An Inklings Bibliography (4)

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/iss3/11

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
An Inklings Bibliography (4)

Abstract
A series of bibliographies of primary and secondary works concerning the Inklings
"An Inklings Bibliography" is an annotated checklist appearing each issue of Mythlore, covering materials on the Inklings, primarily on J.R.R. Tolkien, C.S. Lewis, and Charles Williams. The current installment covers items appearing in the journals regularly on the Inklings during July, August, and September, 1976, as well as a variety of other items. In fact, a surprising number of books and chapbooks — seven and four, respectively — have appeared, so that over half of this installment is concerned with these; this has forced the carrying over of a large number of items, including some of those in the regular journals. This influx of books has also delayed an attempt to survey recent dissertations on the Inklings during July, August, and September, 1976, as well as a variety of other items. Meanwhile, writers and publishers are encouraged to send offprints or bibliographic references to the compiler.

Dr. J.R. Christopher
English Department
Tarleton State University
Stephenville, TX 76402 U.S.A.

(For information or items this time, the following persons are thanked: Jim Allan, Kay Lindskoog, and Roger Schlober.

Allan, Jim. "The Coming of Middle-earth." Bakka Magazine (commercial fan magazine), No. 4 (Spring-Summer 1976), 28-34. (Illustrated mainly by Ronn Sutton, pp. 29, 31, 32.) [Reference to Lewis, p. 31].

Allan, with stress on Tolkien as an amateur author, covers those parts of his life which have some relationship to his writing, also giving brief summaries of "The Silmarillion" and "The Akallabeth." The linguistic and background information, while brief, is accurate and interesting — for example, "Beorn the were-bear is paralleled by Bjorn and his son, Bjarki, in the Icelandic "Hrofd Floki's Saga." The Old English name "Beorn" ('hero') was often confused (with) and came to be considered a counterpart of the Norse name, "Bjorn" ('bear')." (p. 31). Allan points to some literary limitations in The Lord of the Rings: "We have last-minute rescues one after the other...like the cavalry in an old B western" (p. 32). And he concludes his essay with seven reasons for the book's success (and subjoins a list of fan organizations interested in Tolkien).


Allan brings together in this chapbook all of the information in print about The Silmarillion as of the date of his writing. The result is a reasonably coherent narrative, though not an unbroken one" (p. 4). Allan, however, does more than this, for he draws some parallels to other mythologies. "MELCHAR or MELKOR, the name of the 'Evil Valar', the 'Prime Enemy', (III. 426), resembles MELQART 'King of the City' the ancient God of Tyre" (p. 7). This passage is also representative in its use of underlined capitals -- a device favored by many linguists -- and in its minor slips in punctuation. In the case of Melqart, Allan is able to illustrate his evil reputation, but without specific parallels to Melchar; other comparisons -- such as Arav the Huntsman with Arawn, Head of Anwn, in Welsh myth (p. 7) -- allow clearer parallels to be drawn. In one instance Allan cites some unpublished material in the Tolkien Collection at the Marquette State University Archives, for a further comment by Tolkien on Beowulf, King Thrinlord's Loremaster (p. 21). Besides his main work of gathering together this history of the First Age, Allan gives the very little that is known of the other Middle-earth narratives: The Akallabeth and A Mariner's Wife, set during the Second Age, and The New Shadow, set after The Lord of the Rings.


Barfield finds the two sides of Lewis's personality reflected in The Great Divorce, perhaps the one time they came close to fusing. On one side is his "atomic" logic. The atomism refers to nineteenth-century cause-and-effect analyses without assuming (as the nineteenth century did) that the cause of one area of study could be found elsewhere, that ethics and religion were caused by psychology in turn was caused by physiology. Lewis's ability to think about ethics without turning it into something else was "his distinctive contribution as a moralist and as a controversial writer in general" (p. 7). Barfield suggests the application of this approach in The Pilgrim's Regress, The Abolition of Man, The Screwtape Letters, Mere Christianity, and the either-or approach of the argumentative parts of The Great Divorce. Every moment is one of choice between good and evil. On the other side is the mythopoetic and creative writer. "Lewis had practically no use for theories about myth and [for] very definite ideas about its relations to anything that could be called belief or knowledge. He held, in short, that there was no relation at all, or certainly no discoverable one...he always went out of his way to insist that his own works of fiction were fiction, without relation to fact" (p. 8). Thus there was an absolute separation of the sides of Lewis's personality. But in The Great Divorce he came close to a union, by using materiality to symbolize immateriality. "All the description concentrates on heaven as a solid place...in other words, mythopoetic Lewis...filches from atomic Lewis the abstract reality principle" (p. 8). Barfield says he has reason to believe that this was not a didactic device but "bogotanly" (Lewis's own inner life); therefore, The Great Divorce becomes a symbol of imagination's relation to truth.

