An Inklings Bibliography (3)

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Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.
"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 Owen Barfield. This listing contains articles from journals regularly appearing on the Inklings from April to June 1976, with a substantial selection of other materials. The question raised in the introduction of the previous installment about how many Inklings to cover has not had time to generate much response, but of the two members of the publishing process who saw it early and responded, neither wished John Wain's works to be listed here (one, on the basis that Wain said that he was out of sympathy with the goals of the Inklings while he was meeting with them); one wished Owen Barfield's works to be included, the other did not. (The reason for Barfield's name being listed above is not to decide the argument, but to indicate that a book of essays about him is part of this installment—see Sugarman's Evolution of Consciousness.) Perhaps the introduction to the next installment can end this discussion. In the meantime, authors and readers are encouraged to send offprints or bibliographic references to the compiler.

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(For this third installment, information or items were provided by Jim Allan, Clyde S. Kilby, Barbara Griffin, David Hulan, Kay Lindskoog, and Bernard Zuber.)


A substantial discussion of the ways of writing English in time, a reference to the Houghton Mifflin ed., Appendix E.II, p. 396, but with their values added (p. 25); (2) the vowel signs and symbols (p. 29); (3) other symbols (p. 31). Allan covers the various modes invented by Tolkien, the details of the Westron mode, and the differences between writing phonetic and orthographic English. Several of his examples of Tolkien's use come from an unpublished letter in the Marquette University papers.

Arman, Jesse B. "Living Middle Earth in the Early Years." Appendix I (monthly bulletin of the American Tolkien Society), June 1976, pp. [2-4].

Reprinted from Amon Din, 2:1 (21 January 1973) and 2:2 (n.d. given in this reprint)—a fanzine. Arman tells of his early isolation as a Tolkien fan.

Basney, Lionel. "What about Fantasy?" (in "The Refiner's Fire" column). Christianity Today: A Porthightly Magazine of Evangelical Conviction, 20:17 (21 May 1976), 18. Basney, writing for the audience indicated by the magazine's subtitle, warns of two dangers in an emphasis on Tolkien, Lewis, and Chesterton: "First, we can forget that [fantasy] is a coterie-taste. (This is not altered by the coterie's being large, as in this case it appears to be.) ...modern literary culture looks to Pound, Joyce, and Beckett as its masters, and not to Tolkien. If we wish to understand modern letters, it is with Pound, Joyce, and Beckett that we must start. Second, I'm afraid we can exaggerate the inherent value of fantasy as a companion to theology, or as an avenue into it. Lewis's fantasies are undeniably useful as Christian witness. Lewis intended this. Tolkien's 'joy beyond the walls of the world' is vaguer. ...thousands of devoted secularists like Frodo without theological results."

Barfield, J. R. Tolkien's "Joy Beyond the Walls of the World": An Essay in Literary Interpretation. [A fanzine.] Barfield, J. Tolkien, J. Lewis, and J. C. Ryle: "First, we can forget that [fantasy] is a coterie-taste. (This is not altered by the coterie's being large, as in this case it appears to be.) ...modern literary culture looks to Pound, Joyce, and Beckett as its masters, and not to Tolkien. If we wish to understand modern letters, it is with Pound, Joyce, and Beckett that we must start. Second, I'm afraid we can exaggerate the inherent value of fantasy as a companion to theology, or as an avenue into it. Lewis's fantasies are undeniably useful as Christian witness. Lewis intended this. Tolkien's 'joy beyond the walls of the world' is vaguer. ...thousands of devoted secularists like Frodo without theological results."


A five-paragraph note on the verse in The Hobbit and The Lord of the Rings. "most of the poems in The Hobbit share a common set of images: the absence of the king, barrenness; mountains, stars, and journeying; the return of the king and fertility." "The two most ambitious poems of NER, Bilbo's song of Eärendil and Strider's translation of the lay of Beren and Tintiviel, are so rich in sound and so flaccid in meaning as to come near boring the reader." Examples are given to back up the view of these two poems; better lyrics are also cited.

For a reply, see the letter by Mike Bazinet, Mythlore 4:1/13 (September 1976), 29.

