12-15-1976

An Inklings Bibliography (3)

Joe R. Christopher

Follow this and additional works at: https://dc.swosu.edu/mythlore

Part of the Children's and Young Adult Literature Commons

Recommended Citation
Available at: https://dc.swosu.edu/mythlore/vol4/iss2/7

This Article is brought to you for free and open access by the Mythopoeic Society at SWOSU Digital Commons. It has been accepted for inclusion in Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature by an authorized editor of SWOSU Digital Commons. An ADA compliant document is available upon request. For more information, please contact phillip.fitzsimmons@swosu.edu.

To join the Mythopoeic Society go to: http://www.mythsoc.org/join.htm
Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.
AN INKLINGS BIBLIOGRAPHY (3)
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 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,

Dr. J. R. Christopher
English Department
Tarleton State University
Stephenville, TX 76402 USA

(For this third installment, information of 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 tengwar. Three charts appear: (1) the tengwar as in the Houghton Mifflin ed., Appendix E.11, 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.


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, 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." Barnes suggests that myth criticism is not necessarily Christian, and that Christianity is larger than fantasy can indicate.

Note: as a continuation of this column, Cheryl Forbes reviews C. N. Manlove's Modern Fantasy: Five Studies (Cambridge University Press, 1975), pp. 18-19. She finds Manlove wrong in most of his evaluations, and suggests that his modern viewpoint (given in his conclusion) has blinded him to what Tolkien, in particular, is doing.


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 LoTR, Bilbo's song of Eärendil and Strider's translation of the lay of Beren and Tinuviel, 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 7:1/3 (September 1976), 29.


Brown indicates that the structure of "The Queen of Drum" is based on the three roads on the Scottish ballad, "Thomas the Rhymers": 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 transcendental 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 note on Beorn's background and character.
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. 12-14) 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, tending animals in 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 early fictional allegory; its head—but-living head, 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 Filostraco who praises the barren moonscape—reflect the decrepitude of the organization, its decline to level woods and sanitary rural villages; Chapman discusses Mark Studdock's visit to Cure Hardy in this later connection. "Ecological sanctity 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).

Chennell, Virginia Vernon. "Till We Have Faces, by C. S. Lewis" (in "A Novel [Poem, Story, Essay] to Teach," compiled by Susan Koch). English Journal, 65:1 (January 1976), 67-68. "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 glorious 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 Oral 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, Joe R. "An Inking Bibliography (1)." Mythlore, 5:4/12 (June 1976), 30-38. Seventy-three annotated items, all but five from 1975. Errata have been provided by three letter-writers. Marci 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 Kemball-Cook notes that the "Oxonmoot 21: Reports" designed in brackets to Stuart and Rosie Clark (as the editors of that issue of Egladil) 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 Wardell.

Christopher, J. R. "J. R. R. vs. The Faerie Queene." Egladil: Fantasy Magazine [fanzine], No. 4 (Trinity Term, 1976), 13. A limerick—not, as the title would suggest, on Tolkien's dislike of allegory, but on the different connotations of elves and fairy.


Colson, Charles W. Born Again. Old Tappan, New Jersey: Chosen Books, 1976. [References to Lewis, pp. 112-14, 120-27, 172, 211, 221, 284.] 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 refers to references and paraphrases of Lewis's statement that an individual soul is more important than a political state, as Colson re-evaluates Watergate. Danner, Constance. "Memories of a January Term Abroad." CSL: The Bulletin of the New York C. S. Lewis Society, 7:7/8 (May 1976), 1-3. An account of the author's experiences in Hamline University's "More C. S. Lewis" (a 28-day visit to England and Ireland): brief vignettes of Oxford (Maggadal College, Fr. Carvase Matthew, Walter Hooper, Headington Quarry); of Wroxton, Malvern (George Sayer), and Cambridge; of some safe parts of Ireland (near Dundalk "where we could at least see Narnia [Carlingsford]"); and of London (Christopher Derrick, Professor Sharrow, Ben Barfield).