Note: a photograph of Barfield (taken by Bonnie GoodKnight) appears on p. 25 of the same issue, and a short biographical sketch of Barfield is the first of the "Editorial" by Glen H. GoodKnight (p. 25 also). Bibliographic note: an editorially shortened version of this essay by Barfield first appeared, under the title "On C.S. Lewis and The Great Divorce," in Mythprint: The Monthly Bulletin of The Mythopoeic Society, 13:1 (January 1976), 2, 7. The Mythprint cover by Barry Kent Mackay, "The Great Divorce," pictures a modern American bus in a shabby town; The Lady, the Dwarf and the Tragedian, a full-page illustration by Bernard A. Zuber on p. 3, is reprinted from Mythlore, 1:4 (October 1969), 5.


In Carter's "Introduction: The Year in Fantasy" (pp. 9-12) the second through fourth paragraphs are news of Tolkien's Silmarillion; from the reference to Glen GoodKnight in the second paragraph, the information seems to be taken from GoodKnight's "News of the Silmarillion" in Mythprint, 12:6 (December 1975), 7. In addition to a brief mention of "The J.R.R. Tolkien Memorial Award for Achievement in Fantasy" given at the 1975 World Science Fiction Convention to Fritz Leiber (in the introduction of a Leiber story, p. 51), there is also a listing of Tolkien's translation of Sir Gawain and the Green Knight, Pearl and Sir Orfeo in the non-fiction section of Carter's "Appendix: The Year's Best Fantasy
Books" (pp. 188-192 [19]). It is surprising that A Tolkien Companion, ed. Jared Lobdell and C. N. Manlove's Modern Fantasy did not make Carter's list of non-fiction; but Carter may not be listing criticism.


For brief mentions of C. S. Lewis, see the listings for 15 June 1940 (p. 7), 1947 (P. 9), 3 June 1954 (P. 11), 17 December 1957 (p. 12). The first refers to their writing for the same column in Time and Tide and the second to Sayers' essay on the fictional C. S. Lewis. No listing appears for 1947 or 1954. Lewis's panegyrical written by Sayers is a non-fictional one. For brief mention of Charles Williams, see the listings for 12-18 June 1937 (p. 6), 1947 (p. 9), 1951 (p. 10), 1952 (p. 10), 23 August 1955 (p. 11). The first refers to a play by Williams; the second, to a volume in honor of Williams in which Sayers had an essay; the third, to an introduction Sayers wrote for a republished book by Williams; and the fourth and fifth, to essays by Sayers discussing Williams' writings.


Christopher begins with quotations from the poetry of William Wordsworth and Kathleen Raine about their experiences of nature, which often involve images of light and remembrances of joy — "remembrances, because the experiences have been lost and one type, at least, of relationship with nature has passed.

C. S. Lewis's autobiography is cited as an example of an author who seems to have not gone through a loss of such experiences, and then in the main body of the essay he quotes next follows the argument of Dorothy L. Sayers' essay "The Beatrixian Vision in Dante and Other Poets," in which she contrasts Dante, as one who returned to his origins for vision, with Wordsworth and Wordsworth and Wordsworth and Wordsworth and Wordsworth. Finally, Christopher, arguing from points in Lewis's "Transposition" and Letters to Malcolm, suggests what the nature poetry of regained vision would be like; he uses as limited but suggestive examples passages from The Great Divorce and The Last Battle.


Only a second paragraph is of significance in this bibliography: "Certainly the spiritual aridity of the years between the World Wars affected the literary climate: some intellectuals chose to explore the creative possibilities of solipsism in literature of private symbolisms, others, such as T. S. Eliot, Charles Williams, C. S. Lewis, and Dorothy L. Sayers began to examine Christianity for its philosophic and aesthetic potential. The experience of finding a path out of the intellectual desert.


