3-15-1980

An Inklings Bibliography (12)

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

Additional Keywords
Kevin S.
AN INKLINGS BIBLIOGRAPHY (12)
Compiled by Joe R. Christopher

"Alice hinter den Spiegeln". West German TV programs, of 20 July 1979 and 25 August 1979. Not seen. According to Knight Letter: The Lewis Carroll Society of North America, No. 13 (November 1979), p. 2, in the "Wenits" column, the programs compared Carroll and Tolkien; the reviews were mixed.

An account of seven American Protestant pastors who have reputations as great preachers (three Baptists, two Presbyterians, one Methodist, and one at a university). The Methodist—Edward W. Bauman, 52, at Foundry United Methodist Church, Washington, D.C.—is said to quote from C. S. Lewis, among others. An example of a sermon includes a generalized reference to its citing A Grief Observed. Bauman is said to be theologically liberal.

"Another 'Screwtape' Letter: (With apologies to the late C. S. Lewis). The Anglican Digest, 201 (First Quarter, 1978), 60-61.
Screwtape to Wormwood. Screwtape praises Wormwood for his success in divisiveness at the Minneapolis General Convention (of the Episcopal Church in 1976). "Our plot to have their seminary stress anthropology rather than theology, and form and interpersonal skills rather than proper, priestly responsibilities has undoubtedly played a major role in their willingness to go along with your scheme [to get them to abandon their ties with the Church's tradition]." As is the usual form in these letters, Screwtape goes on to offer suggestions about what to do in the future: four proposals toward further divisiveness at the next General Convention. Overall, one of The Anglican Digest's attacks on women in the priesthood and the revision of The Book of Common Prayer: the style is rather like Lewis's, without his sprinkling of specific images.

A report on the sales of backlist titles from various paperback companies. From Ballantine, five of its top twenty-five sellers in 1979 were backlist titles: a dictionary, The Hobbit, and the three volumes of The Lord of the Rings. "The Hobbit" is Ballantine's one million sales title, "[a] million copies sold to date." Not surprisingly, Tolkien is one of the nine authors whom Ballantine keeps in print.

Begg begins from Carl Jung's prediction in The Undiscovered Self that this is a time of "a metamorphosis of the gods, i.e., of the fundamental principles and symbols" (p. 5). After considering some signs of this change briefly, Begg turns to the imaginative literature of the present—mainly The Lord of the Rings—for his evidence. "If we regard the Hobbit as a potential new mode of being-in-the-world, the most important thing about him is his relative immunity to the power drive" (p. 8). Begg suggests this drive to have power others is not innate to humankind but is a perversion of other natural drives, and he compares dictators to Sauron (p. 9). He finds some hope in the Counter-Culture movement of the early 1970's that a non-power consciousness is developing.

Then Begg turns to the example of Aragorn putting the rescue of Merry and Pippin above his restoring kingship to Gondor as an example of the feminine principle, summed up more generally as "relatedness, beauty, feeling, the heart" (p. 12); and Begg gives other evidence for this principle in Tolkien, including the New Age beginning on 25 March, which is Lady Day, or the Feast of the Annunciation—it is on this day "Arwen puts off her immortality to become true woman" (p. 13). Begg comments on the sickness of the feminine principle at the end of the Third Age (e.g., the loss of the hobwives, Galadriel's childlessness and dominance of her husband); he compares the example of Eowyn (Begg uses no accent marks) to the difficulties women have in finding an appropriate role in the modern world, although he avoids a simplistic reading by suggesting that before women can find their roles, men must give up their lust for power (the ring must be destroyed before Eowyn can marry). Also related to Tolkien's development of the feminine principle is his presentation of Elbereth in the background, and the various feminine images Frodo meets—Goldberry (the "Eye-like archetypal anima figure", p. 16); Arwen Undomiel (an anima figure combining "some of the attributes of Helen and Mary", p. 16); and Galadriel (as an anima figure, at "the level of Sophia, divine wisdom", p. 17).

Finally, Begg draws from C. S. Lewis's letters to Tolkien (in his letters to Lewis). He sees Lewis's as a figure in the Nolan and Merlin tradition as discussed by such writers as Ema Jung and Marie-Louise von Franz in their The Grail Legend. Begg sees this figure as being "repressed" in the present culture, although it took an unintegrated form in Hitler. The more positive aspects of the figure can be seen in Gandalf; the negative, in Saruman (p. 21). Perhaps Gandalf indicates an "understanding and integrating of our own inanimate chalices": "then Gandalf and Frodo will live indeed, and the bright stars of Elbereth remain undimmed" (p. 23).