Forbes, Cheryl. "Frodo Decides—or Does He?" Christianity Today: A fortnightly Magazine of Evangelical Conviction, 20:5 (19 December 1975), 10-13. 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, but adds 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 plan, 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 Randall 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 are printed 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 Katherine 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).

enthusiasm about The Lord of the Rings and I told Wystan, he
said: 'Good. I don't think anything of the literary judg-
ment 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."

Hardie, Colin. "Two Descents into the Underworld." In Evo-
lution of Consciousness: Studies in Polarity, ed. Shirley
Sugerman, pp. 156-48 [reference to Barfield, p. 136; to
Hardie, p. 147]. Middletown, Connecticut: Wesleyan Uni-

This essay by an Inkling discusses the "Nenya" in the Odys-
sey (Book 10) and the visit to Hades in the Aeneid (Book 6).
In the first case, Hardie elaborately compares the poem to
the pre-epoch 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.

Harwood, Cecil. "Owen Barfield." In Evolution of Con-
sciousness: Studies in Polarity, ed. Shirley Sugerman,
p. 31 [Reference to Lewis, p. 32]. Middletown, Con-

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 group the Dance Company; in the latter, Bar-
field met his wife and the teachings of Rudolph Steiner.

Harwood, A. C. "A Toast to the Memory of C. S. Lewis: Pro-
posed at Magdalen College, July 4th, 1975." Mythlore,
3:4/12 (June 1976), 3-5. [Illustrated by two photographs
taken by Bonnie Goodknight.]

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

Helms, Marcia. "The Grey Lady of Lorien., Minas Tirith
Evening-Star: Journal of the American Tolkien Society,
5:3 (April 1976), 2-8. [Illustrated by Phil Helms, p. 3.]

An unchymed poem with usually tetratone lines and irregular
rhythm; 258 lines; The story of the capture of Celebrian by
orc, her rescue by Elladan and the 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 inversions, a poor syllepsis, 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.)

Helms, Philip W. "The Lossoth." Minas Tirith Evening-Star: Journ-
al of the American Tolkien Society, 5:3 (April 1976), 10-15. [Illustrated by the author, pp. 11, 13,
14, 15.]

A first person narration by a yeoman (a hobbit) of Ara-
narth's flight to the north to escape the Witch-king (hough-
fiction, some of the passages are striking:
The nights were times of beauty and terror.
The sky was black, full of mobile light, all light.
... At times, sheets of multi-colored morgel flame
twisted and warped across the sky, veiling the
blackness in visions more terrible. At such
time[s] we saw reflections, images of things far
away, uplying in the sky, the towers and
ships of the Havens, the ruins of Fornost...many
of us wept, salt-tears freezing on our faces.

Hodgens, Richard. "Notes on Narrative Poems." CSL: The
Bulletin of the New York C. S. Lewis Society, 7:6/78
(April 1976), 1-14 [references to Williams, pp. 4, 13-
14m..]

In the untitled first section (pp. 1-4), Hodgens 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.
Hodgens doubts that they provide an adequate defense of
narrative poetry; nor does he find a satisfactory explanation
of why, about 1930, Lewis abandoned the writing of narrative
poems—although the change in critical taste, which exalted
T. S. Eliot and depreciated John Masefield, may have had some
part in his reaction.

The second section is titled "Dymer: Lewis's Pagan Epic" (pp. 4-8). Hodgens, after a summary of the action, indi-
cates how many of Lewis's lost works of the time (through
1918 or 1919) involved conflicts between generations,
"the first and Dymer...certainly does carry on the theme:
'stories about the killing of the tiding, the actor 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 almost always a father-figure, and this
one calls Dymer 'My little son...') At last, Dymer is
killed by his own son." Hodgens ties this, autobiographi-
cally, to Lewis's own rebelliousness of the time. He con-
cludes with praise of the poet's technique, whatever, very
specifically, it means.