Brown, Carol Ann. "The Three Roads: A Comment on 'The Queen of Drum.'" CSL: The Bulletin of the New York C. S. Lewis Society, 7:6/7 (April 1976), 14. Brown indicates that the structure of "The Queen of Drum" is based on the three roads on the Scottish ballad, "Thomas the Rhymar": the roads to Heaven, Hell, and Elfland. In "The Queen of Drum," the King and Chancellor, descending into the dungeon of the castle, are symbolically (at least) going down into Hell; the Archbishop is a martyr to his faith and achieves Heaven; the queen flees to Elfland. "This is the substance of the poem, but the three ways are a reality in our lives. ...Elfland is a present danger. The popularity of transcendentinal meditation, the urge to increase Alpha Waves, and even the nightmare of LSD are examples of the uncontrolled hunger for what Aldous Huxley called 'the doors of perception.'"

A valuable article which offers an original approach to the Ransom Trilogy. Chapman begins with a brief summary of the critics' attitudes towards Lewis's comments on science (see particularly footnote 1, on p. 11, for the science-fiction critics). His treatment of Out of the Silent Planet (pp. 12-13) is in terms of its balanced ecosystem, its rational races living in peace with nature and each other. Weston and Devine, the misguided technocrat and the greedy, sum up the forces which have hurt the ecology of earth. In Pere­landra (pp. 13-14) is depicted the pastoral world in which "man" and nature are not divided; the Un-man, terrifying ani­mals with his free moments, tempts the Green Lady to alien­ation from the natural world. Weston, when his personality surfaces, can see no goodness in nature—"perhaps the logical extension of his ecological blindness." The Great Dance symbolizes the harmony between man and nature which will rule on Venus. (In an interesting footnote—no. 27, on p. 14—Chapman comments, "it may be a blemish on the novel that Lewis uses a physical flight between Ransom and the Un-man, instead of resolving the plot with an exorcism.") The discussion of That Hideous Strength (pp. 14-16) finds the novel the most complex of Lewis's edited fictionalized autobiographyheaded, for example, is a symbol of "sterile rationalism, divorced from the rich­nesses of organic being." The physical and psychological sterility of the leaders of N.I.C.E.—particularly Filostroco who praises the barren­moonscape—reflect the destructiveness of the organization, its desire to level woods and sanitize rural villages; Chap­man discusses Mark Studdock's visit to Carse Hardy in this later connection. "Ecological sanity is embodied in St. Anne's," for gardening is "a metaphor for the proper treatment of nature." Merlin's background as a man from an era closer to nature ties him to the ecological theme, and the conclusion of the book—"The Descent of the Gods"—returns transcendence to nature briefly: "Nature and grace are not inseparably divided for Lewis as they seem to be for some Christian thinkers." Finally, Chapman gives a brief summary of Lewis's expository treatment of some of these themes in The Abolition of Man and cites five modern writers—two ecologists, two cultural historians, and an anthropologist, not theologians nor Christian apologists—who agree generally with Lewis's ecological position (pp. 16-17).


"Mythology deserves a better name than it usually has in high school and junior high, where students seem to equate it with dull lists of Greek and Roman gods. One book I use on the 10th-12th grade level to revive interest in the glories and grandeur of the classical tales is a little-known novel by C. S. Lewis, Till We Have Faces... Students see the original myth as just another fairy tale, but in Lewis's excellent portrayal of Queen Oual of Glome, they see them­selves—and the relevance of mythology today...the book is considerably more difficult than the Narnia series. (Incidentally, it is better reading than Lewis's popular but rather static Perelandra and Out of the Silent Planet)."

Christopher, J. R. "Comment on Conservatism." Egdali: Fantasy Magazine [fanzine], No. 4 (Trinity Term, 1976), 13.

A limerick on C. S. Lewis's religious conservatism.


A heroic quatrain celebrating the content of the Ransom Trilogy.