Cecil recommends Andrew Birkin's Barrie and the Lost Boys for an interesting biographical study without "amateur speculation about [Barrie's] psychological makeup."

A collection of essays and autobiographical comments. Clarke mentions reading The Lord of the Rings on a sea voyage from London to Sydney (p. 2); he includes Lewis in a "let's be friendly to the Martians" school along with Ray Bradbury and Robert Heinlein (p. 42); his youthful exchange of letters with Lewis and Lord Dunsany is being edited by Willis Conover (p. 238). But the most interesting account is given in an account of the British Interplanetary Society: "[A] literary figure who was not so sympathetic to our aims was the theologian and novelist C. S. Lewis. Although several of his best books are about space flight, he was very much opposed to the idea and attacked rocket societies because they would spread the crimes of mankind to other planets. This annoyed me, and we arranged a confrontation in a famous Oxford pub. My second was Val Cleaver, later head of the Kolls-Royce Rocket Division, and Dr. Lewis was supported by Professor J. R. R. Tolkien, since famous for The Lord of the Rings. We had a splendid time arguing about the merits of space travel, and as we parted Dr. Lewis said, 'I am sure you are very wicked people, but how dull it would be if everybody was good'" (pp. 65-66). The final clause does not sound perfecty like Lewis, but the fact of a debate between Clarke and Lewis (with Tolkien) is intriguing simply for the meeting of two such opposed views of twentieth-century science fiction.

In this bibliography of the writings of Lewis Carroll (the Rev. Charles L. Dodgson), an interesting citation of C. S. Lewis as an authority in a less than usual area appears: re "Some Popular Fallacies about Vrindavan" (article, 1875), "For the validity and importance of Dodgson's statement in the campaign against vivisection, see C. S. Lewis's pamphlet Vrini-


Dickinson's mystery novel is set in Buckingham Palace, but one inhabited by descendants of Victor 1 (1854-1938), a son of Edward VII who in this alternate history did not die early. A minor background point of the novel is how little difference a different royal family makes: the social and political history is much the same. Hence the allusions to Lewis's Narnian books and Tolkien's *The Lord of the Rings* suggest no changes in the fictional geography of Narnia or Middle Earth (in the third person) from the point of view of Princess Louise. "For ['Durdy', an old family nursemaid] the chief horror of the Second World War had been the enemy hadn't got a proper ruler [i.e., a king], and so it had seemed to her a vague and shapeless evil, something [Louise thought] like Sauron in *The Lord of the Rings*" (p. 29). Later, when the practical Joker in the palace disturbs Louise's bedroom, one of the things he writes on is her favorite book, *The Two Towers*, which had been given her by her brother (pp. 104, 124); and in particular the passage in "The Voice of Saruman" about Gandalf the Grey now being Gandalf the White (p. 124). The other mention of Tolkien is in connection with an essay Louise writes for school on the difference between fantasy and reality (p. 117); since this novel is (besides its mystery purpose) about books, a thematic statement appears in this connection: "In Tolkien's good world all mystery and evil is something over there, in that dirty old mountain, and the best thing to do about it is to whip off a few more orcs' heads. But in the real world good and evil are all mixed together" (pp. 116). Louise's interest in Narnia appears also in a thematic comment: "In the past few days [Louise] had been seeing glimpses of the great hinterland of human sexuality, not as hitherto in her life as a sort of imagined Narnia-land, part fairy-land and part moral-problem, but as a real country full of richnesses ... and dangers" (p. 116).


Keller traces the Christian and medieval allusions in Gaudy Night which shape the view of Oxford University presented in that book; he uses as a contrast Lewis's description of Magdalen College as "leftist, atheistic, cynical," and so forth (Letters to an American Lady, 1 November 1954).


A conversation about the Wade Collection, with mention of Lewis and his brother, Tolkien, Barfield, and Williams. Much of the conversation is about Christian writing, with Lewis as an example of how to write (pp. 55-57) and the gradual improvement in evangelical writing (pp. 58-59).

Also in this issue of *The Christian Herald* is Shirley Palmer's "Just One More Chapter, please!" (separately annotated); and an excerpt from the beginning of The Bilarcillion (pp. 23-24), with a photograph of Tolkien (p. 22), in *New Book Sampler* (pp. 22-24, 28, 30). [Thanks to Bess Christopher for supplying a copy of this magazine.]