De Camp offers an introductory chapter, giving a brief history of fantasy writing; he has chapters on William Morris, Lord Dunsany, H. P. Lovecraft, E. A. Eddison, Robert E. Howard, Fritz Leiber, Clark Ashton Smith, Tolkien, and T. H. White. His final chapter has some brieve career sketches, notably of C. L. Moore, Henry Kuttner, and Fritz Leiber, and a brief statement of heroism. Tolkien's section is "The Inklings," and his introduction contains a full essay on de Camp as a fantasy writer. Of the references to the Inkings among the non-Tolkien essays, only one is significant: de Camp points out that de Camp's writing points to an "archaic spirit who rules the stars," (p. 10) and he has sent Asterism (who unfortunately looks like an asterisk) to function as a guide for some earthlings in a stellar quest — possibly this is a revised version of Maleildil.
and the eldila. This is reinforced by a comment by one of the characters of the planet Erendor: "You and your friends acknowledge the Blyon as your Lord. And you speak the Common Speech, which the Blyon gave to all people in all words at Creation. These other outworlders do not!" (p. 20), which suggests Lewis's Old Solar.


Frye, probably the major living theoretical critic since his *Anatomy of Criticism* (1957), here considers the romance literature. The essay begins with a passage in his last chapter, "The Recovery of Myth": "We reach the ideal of romance through a progressive bursting of closed circles, first of social mythology, then of popular mythology, and finally of the comic-providential universe of Christianity and other religions, including Marxism, which contains them both" (p. 173). A few pages earlier he indicated that not all romances reach this ideal form: "A conservative, mystical strain of social or religious acceptance runs all through romance, from the Graal stories of the Middle Ages through Novallis and George MacDonald in the eighteenth; with C. S. Lewis and Charles Williams a generation ago" (pp. 170-171).

The treatment of Tolkien is, at first, mainly in terms of his importance in the revival of the romance as a genre, and later simply to clarify some romance motifs. The reference to his second chapter, "The Context of Romance," is the fullest. Frye has just noted the establishment of *The Great Tradition* of the realistic novel by F. R. Leavis:

As soon as a defensive wall is in place, the movements of the barbarians on the frontiers, in this case the readers of romances, Westerns, murder mysteries, and science fiction, begin to take on greater historical importance. These movements assumed a more definite shape after the appearance of Tolkien's *Lord of the Rings* in the mid-fifties. On the T.S. Eliot principle that every writer creates his own tradition, the success of Tolkien's book helped to show that the tradition behind it, that of George MacDonald and Lewis Carroll and William Morris, was, if not "the great" tradition, a tradition nonetheless. It is a tradition which interests me rather more than Tolkien himself ever did, but for a long time I was in a minority in my tastes. (pp. 42-43)

(Lewis Carroll was classified as a writer of anatomy, not romance, in *The Anatomy of Criticism*; the shift seems odd.) The earlier reference to Tolkien is another one in which his popularity, this time combined with that of science-fiction, brings back the fashion for the romance. In his isolation of characteristics of the romance: the interweaving of languages of Tolkien and the archaic dictum of Morris (p. 110), and the theme of the renounced (or inverted) quest, in Shelley, Wagner, and Tolkien (p. 185).

The above tracing of Frye's comments on the Inklings has hardly touched his major interests in his book, and the titles of his central chapters -- "Our Lady of Pain: Heroines and Heroines of Romance" (Ch. 3), "The Bottomless Dream: Passages of Tolkien" (Ch. 11), and "Quid Hic Locus? Themes of Ascent" (Ch. 5) -- only briefly suggest the archetypal patterns with which he is concerned.


In an excellent essay, Hannay surveys Lewis's early writings for a novel approach to others as being active agents, in contrast to several modern philosophers who stress people's passivity: "Lewis's emphasis on the individuality, but with a personality only potential unless developed, leads to a diagnosis of collectiveism on one hand and undisciplined originality on the other. The primary sources are 'Mediation in a Transposition,' That Hideous Strength (again), and Reflections on the Divine.