Seventy-three annotated items, all but five from 1975. Errata have been provided by three letter-writers. Marcil Helms corrects the first names of two of the authors listed: they should be Louis Cook instead of Lewis, and Paul Lacy instead of Phil. She also notes that the source of Phil Helms' story, "The Teeth of Scatha," is to be found in Appendix A.II of The Lord of the Rings (Houghton Mifflin ed., p. 345). Jessica Kembull-Cook notes that the "Oxomoot 21 Report" assigned in brackets to Stuart and Rosie Clark (as the editors of that issue of Perelandra) was written by herself instead. Nancy-Lou Patterson writes that, despite the attribution of an item to her in Mythlore, No. 10, she is not its author; see the correction in the second installment under Wardwell.


A limerick—not, as the title would suggest, on Tolkien's dislike of allegory, but on the different connotations of elf and fairy.


A half-page series of notes on prevension grace, as an approach to Lewis's essay "The Seeing Eye" (in Christian Reflections).


The first passage indicates the influence of the chapter on Pride in More Christianity on Colson's conversion; the second (pp. 120-27, 129) describes his reading the book through; the latter connection references and excerpts Lewis's statement that an individual soul is more important than a political state, as Colson re-evaluates Watergate.


An account of the author's experiences in Hamline University's "Here is Lewis" a 28-day visit to England and Ire­land: brief vignettes of Oxford (Magdalen College, Fr. Car­vass Mathew, Walter Hooper, Headington Quarry); of Wroxton, Malvern (George Sayer), and Cambridge; of some safe parts of Ireland (near Dundaick "where we could at least see Narnia [Carlingsford]"); and of London (Christopher Derrick, Profes­sor Sharrock, Ken Barfield).


A discussion of "one of the most compelling themes of The Lord of the Rings, that of free will and Providence." Forbes offers a well-written survey of these matters, with a number of illustrations, but she says little to what Paul H. Kocher's Master of Middle-earth has in Chapter II. She concludes, "In Tolkien's heavy use of vision, prophecy, call, order, and plan we find a full, rich interpretation of God's promise to those who are called according to his purpose. God's plans, just as those of the One, ultimately do not fail...Tolkien makes us feel the force of Providence, the love and concern of God active in human events." (Lewis is quoted at the beginning of the essay, from Arthurian Torso, on the expectation of wisdom in a great poem.)

Note: the review section of this same issue contains Forbes' review of Randolph Helms' Tolkien's World (Houghton Mifflin, 1974) and A Tolkien Companion, ed. Jared Lobdell (Open Court, 1975) under the title "Guides to Middle Earth"; she finds much to praise in both volumes, and gives one cross reference to her own essay.

Forbes, Cheryl. "Narnia: Fantasy, But..." Christianity Today: A Fortnightly Magazine of Evangelical Conviction, 20:15 (23 April 1976), 6-10. (Four illustrations by Pauline Baynes provided with the article, with an addi­tional one on p. 15.)

A good introduction to the Narnian Chronicles for a general, Christian audience. Most of what is said is not new (nor is it intended to be), a brief summary of the series is included, and Walter Hooper and Catherine Raine are cited. The most valuable part is probably a discussion of the type of thing which Lewis teaches, such as "the peace which passes understanding." and the way in which he presents it (pp. 9-10).


"Once, when Martin [Gardiner's son] was in a phase of
enthusiasm about The Lord of the Rings and I told Wystan, he said: 'Good. I don't think anything of the literary judgment of people who don't care for Tolkien.' I shrivelled, cast out. However, so later Wystan had changed his mind and when Tolkien was mentioned, dismissed him as of no great account.


A differentiation between northern and southern Entish for "one," "two," and "three."


This essay by an Inklings discusses the "Avalon" in the *Odyssey* (Book 10) and the visit to Hades in the *Aeneid* (Book 6). In the first case, Hardie elaborately compares the poem to the pre-poem myth of Odysseus in order to establish what materials the poet is reshaping into the epic; in the second case, he finds few actual sources and decides the material is literary.


A personality sketch of Barfield by an early friend (a man mentioned by Lewis in *Surprised by Joy*). Harwood briefly sketches Barfield's career at Highgate School at Oxford, and as part of a Vaudeville and Dance Company; in the latter, Barfield met his wife and the teachings of Rudolph Steiner.


