true queen of Logres." (p. 11.)


A conversation with the child of the type 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, p. 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 -- considers 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 own time, there is none now; the last I can recall flourished round about 1939, and a little later... It was simply that a few friends, with tastes and interest in common, and all of the same generation, used to meet in Magdalen from time to time and talk about their work, and read to each other what they were writing" (pp. 559-561). Trickett lists three characteristics of Williams' war-time lectures at Oxford: "listening to those oracular imaginations, delivered in that delightfully characteristic voice, one couldn't help wondering a little whether Blake might have been right, that" (p. 561). Cecil lists three characteristics of the group: (1) "voluminous learning;" (2) "a strong liking for fantasy. But this fantasy was not that of the fairies; 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 characterizes Williams is a High Church and mediavialis colouring. This shows very strangely in Lewis's novels, with their curious blend of Wellsian science-fiction and scholarly medievalism." (p. 561).


"Skinner is 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 can only be done by a person whose entire life has been lived among abstractions, who knows only those realities that can be theorised into being" (p. 122). Skinner is the primary, the poet's "preferred poet" (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 "doubt" -- in his "auratic" poetry. Finally, Wain turns to Fitter'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.