The fifth and final chapter, "On Theology and God," sets up a similar general pattern in Lewis's comments on religion: Lewis accepted the kerygma (summed up in the Apostle's Creed) but did not feel it necessary to accept theological explanations for, or theories to clarify, this position. What further complicates his position is a belief in a polymorphous rationality, in which reason, for example, can include features of romanticism; and a use of imagination (Hollmer says "language") which develops interiorly from small aspersions of the basic Christian world view. Hollmer stresses that this last aspect leads to Lewis presenting a model of Christian "seeing" for the reader to experience. The primary sources are *De Descriptione Tempo," the Preface to *Neruda* Christianity, Surprised by Joy, Pilgrim's Regress, Reflections on the Psalms (again), Letters to Malcolm, and "Mediation in a Toolshed" (again).

The clearest part of this study guide is the summary of Screwtape's life on p. 109, which paraphrases the usual one-paragraph biography: "In celebration of the Fall of Man he married Miss Scarlet Fever but he ate her before they had any children together. Dr. Screwtape raises scorpions as a hobby, and he is the author of many successful books, the best of which is [as] Salvation (filmed many times under different titles), etc. Walter Hooper has a short introduction on the last vestiges of some books, the limitations of the study guide, and some overlooked words which he hopes will not be used in the discussions of The Screwtape Letters. (Obviously, the tapes, mentioned in the headnote above, are intended for use by Church groups and other such gatherings.) The actual study guide consists of a paragraph-essay on some of the main ideas in it, and occasionally citing what Lewis writes elsewhere about the topic, or giving Biblical references to the topic. Several annotations make the applications for the students: Screwtape's work is carried on mainly by liberal theologians who have most recently re-invented Jesus to be a hippie revolutionary, and Saruman quarters a woman. The advantages which the apostates see in this is that 'such an object cannot in fact be worshipped.'" (p. 124, on Letter XXIII). Many of the paragraphs end with a question directly addressed to the reader: Are you enslaved to chronological snobbery? Why do you believe we tend to think only material things are real? Why is it against God's nature to over-ride human will?


Lense begins with the suggestion that Tolkien based the image of Sauron's Eye on the Celtic myth of Balor of the Evil Eye, as he is described, for example, in the Irish saga of "The Second Battle of Moytura." Tolkien makes Sauron more impressive than Balor by not having the Eye to simply power; in addition, "it is a window into nothing," the opening into the abyss, an emblem of ultimate despair (p. 4). Lense then surveys the other uses of evil eyes in The Lord of the Rings, showing how most of them use the same imagery of flames (or glimmering) as accompanies Sauron's Eye, "rimmed with fire": the eyes of Gilgamech, Shelob, the barrow-wights, and the Ringwraiths. Tolkien's eyes shine with green light when he is upset, with a pale shine when he is relatively contented -- and once they lose their glow altogether, when he nearly regains his hobbit nature.

In an alternate way related to Sauron's Eye are the images of evil watchfulness, some literal, some metaphorical, in Tolkien's. At Letter XII, Lense indicates, Tolkien tends to describe the glittering eyes of figures rather than other details: of the Captain of the Nazgul in the fight on the Pelennor Fields, of the Witch-king of Rhûn guarding the Inn of Cirith Ungol. Lense quotes the passage when Sauron becomes aware of Frodo on Mount Doom, and comments, "Tolkien's phrasing is unusually ironic here: Sauron's beloved understanding...comes to him in a 'blinding flash,' but he has actually been blind all along... Sauron [died] because his Eye could see everything except what really mattered" (p. 6).

Lewis, C.S. "Ministering Angels" (reprint). Art & Story, No. 2 (August 1976), 4-9. (Three illustrations by James D. Denney.)

The materials with this reprint are of interest: p. 4 has a brief biographical note on Lewis (although "Ministering Angels" is not "the only short story Lewis ever wrote about space travel") and a sketch of Lewis which makes it thinner in the face than he was; the two later illustrations are of the two women on the expedition to Mars.