Tolkien-related materials: (a) "Dreams Must Explain Themselves", pp. 4-13 [10]. First published in *Algor*, No. 21 (November 1977) and *Algor*, No. 22 (1978). An essay, primarily concerned with Le Guin's Earthsea trilogy; one contrasts her approach to invented languages to Tolkien's, adding, "It's not like Tolkien, who in one sense wrote *The Lord of the Rings* to give his invented languages something to speak them. That is lovely, that is the Christian spirit, but the whole world can't always afford the luxury of that." (b) "Nautical Book Award Acceptance Speech", pp. 28-29 [29]. Given at the National Book Awards when accepting a 1972 award for *The Farthest Shore*. A brief allusion to Tolkien appears when Le Guin is speaking of fantasy writers: "We who hobnob with hobbits and tell tall tales about little green men are so much used to being dismissed as mere entertainers, or sternly disapproved of as escapists. . . . At this point, realism is perhaps the least adequate means of understanding or portraying the incredible realities of our existence." (c) *Journal of Tolkien*, 116:1 (May 1975), 620-621 [7-8].

In the interview, Le Guin says she admires Tolkien "immensely" although she tries not to imitate him.


According to the two booklets in the material, Denny Ryland is the creator of this Narnian set, Kathryn Lindskoog is the resource author, and Marshall Shelley is the editor. This means, presumably, that Lindskoog is the author of the following:

(a) *Voyage to Narnia Guidebook*. 56 pp. This pamphlet is intended as the guide for the group leader of the seven-part study of the Narnian books. First is the "Introduction: The Voyage to Narnia Stories for Adults" (pp. 5-11). Later, *Lindskoog* introduces the concept of adults reading children's books, with two quotations from Lewis; she sums up the approach to these works: "The stories aren't precise allegories, they're more general. Not everything in them has an exact equivalent in the spiritual experience of the characters. Some parallels that God's followers can recognize. This course is an exploration of those parallels." The latter part of this chapter is a reprint of instructions for guides from previous Lifestyle guides (possibly by Marshall Shelley). Now, the seven chapters are arranged in the order of the books' publication, not by their internal chronology. *Study I: The Lion, the Witch and the Wardrobe* (pp. 12-18) will serve as a typical chapter. It opens with a brief summary of an aspect of the book, with some questions about it. What does Lewis mean by the idea no longer working when spring comes? Perhaps that evil sometimes is efficient—as the Italian trains were under Mussolini's dictatorship—but good isn't, in different ways, better? Possibly this opening is intended to pull the guides into considering the book, or aspects of it, they have to leap over. At any rate, next come instructions for holding the meeting, with Turkish Delight, or any of three other book-related snacks; with a summary of the book (from the other pamphlet), enlivened with quotations (some taken longer than seven minutes); etc. Fifteen possible discussion questions are included with asterisks on the more significant ones; several questions involve Biblical parallels. The conclusion of the meeting involves brief reflections on the effect of the book on oneself from each member of the group, and a brief prayer. *A "Resources" section closes each chapter: this first one lists an opera of *The Lion, the Witch and the Wardrobe* (the libretto, by Gerald Larson, is available from England); a California group which performs an one-hour musical version of the book and The Chronicles of the Port of C. S. Lewis Society. As indicated, this is a typical pattern, although it should be added that Lewis's poem "Narnian Suite" is reprinted at the end of the first chapter (p. 35-45)."

(b) *Voyage to Narnia Response Book*. 56 pp. 3/4"x 10 1/2" vertical (compared with 5 1/2" x 3 1/2" for the Guidebook). This volume is more complex than the Guidebook; but its main purpose, it is clear, is to support but not overwhelm the reader of the Narnian books. The basic organization is that of an introduction, a study chapter on the first Narnian book (for publication), an essay, the second and third study chapters, another essay, the next four study chapters, and a concluding essay. An analysis of the first study chapter will suggest their typical organization. The chapter is titled, *"The Lion, the Witch and the Wardrobe* [with the second comma] Things are different after *The Thaw*. It begins with a synopsis of the book (pp. 8-9).

