



Mythopoeic Society

mythLORE

A Journal of J.R.R. Tolkien, C.S. Lewis,
Charles Williams, and Mythopoeic Literature

Volume 9
Number 3

Article 16

10-15-1982

An Inklings' Bibliography (22)

Joe R. Christopher

Tarleton State University, TX

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



Part of the [Children's and Young Adult Literature Commons](#)

Recommended Citation

Christopher, Joe R. (1982) "An Inklings' Bibliography (22)," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 9 : No. 3 , Article 16.

Available at: <https://dc.swosu.edu/mythlore/vol9/iss3/16>

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>

SWOSUTM

Online Winter Seminar

February 4-5, 2022 (Friday evening, Saturday all day)

<https://www.mythsoc.org/mythcon/ows-2022.htm>

Online Winter Seminar



Online Winter Seminar

The Inklings and Horror: Fantasy's Dark Corners

February 4-5, 2022 (Friday evening, Saturday all day)

Via Zoom and Discord

Mythcon 52: The Mythic, the Fantastic, and the Alien

Albuquerque, New Mexico; July 29 - August 1, 2022

<http://www.mythsoc.org/mythcon/mythcon-52.htm>

Abstract

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

AN INKLINGS' BIBLIOGRAPHY

(22) Compiled by Joe R. Christopher

This Bibliography is an annotated checklist covering both primary and secondary materials on J. R. R. Tolkien, C. S. Lewis, Charles Williams, and the other Inklings. Authors and readers are encouraged to send off-prints or bibliographic references to the compiler:

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

Bandersnatch: The Lewis Carroll Society Newsletter, No. 34 (September 1981), 12 pp. [including 4 pp. of By The Tum Tum Tree]. Edited by Brian Sibley for the Lewis Carroll Society.

On p. [9] of the whole issue (p. [5] of Bandersnatch by itself) appears a paragraph quoting Tolkien's letter to his publishers on a comparison of The Hobbit and Alice's Adventures in Wonderland, taken from Letters of J.R.R. Tolkien.

Bennett, J. A. W. Poetry of the Passion: Studies in Twelve Centuries of English Verse. Oxford: Clarendon Press (New York: Oxford University Press), 1982. x + 240 pp. Index. [Bennett, 208n, 222n, 223n, 225n, 227n; Campbell, 169; Cecil, 223n, 228n; Lewis, (32), 120, 164, 210n.] \$34.95.

Bennett, who died in 1981 shortly after finishing this book (p. viii), who was Lewis's successor as Professor of Medieval and Renaissance Literature at Cambridge (his pamphlet on Lewis is cited on p. 227), who was, of course, a member of the Inklings, here surveys poetry dealing with the Passion of Christ from "The Dream of the Rood" in Anglo-Saxon times (Ch. I); through Piers Plowman in the Middle English period (Ch. IV), the Scottish poets shortly before Calvinism (Ch. V), Donne, Herbert, Herrick, and others in the seventeenth century (Ch. VI), the Calvinist and Wesleyan hymn writers of the eighteenth century (Ch. VII in part), George Eliot's Adam Bede--although it is hardly verse--and other nineteenth-century writers (Ch. VIII in part); to David Jones' Anathemata in the twentieth century (Ch. VIII in part). He also has more general discussions of the influence of the Meditative Movement on medieval verse (Ch. II) and the various uses of the figure of Christ as a soldier or knight (Ch. III). This book is essentially a study in the sensibility of the different ages, in the sources of images and ideas, and in (at times) the interpretation of individual works. His latter study from the seventeenth century on becomes shorter because he can indicate specialized treatments in his notes. One example of the sensibility of different ages: the hymn writers of the eighteenth century tend to drop any reference to the persons at the Crucifixion--the disciple John, for example--because of their Calvinistic orientation towards their individual salvation. Bennett's treatments are generally sound, detailed, and illuminating, although it is noticeable that he seems to have known the works contemporary with Piers Plowman better than recent (largely American) criticism of Langland's poem, and that his treatment of The Anathemata tends to get lost in the minutia without, as elsewhere, a clear statement of the meaning of the whole work. Bennett's span of knowledge is very impressively displayed in this book, whatever quibbles are made.

Since Bennett was Lewis's successor, it is interesting to compare their medieval studies, in general. Bennett is more concerned with minute analyses and elaborate citation of scholarship (the latter mainly in his notes); his choice of topic is the sort of partially sectarian religious subject which

Lewis generally avoided; his bringing a topic down to the present is likewise not typical of Lewis, who was more concerned with bringing past periods to life again; and he avoids the digressions and anti-modern comments which are typical of Lewis's approach (e.g., Lewis's attack on T. S. Eliot's critical proviso in A Preface to "Paradise Lost"). Even Bennett's treatment of the three Passion accounts in Piers Plowman is not typical of Lewis's medievalism, which liked the more clearly constructed works (The Divine Comedy, Troilus and Criseyde). Bennett's dismissal of William Law's A Serious Call to a Devout and Holy Life (p. 180) reminds one of how often Lewis recommended that book--but here one is moving outside of scholarship to religious positions.