The publisher's use of the illustration is more complicated than the above listing indicates. There are four different editions: (1) the basic book as listed above; (2) a deluxe edition of the same book, without a jacket and with a new introduction letter (with ten color illustrations by Wayland Moore); as a bookcover subtitle, specially bound and signed by Walter Hooper and Wayland Moore; (3) a paper edition without the illustrations (except two reproduced without color on the front and back covers) but with "A Study-Guide to The Screwtape Letters" by Walter Hooper and Owen Barfield bound with the book (pp. 107-108) as a separate tape of The Screwtape Letters, introduced by Hooper -- all of this in the book case: and (4) an edition like the third but with records instead of tapes. (The bibliographer has seen all of these.) The study guide is annotated separately (see Hooper and Barfield).

The text of The Screwtape Letters is of special interest in this edition. With permission of Hooper and Barfield, the text of C.S. Lewis's拉着, the text has "slight alterations (e.g. 'war' for 'European war')," as Hooper mentions in his "Foreword" (p. 7). In the first letter, these variants appear: in place of "and with the other great weapons" -"what with the daily press, radio, television and other such weapons," and a reference to reading in the British Museum becomes reading in the Metropolitan Library; Woodrow's name here is the tape adds on one point. (On the tape there are other minor rhetorical variants: and added at the first of a sentence, quite expanded to "Quite. Oh yes, quite," and the Screwtape laughs once.) In the second letter, the textual changes are the substitution of barber for grocer and shoes for boots (the latter, twice). It would be possible to go through the whole text in this fashion, but this makes the point that what is being done is a partial Americanization of the text. (The Americanizing of English with American once in Letter XXVII -- "a kind of introverted semi-hero" is substituted for "a kind of Childe Harold or Werther"; the oldest substitution is that of "C.S. Lewis" for "Maritain." And the most extended passage dropped is two sentences about the English and the Germans in Letter VI. (Through some error, the whole of Letter IX is introduced on the tape by "Letter IX, Part One"; the same thing happens with Letter XVI. Pehau is missprounced in Letter XXII, although the transformation in the same letter is nicely handled, with Screwtape in the centipede form having a higher voice on the tape and the new edition of the book differ in their text, for the book keeps Toadpipe as the writer of the conclusion of the letter.)

The tapes (and presumably the records) have another important variant in the introduction. Hooper on the tape "claims" that the tapes are the original works from which Lewis transcribed the book; he mentions that if the voice of Screwtape sounds American, to remember that the devil can speak in many tongues. (The name of the actor who reads the letters is nowhere given.) Further, the dictaphone was accidentally turned on early -- as Hooper explains -- so that the opening background is given dramatically: Screwtape ordering a new, dangerous text of the book to be demonstrating to himself about the address he has to give to the Tempters' Training College (borrowed from "Screwtape Proposes a Toast"), and speaking to Toadpipe over an intercom (Toadpipe answers).

Hooper's "Foreword" to the various book versions (pp. 1-7) gives the biographical background of Lewis's work in The Screwtape Letters: speaks of Lewis's intentions, sometimes following or quoting from the 1961
preface Lewis wrote to the book; praises the depth of moral understanding in The Screwtape Letters; and concludes with a brief comment on the variants in this edition (see above). The illustrations by Wayland Moore in the two hardcover editions of the book consist of these: (1) a portrait of Screwtape; (2) a portrait of Albert Longhairs, signed "Your Affectionate Uncle, Screwtape" (between pp. 8 and 9); (2) "Real Life" -- a man leaving a library, seeing a newsboy and a bus (between pp. 12 and 13); (3) "Positive Illusions" -- congregation members in the foreground, a Roman centurion and other figures in the background (between pp. 16 and 17); (4) "Real, Invisible Presence" -- a man's head with various blurry figures above it (between pp. 22 and 23); (5) "Two Parallel Lives" -- scenes of Church-going and cocktail-partying juxtaposed (between pp. 40 and 41); (6) "Nothing Is Very Strong" -- an old man sitting on a bench (pp. 44 and 45); (7) "The Safest Road to Hell" -- a country road leading with swirles into the hairy portrait of Screwtape (between pp. 46 and 47); (8) "Positive Pleasures" -- a man standing beside a mill stream (between pp. 49 and 49); (9) "That Deadly Odor" -- a young couple in love, with a rose superimposed (between pp. 76 and 77); (10) Instantaneous Liberation" -- a scene of Screwtape's flight from a man (between pp. 102 and 103); and (11) a portrait of C.S. Lewis, based on the photograph of Lewis lighting a pipe, with "yours sincerely, C.S. Lewis" copied in the style of Lewis's handwriting (between pp. 104 and 105). The dust jacket (of the standard edition) has another painting by Moore, of Screwtape looking at a globe. The style of these paintings (perhaps chosen for possible mass appeal) is reminiscent of story illustrations in some women's magazines.