Reprinted from *Amon Hen: The Bulletin of the New York C. S. Lewis Society,* 6:11/71 (September 1975), 1-3, where it was accompanied by an early photograph of Owen Barfield, C. S. Lewis, and Cecil and Daphne Harwood. (Goodkind's photographs with this reprint are of the occasion upon which the toast was given; A. Cecil Harwood appears in both.)


An unchymed poem with usually tetrameter lines and irregular rhythm; 258 lines; The story of the capture of Celebrian by orcs, her rescue by Elladan and Elrohir, and her passing over the sea; The treatment of Celebrian by the orcs is handled in a genteel manner; A typical passage (after the rescue) shows the inversion of the syrllipsis, and general descriptions ("grave wounds")—the latter characteristic much like Tolkien's style: 

Arrived at settlements they have now, and horses borrowed here they mount, as the burdened people of the houses, Mourn and wring their hands and skirts, At the thought of Lady Celebrian's grave wounds And the many who lay dead in Redhorn pass.

(The commas are as in the original.)


A first-person narration by a yeoman (a hobbit) of Araharth's flight to the north to escape the Witch-king (houghton Mifflin ed., Appendix A [iii], pp. 321-22). For amateur fiction, some of the passages are striking: The nights were times of beauty and terror. The sky was black, filled with blackness and with light, that changed the sky, the towers, and ships of the Havens, the ruins of Fornost...many of us wept, salt-tears freezing on our faces.


In an untitled first section (pp. 1-4), Hodgins collects a number of Lewis's comments about narrative poetry, from a summary of a 1920 paper presented to the Martlet Society (reprinted in Walter Hooper's introduction to Selected Literary Essays) to statements in several of Lewis's books. Hodgins doubts that they provide an adequate treatment of narrative poetry; nor does he find a satisfactory explanation of why, about 1930, Lewis abandoned the writing of narrative poems—alnough, the change in critical taste, which exalted T. S. Eliot and deprecated John Masefield, may have had some part in his reaction.

The second section is titled "Dymer: Lewis's Pagan Epic" (pp. 4-8). Hodgins, after a summary of the action, indicates how many of Lewis's lost works of the time (through 1918 or 1919) involved conflicts between generations, "the first and young dreamer in the second the dying man"—or, in the killing of the oriel, an act which destroys the whole, 'parental' state; in the 'matriarchal' hag's near-killing of Dymer; and in the magician's attempt. (Of course a magician is always a father-figue, and this one calls Dymer 'My little son...') At last, Dymer is killed by his own son." Hodgins ties this, autobiographically, to Lewis's own rebelliousness of the time. He concludes with praise of the poem's technique, whatever, very specifically, it means.

The final section is titled "The Queen of Drum: Lewis's Faerie Queene" (pp. 8-13). Hodgins gives the history of Lewis's writing this poem; a summary of the content; a suggestion that Drum may derive from Durnund, near Dublin, Ireland, where Lewis had relatives; and the fancy background from *The Long Man* in *The Discarded Image*. He faults the conclusion and the treatment of the King and the Chancellor in the poem, after quoting Masefield's suggestions for improving the poem. Then, after raising some questions about the mixed verse-forms employed in "The Queen of Drum," Hodgins analyzes the appropriateness of the verse in a number of passages.

Overall, a good essay on Lewis's narrative poems. Also see Carol Ann Brown's "The Three Roads," which appeared in the same issue of CSL; a summary of the discussion at which this paper was read, which is not listed in this bibliography, appears on p. 15 of the issue of CSL in which these essays are published.


Hooper's reminiscences include those on pp. 6-9 of Tolkien, p. 9. There are brief references to other Inklings: Barfield, p. 5; Coghill, p. 6; Havard, p. 7; and Macallum, p. 6. Typically, Hooper does not give the dates of his period with Lewis; but the anecdotes are well done—the first meeting (p. 5), the joke about the C. S. Lewis has said—("p. 6), some details about the Kilsns (pp. 6-7), and Hooper's visit to the gardener—p. 7, Lewis's three weeks in a nursing home (p. 8), a male nurse in the Kilsns (p. 8), a visit with Tolkien soon after Lewis's death (p. 9), Tolkien in a hospital (p. 9).