"(All of the synopses are taken from Clyde S. Kilby's "The
Christianity Today, 18:3 (9 November 1973), 1 (cover); it is Lindskoog, "A slan's Spring: Understanding the First Chronicles," in this introduction is a cartoon drawing of Lewis, with banner and shield, drawn by [John V. Lawson, Jr.], reprinted from Christianity Today, 18:3 (9 November 1973). (xiv) [Katherine Lindskoog], "Aslan's Spring: Understanding the First Chronicles", pp. 12-17. A good essay, containing a number of brief comparisons with other children's literature (George MacDonald's Lovers and Luminaries, and Lewis Carroll's Alice's Adventures in Wonderland, Bertram Potter's The Tale of Mrs. Tiggy-Winkle, Hans Christian Andersen's "The Snow Queen"), obviously intended, for the most part, as an example of the sorts of topics groups could develop out of the "Original Hero" interest. Joy Davidman; that some people have is true, but they were in error, the original number of Letters—ct the Wade Collection,Whiston College, Whiston, Illinois—makes clear. The fourth section, titled "Reflect" (p. 11), asks two questions of the reader and leaves about half of each question unanswered. The first question, "What may Lewis, by others than Kilby, Lindskoog (with one exception), Van Severen, and Baynes, appears: (i) Mary Stolzenbach, "Stars over Narnia" (p. 22), a five-stanza poem written in metres and in lines which usually rhyme in couplets; it ends in prayer to the "Emperor of the Sea". (i) Cynthia Donaldson, "A Man on a Mouse" (p. 20), a thirteen-line free verse poem celebrating Reepicheep. (iii) A photograph of Lindskoog in front of a stone lion in Trafalgar Square (p. 33). (iv) A drawing by Sylvia Aruffo Smith of two dwarves preparing a meal, identified in a note with Roger and Brickle-thumb in The Horse and His Boy (p. 37). No source is given for this drawing; it first appeared in Mythlore, 1:2/1 (December 1976), 10 (back cover). (v) Tim Kirk, "Tashbaan" (p. 39)—a description of a book in the second letter, p. 40, is printed under the title; the second, "Trinity", identifies Father Christmas with the Holy Spirit. The sixth section of the essay, "Promises" (pp. 16-17), discusses the dedication of the book to Lucy Barfield, and tells of Lindskoog's visit to her in a London hospital. (vi) Roger Lancelyn Green, "Out of a Narnian Mind: An Eyewitness Account of Narnia's Birth" (pp. 28-30)—a reprint from Puffin Annual, No. 1 (1974), 104-106, where it was titled "C. S. Lewis". (xvi) Clyde S. Kilby, "Higher Up and Further In" (pp. 51-53)—a series of excerpts from The Christian World of C. S. Lewis (Grand Rapids: William B. Eerdmans Publishing Company, 1971), all from the fifth chapter (pp. 116, 136, 141-144). The synopses of the Chronicles used in the other chapters, mentioned above, come from this same chapter in Kilby's book (pp. 117-136), and include the error in the summary of The Lion, The Witch and the Wardrobe which makes Jill Pole a cousin of the other children. (c) Sylvia Aruffo Smith, "A Map of Narnia, to Which Is Added Sundry Lands Adjoining". Poster. One page, printed on one side, 27 7/8" (vertical) x 20" (horizontal). The main map contains Narnia and adjoining lands, as well as, in some cases, named. (d) John Van Severen, "The Lion". Poster. One page, printed on one side, 27 7/8" (vertical) x 20" (horizontal). The head of a lion, in color, with the above slogan below. (e) A. Hildred Morris, "Portrait of C. S. Lewis"—a tape recording of a B.B.C. broadcast on Lewis (original broadcast date not given). Reminiscences by the man who drove Lewis in a hired car to various appointments. A slightly longer printed version (including a poem by Morris on Lewis's life, "The chronicles of a Christian Gentleman", in "C. S. Lewis at the Breakfast Table" and Other Reminiscences, ed. James T. Como (New York: Macmillan Publishing Company, 1979), 192-201. Lindskoog, Katherine; Owen Barfield; Eugene McGovern; and Anthony F. Marchington. "Dialogues: Responses to K. Lindskoog on C. S. Lewis" [subtitle from contents page]. Christianity and Literature, 28:2 (Winter 1979), 9-14. The editorial note at the first dates that two other letters much like the first two were received, but they are not printed because they add nothing of substance. (a) Owen Barfield, letter, pp. 9-10. Barfield outlines the history of the executors/trustees of the Lewis estate, clarifying the part of Lindskoog's original essay (in the Summer 1978 issue) which involved him; his relationship with Walter Hooper and W. H. Lewis is wide of the mark. (b) Eugene McGovern (editor of CSL), letter, pp. 10-11. McGovern protests the publication of Lindskoog's article, saying it is both useless and inexact; he is not attempting to answer any of her questions. (c) Anthony F. Marchington, letter, pp. 12-13. Marchington reports on a new method of testing for bonefire (the methodology, according to his footnote, is "to be published"; this method was applied to the area which Walter Hooper (reluctantly, according to Marchington) pointed out as the place of the bonfires in which W. H. Lewis destroyed many papers from Kilns; an area of approximately one-third of an acre was checked, and it was found that no such bonfire had taken place there in at least eight hundred years. [Note: his receiving C. S. Lewis papers rescued from those burned is the basis for Hooper's ownership of a large number of Lewis manuscripts.]}
Marchington refers to, but does not give the citation for, an interview of Hooper in "The University paper" in which Hooper calls such checking of carbon and ash deposits "simply absurd". (d) Kathryn Lindskoog, replies, pp. 13-14. Lindskoog essentially asks for factual corrections of the errors Barfield, McGovern, others have made, in her original article. She says she knows nothing about matters suggested in McGovern's assumption about the reasons for her article. She draws back from a few trivial questions in her original article—such as, for example, the inclusion of her name in its materials; she has presumably learned that many research libraries do.