McGovern, offering what is, in part, an introduction to Lewis's essay "Moralism," discusses the Objectivity of Moral Values (McGovern's capitals); he briefly refers to Lewis's presentation of Moral Law in The Problem of Pain, a review of The Lord of the Rings, The Abolition of Man, The Pilgrim's Regress, "Bulverism," the Ransom Trilogy, and Broadmoor Talks. The first part of the essay is autobiographical; the middle is the presentation of Lewis's position; the last refers to a number of moral issues in current American society -- the raising of children, welfare regulations, abortion, aid to underdeveloped nations, pornography, chastity -- and analyzes each in terms of Moral Law (or, twice, Christian ethics).


C.S. Lewis, W.H. Lewis, and Mathew, p. 8, to Christo­pher Tolkien, p. 11.

This typical literary guide consists of a biography of Tolkien (pp. 1-17), a chapter by chapter discussion of the first volume (the first two books technically) of The Lord of the Rings, with such subheadings as Characterization, Symbolism, Themes, Style (pp. 18-57) and such sections as "The Arrival of the Crowds", "A Fortnight's Work", "An Egg", or a Ring. The book is laid out in two parts: the first consists of a discussion of the volume of the volume (pp. 58-71); a discussion of characterization (pp. 72-81); a summary of eleven critical views of the volume (pp. 82-88); a section of "Essay Questions and Multiple Choice Examination" (pp. 89-94); a list of topics for research and criticism (p. 95); and a bibliography of primary and selected secondary materials (pp. 96-98).

This type of chapter book is intended to be general in its materials, and for the most part it is not. The biography is usually factual, although it has one unfortunate misprint -- a reference to the "Ball of Gondolin" (p. 5). The chapter on "On Fairy-Stories" is particularly interesting: the title suggests the chapter is about fairy stories, but the chapter is about "On Fairy-Stories". Some of the interpretation in the chapter-by-chapter discussions is badly stated sexual symbolism -- e.g., Bag End as a womb (pp. 12, 20). The most obvious characteristic of the critical comments are the wide variety of analogies, often based on slim likenesses; for example, of the hobbits in the Old Forest -- flies, reminiscent of the insect plagues which attack the主人公 in the time of Narnia, in certain cases the hobbits. Uncontrollable sleep overtakes the travelers, recalling the Lotus Eaters who lulled Odysseus' men into a life of laziness and pleasure in The Odyssey (7.54). The book itself -- the title suggests the book is a work of introduction, a summary of On Fairy-Stories. Some of the major themes which the author announces in the section on themes and techniques are in the Book of the Ring, are good and good. (p. 58). The critics whose comments are quoted are all from popular magazines: Esquire, America, The Nation, New Republic, Life, Saturday Review, Wilson Library Bu­letin, The National Review, The New York Times Magazine. It would be impossible to cite some good materials from this guide, but unfortunately it would also be possible to double or triple every entry, oversimplified, or underdeveloped choice which has been given.


Index.

Noad's approach is that of comparative mythology -- most commonly it is Norse and Celtic myths which is comparing to Tolkien's work. Even such a broad concept as Norse myth finds parallel to pagan hopes for life beyond the grave (pp. 9-10). After her Introduction (pp. 3-11), she has such sections as Themes (pp. 15-39), Places (pp. 43-54), and Things (pp. 151-173). But the longest, most original, and most valuable section is Beings (pp. 57-148). One of the specific identifications is of a passage in "Bombadil goes Boating" which seems clearly indebted to a story of Freyr, Lok, and Odin in The Younger Eda (p. 128). In a fairly long dis­cussion of Sauro, Noel, while finding his essential nature based on Near Eastern dualism, points to similar figures with Celtic and Scandinavian titles, with the Black Oppressor in The Nafinibing, with gods of the dead, with necromancers, and with heroes (or villains) having external souls (pp. 132-138). The last idea referred to, the idea of kings -- who have their power or their lives placed into external objects: a lock of hair, a firebrand, an egg, or a ring.