The final section is titled "The Queen of Drum": Lewis's Faerie Queene" (pp. 8-13). Hodgens gives the history of
Lewis's writing this poem; a summary of the content; a sug-
gestion that Drum may derive from Dundrum, near Dublin, Ire-
land, where Lewis had relatives; and the fancy background
from the Queen chapter on "The Long Levelling" in The Discarded Image.
He faults the conclusion and the treatment of the King and
the Chancellor in the poem, after quoting Masefield's sug-
gestions for improving the poem. Then, after raising some
questions about the mixed verse-forms employed in "The Queen of Drum," Hodgens 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 biblio-
ography, appears on p. 15 of the issue of CSL in which these
essays are published.

Hooper, Walter. "Reminiscences: Presented to Mythcon VI,
Scripps College, August 16th, 1975." Mythlore, 3:4/12
(June 1976), 5-9. [Illustrated with a photograph of Fr.
Hooper taken by Bonnie Goodknight, p. 7.]

Hooper's reminiscences in CSL appear on pp. 6-9; of Tol-
ken, p. 9. There are brief references to other Inklings:
Barfield, p. 5; Coghill, p. 6; Havard, p. 7; and MacCallum,
p. 6. Typically, Hooper does not give the dates of his per-
iod with Lewis; but the anecdotes are well done—the firs-
t month (p. 6), the joke about the C. S. Lewis has said"(p.
6), some details about the Kils (pp. 6-7), Fastidious
gardener (p. 7), Lewis's three weeks in a nursing home (p. 8),
a male nurse in the Kils (p. 8), a visit with Tolkien soon
after Lewis's death (p. 9), Tolkien in a hospital (p. 9).

Horrocks, Elizabeth. "Eowyn." Amion Ien: 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 Tol-
ken'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.

Hulan, Dave. "I remember Mythopoeia [Part 3]." Defrosted
Architecture [Fanzine; actually The High Aesthetic Line
Architect], n.d. [Summer 1976], pp. [12-17].

Of interest as an account of the cultural influence of the
Inklings—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 1976], 13-74; 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 encourage him to finish The Silmarillion will interest (and perhaps of most lasting interest) the most readers of this book. These are character sketches in which much of Tolkien's personality comes through, including what Kilby calls his "contrasistency"—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 Man at first thinks he will be an evil man but because he can do nothing else but will his own narrow desires.

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, probably shall be superseded by fuller studies in the future. The 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 to Tolkien, 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 Bovadium 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 (pp. 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 unpublished 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.)

In short, (1) Edward M. Elater, in "Reviews" column, Fantasia: 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 than by some of his other writing." (2) Terri Williams, The Chronicle of the Middle-earth Society, 5:2 (April-June 1976) 7-8. "The Tolkien personality emerges a cohesive whole with the necessary solidity 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 his monsters and streetwise creatures." (3) Nancy-Lou Patterson, "Tolkien & the Silmarillion," Mythlore, 4:1/13 (September 1976), 11.

Kirkpatrick, Hope. "An Approach to The Personal Heresy." CSL: The Bulletin of the New York C. S. Lewis Society, 7:8/80 (June 1976), 1-8. [Illustrated by drawings of the Greek statue, "The Chariteer," by Mary Kirkpatrick.] Kirkpatrick gives in this final (pp. 19-20) essay: Tolkien and Lewis in a collection edited by Kilby and R. M. W. Tillyard collected in The Personal Heresy (1939), and then offers a fairly full summary of the first two essays and shorter, more selective summaries of the remaining essays (pp. 2-7). She suggests the difference between Tillyard and Lewis by discussing two of the exact passages they regard as unacceptable (see from Peats—"the mention of 'The Chariteer' is earlier, in the summaries); on the authority of Lafacadio Hearn, she suggests the goal of art is not the personal truth of the artist but the universal truth of human nature; she disagrees with Tillyard on the personal nature of style in poetry; she disagrees with both writers on T. S. Eliot; and she mentions unpublished correspondence (in England) which indicates that Tillyard believed Lewis had won the debate (pp. 7-8).