Note: in a personal communication Kathryn Lindskoog declares her conviction that the Marchington letter is a spoof; there was no such scientific test. Some of the people named in the letter are real people, but are mis-identified. She discloses knowledge of the story of the letter's origin and purpose, but points out that Anthony Marchington is Walter Hooper's friend and co-scriptwriter with Hooper of the film Through Joy and Beyond.


Miesel writes an essay on Niven's novella with some interesting side comments. She distinguishes between four types of popular adult fantasies: the logical fantasy of Niven, L. Sprague de Camp and Fletcher Pratt, Paul Anderson (in Operation Chaos); and others; the high fantasy with mythic overtones of William Morris, Lord Dunsany (of some of his works); E. R. Eddison, Tolkien (pp. 196-197), and Ursula Le Guin; the secularised Gothic fiction (not Niven's term) of H. P. Lovecraft, Clark Ashton Smith, and August Derleth; and the sword-and-sorcery adventure tales of Robert E. Howard and his imitators. Also, she cites Lewis twice as an authority in the realistic technique of the medieval poetic narratives (p. 195) and on growing up (p. 211).

Moramarco, Sheila Sobell. "New College Crase: Anyway, It Bears Swallowing Goldfish" (on cover); "Ogres and Monsters Take Over the Campus" [on article]. Parade: The Sunday Newspaper Magazine, 27 January 1980, pp. 4-5 [Tolkien, p. 5]. (Note: Parade appears as a Sunday section of The Fort Worth Star Telegram. The Sunday Oklahoma, and other newspapers.)

An essay on the popularity of a fantasy-based semi-war-game, Dungeons and Dragons. "Most fans prefer to invent their own dungeon models, looking to the fantasy tales of J. R. R. Tolkien, Edgar Rice Burroughs and Fritz Leiber for inspiration" (p. 5, col. 1). John Baillie of Nottingham University, England, and the last paragraph of his article paraphrases Tolkien: "It is too much fantasy role-playing a bad thing? 'No,' says Baillie. 'The only people who want to stop fantasy because it's an escape from reality are the jailing—those who want to lock up the imagination" (p. 5, col. 4).


An enthusiastic article about reading fantasies to children, and its Christian benefits; the examples in the article are all from Lewis or Tolkien—The Lion, The Witch and the Wardrobe, pp. 16, 18, 20; The Voyage of the "Dawn Treader", p. 19; The Horse and His Boy, pp. 18, 21; The Silver Chair, p. 21; "Science-Fantasy Stories May Say Best What's to Be Said", p. 21; The Lord of the Rings, p. 20; "Fairly Stories", p. 18. One example: "I believe fantasy has two main concerns. The first is to do with evil... Fantasy... alludes to the struggle that each of us has with the potential for evil in us. The good hero emerges the child is helped with his moral decision. Children see that the destruction for evil causes alienation and separation... [Her illustration is from The Silver Chair]."