Noel's book is an excellent complement to the sev­eral Christian readings of The Lord of the Rings which are available; it finds in Tolkien's use of pagan materials themes which "are vastly ancient and are a baseline of Tolkien's work" (p. 5). Also valuable is the Glossary (pp. 177-192), which is primarily a tracing of Tolkien's use of Old, Middle, and dialectical English and other Teutonic words, with a few very few other derivations.


A nice essay if written with sentiment. This story is laid near the Old Forest about the death of the last hobbit, an age when hobbits were remembered only as the Little People.

Rang, Jack C. "Two Servants." Appendix [the monthly bulletin of the American Tolkien Society], No. L (September 1976), pagination from The Tolkien Papers (see below). An essay reprinted from The Tolkien Papers, ed. J.T. Hansen et al (Mankato, Minnesota: Mankato State College
Rone, Ellen Cronan. "A Briefing for Briefing:

Charles Williams' Descent into Hell and Doris

Lessing's Briefing for a Descent into Hell." Myth-

Faction, 4:3 (September 1974), 60-13.

A comparison of the works mentioned in the subtitle

which begins with the similarity of the titles and that of
Charles Williams' (Lessing's "The Dragonist") to women

Rose finds Descent into Hell to be a romance (Stanhope's

play) within a romance (the whole book) while Briefing

for a Descent into Hell to be a romance (Watkins' vi-

sion) within an anti-romance. Williams' doctrine of

coherence finds its secular counterpart in Watkins'

belief in worldly, ecological unity (both illustrated

with web images in the books). These basic comparisons

are also supported by parallel devices which belong
to the romance tradition: archetypal characterization,

quest plots, and paired characters. "Williams' place

poses in his romance to revolutionize secular society

with the certainties of Christian dogma; deprived

of both of these certainties and even of the apparent,

if specific, stability of society, Lessing pushes her fa-

nance for anti-romance) beyond revolution to anarchy

(p. 13).

Salmonson, Amos (pseudonym) (now) of Jessica Amanda


(August 1976), 8-9.

The author offers a brief discussion of the dangers of

stereotyping people, and, in order that the reader
will know what errors to avoid inside science-fiction

fandom, offers a description of the stereotypes of

fans and writers, including these two:

"Tolkien fans are mostly young, efficient males

who write bad poetry and like to talk but hate to

listen. Their idea of an adventure is running helter-

skelter through woods and finding a warm campfire

with lots of food ready on the table. They consider

themselves on a higher level than all the other fans

and sashay about aloofly crying, 'Oh, heavens!

to all the weasilly Howard fans with their thick glasses

and their easy chairs.

C.S. Lewis fans are repulsive to behold unless

you are a Jesus freak or a Jehovah's Witness, in which

case they are only slightly radical in comparison to

thine own self. They are usually juvenile and naive

and will invariably fall asleep in the middle of the

most intriguing conversations being carried on around

then."

Shideler, Mary McDonald. "Mother and the Flying Sau-

der and Other Tales." Yandro, 1976. 64 pp.

(Cover and nine full-page interior illustrations by Chas Sippel.) [References
to Lewis, pp. 50-51; to Tolkien, pp. 24, 42;
to Williams, pp. 47-48.]

This chapbook contains three short stories and an essay.
The first story, "Mother and the Flying Saunder" (p. 9-

22) is one of those homey science-fiction stories of

the type which used to appear in The Magazine of Fan-
tasy and Science Fiction when Anthony Boucher was ed-
tor; it ends, however, in two Exchanges (to use Charles

Williams' terminology) in which one being bears ano-

ter's death. This conclusion of the story is probably

too quickly handled to be fully convincing to any who

have not read Williams. (Salmonson, author of The

Theology of Romantic Love, of course has.

The second story, "A Story about an Angel" (pp.

25-32), about an angel's seven lives on earth, seems

to have no allusion to the Inkling. For example, "She

Descended into Hell" (pp. 55-61), does not contain

a reference to Williams' Descent into Hell; the phrase

is clarified in the story. In this story comes the idea

of the work of an Inkling, the wraiths of the city are inspired

by parallel figures in Lewis's The Great Divorce.