Horrocks, Elizabeth. "Eowyn." *Amon Hen: The Bulletin of the British Tolkien Society,* No. 20 (June 1976), 4-6. A character sketch, primarily retelling Eowyn's story. In her concluding analysis, Horrocks suggests (1) the story is anti-Women's Lib, for Eowyn at last rejects her masculine role to accept a traditionally feminine one, and (2) it presents the least black-and-white characterization in Tolkien's work, in that Eowyn does a great deed but at least begins her ride with the wrong motive—i.e., seeking death. Horrocks modifies this right deed/wrong motive by noting that Eowyn's following after, and protecting of, Théoden is an act of love, not a death wish per se.


Of interest as an account of the cultural influence of the Inkings—more specifically, one person's view of the early years of the Mythopoeic Society. Of most interest in this installment is an account of the failure in production of a musical drama based on a cross between The "Dawn Treader" and The Thief of Baghdad (the lyrics by Paula
Marmor and music by Dale Ziegler were finally performed as a song cycle at Mythcon IV. (See also the letters commenting on earlier installments on pp. 19, 21-22.)


A reprint from The Tolkien Papers, ed. J.T. Hansen et al. (Mankato, Minnesota: Mankato State College Studies, 2:1 [February 1967]), 63-74; also listed as Mankato Studies in English, No. 2]; listed in Richard C. West's Tolkien Criticism: An Annotated Checklist as B89.


Probably the first two chapters, telling of Kilby's first meeting with Tolkien and subsequent summer spent trying to understand him, are the most interesting (and perhaps of most lasting interest) in this book. These character sketches in which much of Tolkien's personality comes through, including what Kilby calls his "contrasensibility"—which indicates that Tolkien changed his mind on a number of things, and changed it so firmly that he denied past positions. These chapters are filled with anecdotes, but they also have a biographical interpretation of "Leaf by Niggle" (pp. 34-35) and a longer, similar study of Smith of Wootton Major (pp. 36-39), in which Old Manoe is taken to stand for George Macnab.

The third and fourth chapters are "Chronology of Composition and Geography of Middle-Earth" and "Tolkien as a Christian Writer." The first part of the third chapter establishes a twelve-step chronology of Tolkien's writing about Middle-Earth (pp. 49-50); as Kilby observes, this probably shall be superseded by fuller studies in the future. This discussion of the geography of Middle-earth identifies it with Europe (and the Shire with England), which Kilby takes as necessarily implying an allegorical framework. The fourth chapter, primarily limited to material about the First Age in references in print, discusses the analogues between it and the Bible. (Some of these are limited to certain aspects, such as the longevity of Galadriel and Christ [p. 61] which does not consider her role as a rebel in the First Age.) Just as in the second chapter Kilby briefly described an unpublished work titled "The Bojadram Fragments" (p. 36), so here he mentions a "Job-like conversation on soul and body" (pp. 61-62) and indicates that Tolkien intended to end his Middle-earth history with a new Middle-earth, analogous to the new Heavens and new Earth in Revelations (p. 64-65). The fifth chapter, "Tolkien, Lewis and Williams," is not greatly changed from its first publication, but there is added some information about the Tolkien-Williams friendship, including a brief quotation from a poem which Tolkien wrote to Williams (p. 71), now among the Williams' papers in the Wade Collection. (The only other reference to published Tolkien ms., not counting letters, are to "Mr. Bliss" [p. 15] and two sexual stories [p. 83, n. 6]—although the latter may be Tolkien's joke.)