Secondly, I believe that fantasy tales deal with the fear we all have experienced: the fear of being alone. I love to read to my children the story of Shasta among the tombs from The Horse and His Boy because even as an adult I still turn to have been with him." (pp. 20-21)

See also John Kenyon, "Books A Potent or Christian priorities: A conversation with Clyde S. Kilby", for a second item on the Inklings in the same issue.


A three-paragraph transcript of a group discussion, rhyming "AAB", dedicated to "O.B." An allusion to Barfield's dedication of Pastie Diction to Lewis seems probable.


The volume in which this essay appears is a collection of nine essays on Asimov's science fiction, some reprinted, some written for the book, each topic in his science-fiction mysteries, the characterization in his novels, and his understanding of robots. There is a bibliography of Asimov's SF and his SF-related articles.

Moore's references to Lewis—both on the same page—are not part of her talk; they refer to her own talk; part of a brief contrast of the SF authors who are studied in English classrooms—Wells, Verne, Huxley, Orwell, Lewis, and Walter Miller, Jr.—and Asimov who, in his seeming simplicity of style and plot, is not. Unfortunately for Moore's thesis at this point, her list is not entirely accurate. In Jack Williams's survey of SF courses, Science Fiction Comes to College: A Preliminary Survey of Courses Offered, Portraits, New Mexico privately printed, 1979), neither Lewis nor Asimov made the basic list of science-fictional writers whose works were studied; those works topping the list were Arthur C. Clarke's Childhood's End and Wells' The Time Machine, next in line were works by Robert A. Heinlein, Huxley, and The War of the Worlds by Wells. Lewis was taught in some courses on dystopian and fantasy fiction, however.)


Morse compares Vergil's Simón (in the Aeneid, Bk. 2) with Tolkien's Grím. Both are developed with snaky imagery; both are evil counsellors to a king (Prían and Thóðór—who share some imagery themselves) But Simón's history—a captive who becomes an evil counsellor bringing disaster—is reversed for Grím, who ends up "going into Órcthan, now a prisoner" (p. 25).


This is a boxed jigsaw puzzle (No. R101) of the cover-sequence created by Remington for the Ballantine Book edition of The Lord of the Rings in 1968; at the time it created some comment through its depiction of lizards, snakes, and long-necked birds which had little to do with Tolkien's fiction. No nibs are shown, but the center of the mural has a depiction of Shelob inside a mountain and two Narguls appear near a volcanic mountain on the right third. (The left third was used on The Fellowship of the Ring; the center, on The Two Towers, and the right third, on The Return of the King.) A hint of Piccaso's Guernica appears in the horse at the bottom of the right third. The jigsaw puzzle has over 500 pieces, and the finished puzzle measures 15 by 21 inches.

As indicated above, this is a sequence of three items.  (a) The original book review in the February 1979 issue of _Fantasy and Science Fiction_. What began most of the discussion is the last section of the review, in which Russ offers to prove that Stephen Donaldson's _Lord Paul's Bane_ and Joy Chant's _The Gray Mane of Morning_, her nominal subjects, by means of an attack on heroic fantasy. She mentions "the fixity of Lewis' and Tolkien's characters" with an allusion to _Bored of the Rings_, that Lewis and Tolkien change partly "dissipate the dreadful predictability of his Narnia books" (she is still thinking of type characters) with his ability to change scenery; Lewis puts _The Lion, the Witch and the Wardrobe_ into a Christian straitjacket and he could find "no antagonist but that old sexist stock type, the proud, independent, and therefore most wicked, woman"; she praises Ursula K. Le Guin's Jungian position on evil, or the Shadow, mentioning it "is absolutely opposite to Lewis' and Tolkien's, or any other heroic fantasy," watermlake----we all know this is in a footnote; finally, she mentions that Donaldson's fantasy he _The Tolkien-esque echoes_ (pp. 68-69). In general, she applies the novelistic yardstick to the romance, although her celebration of Le Guin's Taoistic Yin-and-Yang unity suggests part of her bias is against Christian theology (unless she has missed _Le Guin's_ statements and actually believes _Le Guin_ began from Jung). The choice of Lewis and Narnian stories, which he considered fairy tales, seems an odd choice to illustrate characterization in the heroic romance.  