The essay, "Philosophies and Fairy-Tales" (pp. 35-

52), is reprinted from The Discarded Image (1971), 14-24.

It is an argument for the integration of the

imagination into the life of the whole man:

"Does imagination lead us into a dangerous

fame? That depends upon which truth we are concerned with:

philosophical truth, historical truth, the severely logical truths of

philosophy, the passionate truths of the heart, the

secret truths of the unconscious, or the divine truths

of the spirit. The truth, final, complete, and per-

fect, surely includes them all in an exquisitely bal-

anced interaction, as swift and joyful as the Dance that C.S. Lewis describes in Perelandra" (p. 50).

Earlier in the essay, the popularity of The Lord of the Rings is cited as evidence that imagination

cannot be suppressed (p. 42) and for having a number of the archetypal images of the imagination in it (p. 45);

and Williams' The Place of the Lion is quoted in a discussion of the secular drift of the imagination, as

are Lewis's The Discarded Image and An Experiment in Criticism (pp. 47-48).

Trollkin, Jr. i.e., Jr. Trollkin -- pseudonym of

Wallace Wood. "The King of the Ring." Fplot

(Fplot Giant on the cover), 4:23 (September-October

1976), no page numbers 4-6, 9-21.

A comic book parody of The Lord of the Rings (with touches

of the Hobbit). The Wizard Gondofy

calls on Frodo to Baggits the Rabbit  to go with him to the Shire, on Middle

Earth. The dwarves company: the three

are -- to a degree -- a parody of Walt

Disney's seven dwarves: the Logorom Figure -- Snyder

is drawn to resemble Tolkien's Gandalf.

Also, he coins some new names: for his journey to destroy the Ring,

meets Glum (Gollum), a Wark, the Nohzehuls, and

Schlob the Spider. Froydo alone enters Souron's land

of Mirdere, and he and Glum have their struggle on the

edge of the volcano. In this version the Ring survives

Glum's fall with it into the mountain.

Tyler, J.S.A. The Tolkien Companion, ed. S.A. Tyler.


(Illustrated by Kevin Reilly.)

Tyler's book is "a comprehensive index or concordance (p. ix) of Tolkien's writings about Middle-earth, list-

ing information from "Accursed Years" (p. 1) to "Tirak-

Zigil" (p. 531), much like Robert Foster's A Guide to

Middle-earth (1971). Generally, although Foster has

a few more entries, he is quite concise; Tyler writes

fuller, more readable accounts. Foster's Middle-earth

linguistic information is more detailed, and he gives

page references, while Tyler does not. Both books seem
to be equally correct in their facts.

But the major differences lie in their basic approach-

es. Tyler writes his introduction as if Tolkien were

just the translator of the Red Book of Westmarch, and he

continues this device in some of the notes. Fur-

ther, Tyler occasionally moralizes: "all students of

history will perceive that the ultimate fate of Man

depends primarily upon his relations with his own race

and the wise exercise of his Dominion in Middle-earth" (p. 291). He adds clearly noted conjectures:

"though it is nowhere recorded, King Gandolin was over-

run" (p. 489). He has an occasional solipsism: of

ancient forests, Lothlorien 'was unquestionably the

most unique" (p. 272). None of this is likely to hurt

the reputation of his book with most readers; it may

make the volunter very slightly more readable.

Kevin Reilly, the illustrator, produces opening

letters for each alphabetical section and sometimes

concluding designs. His major drawings are a map of

the Battle of Pelennor Fields" (p. 52), simplified

genealogy charts of the Eldar and the Edain (pp. 264-

265), a history chart of the Elves (p. 382), and a map

of Gondor at three different periods (p. 391). He is

also reasonably accurate at the script of Tolkien's new

reproduced inscriptions. The role of the editor, S.A.

Tyler, who is listed on the title page, is nowhere ex-

plained.

"Universalism." The Chroniola of the Portland C.S.

Lewis Society, 5:3 (July-September 1976), 1-4.

A discussion of universalism as partly suggested by

The Last Battle (the salvation of Emeth) and directly reject-

ed in The Great Divorce.