Kilby, Clyde S. "Reviews" column, Fantasiae: The Monthly Newsletter of the Fantasy Association, 4:6/39 (June 1976), 6. "Kilby...makes available a very limited amount of additional information on the contents of The Silmarillion": "I was much more favorably impressed by Kilby's style in this volume than some of his other writing." (2) Terri Williams, The Chronicle of the English C.S. Lewis Society, 5:2 (April-June 1976) 7-8. "The Tolkien personality emerges a cohesive whole with the necessary soli- dity and maturity for the author of a masterpiece such as The Lord of the Rings and yet with the broad streak of maverick intrinsic to the creation in such depth and variation of characters that one would have expected from the correlation of the"..." (3) Nancy-Lou Patterson, "Tolkien & the Silmarillion," Mythlore, 4:1/13 (September 1976), 21.


Kirkpatrick gives a chapter over "Philology" and a chapter over "Tolkien's "Mr. Bliss"" (pp. 19-20); Caroline B. Earwaker, who supervised the recording of "The Four Loves" (pp. 20); the poet, Kathleen Raine (p. 20); and an editor of Puffin Books, Kay Webb (p. 20).

Lindskoog, Kathryn. "C.S. Lewis: Reactions from Women." Mythlore, 3:4/12 (June 1976), 18-20 [references to Barfield, p. 18; to Tolkien and Williams, p. 20]. [Illustrated by Bonnie Goodknight, p. 18.]

Brief accounts of a number of women who knew Lewis: his mother, Florence Augusta Hamilton Lewis (p. 18); his cousin, Hope—Charlotte Hope Swart Harding (p. 18); his "adopted" mother, King Askins Moore (pp. 18-19); his wife, Helen Joy Davidson Croomham (p. 19); his neighbor, the who supervised the recording of "The Four Loves" (p. 20); the poet, Kathleen Raine (p. 20); and an editor of Puffin Books, Kay Webb (p. 20).


A study of Christian roles for women, with an especially acute chapter (No. 4, "Woman's Objection to Subjection") on the New Testament command; the content is highly anecdotal. The first five references to Lewis are citations from his works, including "The Weight of Glory" and The Four Loves (Lewis as an authority); the last two are primarily biographical references (Lewis as an example). The one citation from Williams (as an authority) is actually a paraphrase by Lewis of Williams. The one reference to Lewis which modifies his position is a theological interest: "[Lewis writes,] 'Next to the Blessed Sacrament, your neighbor is the holiest object presented to your senses.' I assume that for a Protestant, the neighbor is even more holy than the Sacrament." (p. 45).


A reprint from The Tolkien Papers, ed. J.T. Hansen, et al. (Mankato, Minnesota: Mankato State College Studies, 2:1 [February 1967]), 51-62; also listed as Mankato Studies in English, No. 2]; listed in Richard C. West's Tolkien Criticism: An Annotated Checklist as B85.


A good, compact survey of several themes in Till We Have Faces. The most original part of the essay is the conclusion, the last three paragraphs, which focus on the moral evil which Orual has found within herself: "...Lewis's final statement on evil is that essentially, it is the wrong kind of love. ... Evil is the face of blank, malicious selfishness. It turns in upon itself, again and again unable to look out to others. [The moral evil] is evil not because he wills to be an evil man but because he can do nothing else but will his own narrow desires."

A report of particular interest for an anecdote about Tolkien recounted by his daughter (p. 3) and a report by Humphrey Carpenter on his writing the official biography of Tolkien (pp. 4-5).

Owens, Virginia Stem. "How Do We Make Belief?" Christianity Today: A Fortnightly Magazine of Evangelical Conviction, 20:15 (25 April 1976), 14-15. (2. 2nd first section.) In a discussion (or satire) of the emphasis story and myth have received from Christian writers recently, Owens mentions Tolkien briefly in her opening comments about her not wanting stories to end (p. 15), but she uses Lewis more fully as one of her examples of writers who do know how story-making affects their belief; specifically, Lewis's concept of Heaven as being more real than the Ghosts who visit it, in The Great Divorce, and his use of human myth as being factual but beyond what humans had seen in it, in Perelandra (pp. 17-18).


Reprinted by Obituaries from C.S. Lewis, No. 6 (Winter, 1971-72), 23-24, where it appeared under the title "The Hunting of the Hnakra."