(b) _"Letters: Fantasy Books and Joanna Ruse",_ in the July 1979 issue. James F. Hanrahan (pp. 157-158) complains of, among other things, Russell's citing C. S. Lewis and George MacDonald as examples of heroes, rather than studying organizers in the genre. Mark Pundur (p. 158) disagrees with Russ's statement that heroic fantasy avoids real changes; he instances the character of Aragorn. Debra A. Bacon (pp. 158-159) praises dreaming and _The Lord of the Rings_ over reality and Harlan Ellison's works. Russ (p. 159) replies briefly, promising the subsequent column.  

(c) The second "Books" column, in the November 1979 issue. (In a footnote to the letters, in the July issue, p. 159, this article is called "in Defense of Critics".) Rusoff offers a well-considered statement of her critical approach and position. In so far as Lewis and Tolkien are concerned, she states "the most generous consensus of mainstream critical opinion is that they are good, interesting, minor authors" (p. 105); she adds that their strong point is their pagan moral (pp. 107-108). More generally, she seems to be non-religious, concluding "Reality is everything. Reality is what there is" (p. 108). She is thus against the escapism of heroic fantasy, although her statement against Lewis and Tolkien—as indicated—is not as harsh as that in this column against some of the lesser writers of the genre. Since her only specific reference to Lewis's fantasy writings here, as before, is to the Narnian books (p. 108), it is not certain that she knows _Till We Have Faces_ and that her view of it, qux writing, is at the level of her other judgments. There is also an interesting autobiographical statement in this second column, when she comments that she understands the role of science fiction and philosophy spent her twenties reading Eddison and Tolkien, and even adapting _The Hobbit_ for the stage (p. 107).  


A critical survey of science fiction, probably intended as a text for the course. The third section, pp. 1-109, contains as one of its subsections a discussion of Lewis in "Anti-Science Fiction", pp. 42-51. This history section is a whole satisfaction of major writers (that of Poe is the least complete). Lewis is the "most vigorous champion" (p. 43) of the religious reaction against Olaf Stapledon's type of spiritual evolution (more specifically, evolution to spirit) and the general American or Germasbackian celebration of technology and territorial imperialism. Lewis is seen as a didactic fiction-writer, combining storytelling and philosophical purpose in a manner analogous to that of Spencer. The authors point to several artistic flaws: first, that Weston is for both the Germasbackian and the Stapledonian ideas in immediately subsequent chapters (6 and 7) of _Perelandra_, which赁hese two ideas conflict. (This is a real conflict, between western positions, of the Secret Planet and in Perelandra, for the passage in Ch. 6 is a summary of what position he had held when Ransom knew him before.) Second, that the conclusion of _That Hideous Strength_ has too easy a victory of good over evil. The authors are also bothered by Lewis's attitudes of sexual hierarchy, his anti-birth control argument (so far as the Studydocks are concerned) in the third book, and related matters. But they point clearly to his understanding of behaviorism, and the danger which plans for behavior-modification entail when the scientists who are in control lack any significant set of values. Science fiction, since science itself does not give any set of values—or so most scientists agree, say the authors—has often been involved in an attempt to project the life of reason, in a culture with Utilitarianism and Marxism as the major philosophical positions. In many respects _Lewis_ has the advantage over his adversaries. His position is coherent, consistent, and backed by two thousand years of theological testing and literary enrichment. His enemies are themselves divided, often confused, and faced with the enormous difficulty of constructing an ethic upon hypothesis rather than revelation" (p. 49). But for many moderns, such problems as overpopulation and women's rights are not acceptably answered in Lewis's conservatism. In addition to the Ransom Trilogy, the authors mention the Chronicles of Narnia, _The Abolition of Man_, _The Problem of Pain, Miracles_, and _Of Other Worlds_.  

Lewis's works are compared to other religious SF: James Blish's _A Case of Conscience_ (p. 50) and Walter Miller's _A Canticle for Leibowitz_ (pp. 50, 226). Lewis is not mentioned in the second section of the book, _"Science"_ (pp. 111-162); and the two references in the last part, _"Vision"_ (pp. 163-233), which includes a discussion of ten representative novels, are brief—e.g., his use of Biblical myths is stated in a subsection on SF's "Myths and Myth-making" (pp. 165-169 [168]). Of the ten novels analyzed, three are ones which Lewis had praised, although only in one case, that of David Lindsay's _A Voyage to Arcturus_, is his praise mentioned (and that, earlier in the book, p. 49). There are also references to Lewis in the annotations of two of the critical volumes in the bibliography (p. 239); Tolkien appears in the volume only in the list of award-winning books: the 1957 International Fantasy Award for _The Lord of the Rings_ (p. 243).
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