Lindskog, Kathryn. "C. S. Lewis: Reactions from Women." Mythlore, 5:4/12 (June 1976), 18-20 [references to Barfield, p. 18; to Tolkien and Williams, p. 20]. [Illustrated by Bonnie GoodKnight, p. 8.] Brief accounts of a number of women who knew Lewis: his mother, Florence Augusta Hamilton Lewis (p. 18); his cousin, Hope—Charlotte Hope Ewart Harding (p. 18); his "adopted" mother, Florence Augusta Hamilton Lewis (p. 18); his "adopted" cousin, King Askins Moore (pp. 18-19); his wife, Helen Joy Davidson-Creagh (p. 18); and the Greek statue, which 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).

Lindskog, Kathryn. Up from Eden. Elgin, Illinois: David C. Cook Publishing Company, 1976. 140 pp. [References to Lewis, pp. 16, 25-26, 45, 70, 73, 105, 111-14; to Williams, p. 137.] A study of Christian roles for women, with an especially acute chapter (No. 4, "Woman's Objection to Subjection") on the New Testament commands; 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 in theological interest is: [Lewis writes,] "Next to the Blessed Sacrament itself, 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 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 other...[The evil man] is evil not because he wills to be an evil man but because he can do nothing else but will his own narrow desires."

In an interview at Barfield's home, April 1974. The topics may be 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).

In a discussion (5:11) of the influence of Tolkien, H. B. Segui and T. S. Eliot on Barfield's career, Segui mentions Tolkien briefly in her opening comments about her wish not wanting stories to end (p. 15), but she uses Lewis more fully as one of her three examples of writers who do know how story-making affects 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 Peregrandra (pp. 17-18).

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).

In a discussion (5:11) of the influence of Tolkien, H. B. Segui and T. S. Eliot on Barfield's career, Segui mentions Tolkien briefly in her opening comments about her wish not wanting stories to end (p. 15), but she uses Lewis more fully as one of her three examples of writers who do know how story-making affects 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 Peregrandra (pp. 17-18).

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).

In a discussion (5:11) of the influence of Tolkien, H. B. Segui and T. S. Eliot on Barfield's career, Segui mentions Tolkien briefly in her opening comments about her wish not wanting stories to end (p. 15), but she uses Lewis more fully as one of her three examples of writers who do know how story-making affects 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 Peregrandra (pp. 17-18).

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).

In a discussion (5:11) of the influence of Tolkien, H. B. Segui and T. S. Eliot on Barfield's career, Segui mentions Tolkien briefly in her opening comments about her wish not wanting stories to end (p. 15), but she uses Lewis more fully as one of her three examples of writers who do know how story-making affects 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 Peregrandra (pp. 17-18).
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 Elishiv 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 linguistic details concerning the Arctic language—p. [46] and perhaps the bear names on p. [22]—Tolkien also invents an animal—the drosli, 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 succumb to it is a distraction from the "true 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. An John Crowe Ransom'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 mere exercise of the imagination, and [it] should be retained only for art in which the one side is 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 width as a small book of which it is a reproduction. A reprint of the revised version of Chapter V of The Hobbit. The main interest of this reprint lies in the illustrations by Lester Abrams, over the February issue, with twelve interior drawings; seven interior drawings in the March issues (one repeated from the February issue). The drawings somewhat resemble the type which Ed Cartier did for Unknown, but with thinner line and crosshatching in the background instead of grease-pencil shading.


There is a constant temptation for poets to join one social cause or another writes Wain, a one-time Inking, but to succumb to it is a distraction from the "true 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. An John Crowe Ransom'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 mere exercise of the imagination, and [it] should be retained only for art in which the one side is 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 width as a small book of which it is a reproduction. A reprint of the revised version of Chapter V of The Hobbit. The main interest of this reprint lies in the illustrations by Lester Abrams, over the February issue, with twelve interior drawings; seven interior drawings in the March issues (one repeated from the February issue). The drawings somewhat resemble the type which Ed Cartier did for Unknown, but with thinner line and crosshatching in the background instead of grease-pencil shading.