An interview at Barfield's home, April 1974. The topics may be briefly suggested: Englishness (pp. 3-4); Barfield's early life, its religious vacuum (pp. 4-5); his early twenties, an interest in lyric poetry (pp. 6-7); Wadham College, Barfield's career in law beginning in his thirties (pp. 7-8); the Inklings (pp. 9-10); philosophy = religion (p. 10); the influence of Rudolph Steiner (pp. 11-13, 16-17); the "residue of unresolved positivism" defined (p. 13) and discussed in terms of Jung, Whitehead, Darwin, and Ronald Laing (pp. 13-16); Coleridge and Steiner compared (p. 17); polarity and idealism, polarity and the evolution of consciousness (pp. 18-19); tension and fusion in polarity (pp. 19-20); the Trinity as polarity (p. 20); polarity in Barfield's life (pp. 21-22); the true meaning of occult (pp. 23-24); current cultural changes as part of the evolution of consciousness (pp. 24-25); the role of the imagination (pp. 25-26); the role of will (pp. 26-27); a description of the state of final participation (pp. 27-28).

Of special interest to this bibliography are Barfield's comments about C.S. Lewis and the Inklings: "Lewis and I didn't develop a really close association until after our time as undergraduates had finished. We were both very keen after writing good poetry, if we could. That was our main connection. But we soon came to talk...about philosophical matters as well, which in any case are closely connected with what is good poetry and what is not" (p. 9). "Certainly during most of the time during which the Inklings were meeting, I was only really on the fringe of them because I could very rarely attend" (p. 10). (Barfield seems to be incorrect on p. 10 when he says that Williams had returned to London before he died.) The most interesting passage is on p. 10, in which Barfield describes the polarity between Lewis and himself, and distinguishes between the early Lewis — the subjective idealist — who tried to lose himself in the Absolute, and the Christian Lewis, who emphasized the dichotomy between men and their Creator.


This volume is a Festschrift in honor of Owen Barfield (at least the sixth volume which has been presented to an Ink-
"An 'Essay' on Coleridge on Imagination" (pp. 191-201 [references to Barfield, pp. 191, 196, 201]). An elaboration on Coleridge's distinction between Imagination and Fancy. (12) G.B. Tennyson, "Stylistics and Meaning" (pp. 168-182 [references to Barfield, pp. 175-81]; to Lewis, pp. 179, 182n). Tennyson starts with a history of the study of stylists and semantics, reaching Barfield's study of the changes in— the evolution of—human consciousness as reflected in language. The latter part of the essay is a summary of Barfield's position.

The final section of the book, titled "The Works of Owen Barfield," consists of one item, a Barfieldian bibliography compiled by G.B. Tennyson; it has been annotated separately.


Sixty-seven items, arranged by year of publication, 1917-1974. This includes thirteen original books and pamphlets, nineteen poems, one short story, twenty-seven book reviews (one of Charles Williams' Descent into Hell), seven letters to editors (two to G.K.'s Weekly), and seven translations from the German. Two items are in collaboration with C.S. Lewis; four are on him.


A series of letters which Tolkien, in the persona of Father Christmas, wrote to his children over a period of approximately 20 years. The references to the children by name: 1920, addressed to John; 1925, mention of John, Michael and Christopher; 1932, mention of Michael's birthday; 1933, mention of Christopher's birthday (besides the page listing below, note the reproduction on p. [5]); 1937, envelope addressed to Christopher and Priscilla (reproduced, p. [40]). Contained in "Introduction" by Baillie Tolkien. The reproduction of the 1920 letter to John. p. (6): the 1925 letter, pp. [8-9]; the 1926 letter, pp. [10-11]; the 1927 letter, pp. [12-13]; the 1928 letter, pp. [14-15]; the 1929 letter, pp. [16-17]; the 1930 letter, pp. [18-19]; the 1931 letter, pp. [20-23]; the 1932 letter, pp. [24-28]; the 1933 letter, pp. [29-31]; the 1934 letter, pp. [32-33]; the 1935 letter, pp. [34-35]; the 1936 letter, pp. [36-37]; the 1937 letter, including a note from Ibereth, pp. [38-40]; the 1938 verses, from Father Christmas, Ibereth, and (briefly) Karhu the North Polar Bear, pp. [41]; the last letter, pp. [44-45]; "Appendix," with a note from the editor, an alphabet invented by Karhu from Goblin marks, and a letter in it, pp. [46-47].

What the above listing does not indicate is that each letter typically consists of a note and a page drawing; many of the headings, stamps drawn for the envelopes, etc., are also reproduced. All items are reproduced in color, except the envelope on p. [12], if it was in color, and the materials in the appendix, which presumably were just black and white. Bibliographically, the book is frustrating in several ways: (1) the letters of 1921-1924 are not described or published; judging from the reproduction of the 1920 letter, one may guess that they would be brief and not too interesting; (2) the "last letter" was presumably written in 1939, but that is not made certain; (3) the book informs the reader that Karhu the North Polar Bear occasionally wrote the children; these letters, except for a few inserts and that letter contained in the appendix, are not given.

The content of these letters need not be given here, since this primary work will be widely read. Perhaps it should be noted that Ibereth writes one line in Elvish script, p. [40], which ties this book in a casual way to the mythology and writing developed for The Hobbit and The Lord of the Rings. Besides general linguistic details concerning the Arctic language—p. [46] and perhaps the bear names on p. [22]—Tolkien also invents an animal—the drasli, p. [26]—to explain prehistoric cave drawings.


There is a constant temptation for poets to join one social cause or another writes Wain, a one-time Inking, but to suppose that it is a distraction to a poet of life, death, love, hate, heaven, hell, immortality, joy and pain" (p. 26)—these are general human concerns, not political programs. Of course, poems can deal with emotional reactions connected to politics, as Wordsworth's Prelude reflects his emotions over the French Revolution, and John Crowe Ranson's "Captain Carpenter" reflects (more indirectly) his feelings about the South in the American Civil War. But straight propaganda is not art, for the latter is "the free exercise of the imagination, [and it] should be retained about art is about the place left, the only complete success our species can point to" (p. 22).


Walsh writes a biography of Lewis, with emphasis on his marriage to Joy Davidman. It is not a brief work, being about the same wordage as a small book on which it focuses. All of the material in Lewis's early life will be familiar to most students of Lewis, but Walsh and his wife knew Joy Davidman and her husband, William Gresham, before Joy met Lewis; thus, his descriptions of the Greshams have freshness. Walsh traces the development of love between Lewis and Joy, and writes of her remission from cancer: "As her recovery progressed, we received...letters in which she babbled with happiness (if one can use such language of a person who had her austere side) and celebrated Lewis's birthday, which he had recorded in his earlier days. She was surprised by Joy—in to his own self-knowledge and deepest truth (pp. 141-142). Walsh also traces the influence of Joy in Lewis's last books: Till We Have Faces, The Four Loves, and (of course) A Grief Observed. Of the first, he writes: "Oural is plain, as Joy was plain, but like Joy capable of intense Philia as well as Eros. Her life involves a religious quest that leads at last to the one God; here there is a clear parallel to Joy's progression from atheistic Communism to Christianity. These are the only the most obvious resemblaces. Anyone knowing Joy would recognize many of her traits in Oural" (pp. 143-44). The influence in the second book is shown in Lewis's "conversion from the legalisms of Eros which he had recorded in his earlier books, to a celebration and understanding of it. Walsh concludes about Davidman's influence on Lewis: "He] was indeed surprised by Joy—into his own self-knowledge and deepest fulfillment" (p. 151). (Note: one minor objection may be made to the content to Walsh's well-written account—nowhere does he note that Davidman's first name was Helen, which explains why Lewis used "H." in A Grief Observed."


Williams makes this collection, according to Haining's biographical paragraph on him (p. 195), because he had Welsh parents. No copyright notice is given on "The Sabbath," nor is its source listed, but it is the sixth chapter of War in Heaven, reprinted in full and called simply a "story" by Haining.


Zuber says what details are available about the Rankin and Bass production of The Hobbit and the 1977 Galbody the Canadian cartoon, the fall of 1977 and the Ralph Bakshi production of The Lord of the Rings as a series of three films which will combine animation and live action.