Bennett's two citations of Lewis in the text are minor: he comments that Lewis ignored William Dunbar's poem on the Passion (p. 120)--Lewis's treatment of Dunbar is in English Literature in the Sixteenth Century--and he cites Lewis on a George Herbert poem from the same study, only to correct Lewis's assumption of Herbert's originality (p. 164). More interesting is an earlier passage disagreeing with a basic claim made by Lewis in The Allegory of Love, in which Bennett is illustrating the emotional emphasis of the Bonaventuran meditative movement:

These two simple thirteenth-century quatrains ... illustrate one of the greatest revolutions in feeling that Europe has ever witnessed.... Besides this phenomenon the emergence of 'courtly love', so called, is a mere ripple on the surface of literature.... [p. 32]

Thus, forty-six years after Lewis's book--nearly half a century--scholars are still arguing with him.

There are other echoes between Bennett and Lewis of the minor sort which probably arise inevitably from scholarly study of the same periods, such as Bennett's comment on the word kind "approaching its modern meaning" in a certain passage (p. 51)--cf. Lewis on kind in Studies in Words. Bennett's one reference to Roy Campbell is a comparison of Campbell's and Richard Crashaw's temperaments (p. 169). The scholarly citations of Bennett and Cecil in the notes are mainly to editions of texts; that of Lewis is a citation of support for one of Bennett's positions.

Jaffe, Rona. Mazes and Monsters. New York: Delacorte Press, 1981. [vii] + 248 pp.
[Tolkien, 50, (150)-151-(152), 185, (199-200).]

A novel which seems fairly obviously modeled on the disappearance of a student from Michigan State University in 1979 - a student who had been playing Dungeons and Dragons in the university's underground steam tunnels. (For several write-ups about him, see The New York Times, 8 September 1979, p. 10, col. 2; 9 September, p. 27, col. 1; 14 September, p. 14, col. 5; 15 September, p. 6, col. 6.) In this novel, four students at Grant University, Pequod, Pennsylvania, play Mazes and Monsters in some near-by caves (which are off-limits to students); one, who has problems at home, identifies with his game character and eventually the role takes over his personality.

When Jay Jay Brockway first explored the caves, he reacted in these terms: "There, in the right-hand chamber, was a large black pool, with water dripping into it from the vault above. Oh, it was so wonderful, so glorious, so Tolkien! Gollum could live there in that cold, black, bottomless pool. Jay Jay could almost see him

now, rising, hissing, turning his serpentine head this way and that in search of the delicate little morsel in the down coat" (p. 50). The down coat refers to Jay Jay, and the serpentine head may have been suggested to Jaffe by Gollum's hissing.

Robbie Wheeling, when he has his breakdown, draws a map, given to him in his dreams, of the City of the Two Towers (p. 150); later he identifies this with New York City, with its World Trade Center (p. 199; cf. 219), and identifies a subway train as "the dragon of the hill" (p. 200). It is no surprise that when the other three students see his map that Jay Jay identifies The Two Towers with Tolkien (p. 188); indeed, Robbie reread "Tolkien and Castaneda" and read some books on the occult when he was drawing his map but did not, so far as he was aware, find them useful (p.151).

King, Stephen. Danse Macabre. New York: Everest House, 1981. 400 pp. Index. [Lewis, 321; Tolkien, 323, 325, 358-359, 379. Neither Lewis nor Tolkien is listed in the Index.]

King - author of Carrie and other horror novels - surveys the movies and novels of his genre, approximately 1950 to 1980 with a few considerations of earlier works of importance (Shelley's Frankenstein, Stevenson's Dr. Jekyll and Mr. Hyde, Stoker's Dracula). It's a lively, intelligent discussion, setting up a few basic plot situations and showing some of the variations played upon them. King stresses the echoes of the times to explain the popularity of some of the movies, and does various type of analyses of the novels, while saying nasty things about the dissections by English teachers.

Lewis is mentioned in a discussion of the plot gimmick of Richard Matheson's The Shrinking Man: "It is not exactly sensible that the children in the C. S. Lewis tale should be able to reach another world by going through a bedroom closet, either, but that is exactly what happens in the Narnia stories" (p. 321). The use of closet instead of wardrobe may just be King's popular style, but this bibliographer heard King, Harlan Ellison, and others on a panel avoid answering a question at a World Fantasy Convention (the one held in Fort Worth, Texas) about That Hideous Strength as a horror story in such a way that it seemed none of them had read it. So King's knowledge of Narnia may be second hand or through a vague remembrance of the TV version.

On the other hand, he clearly knows The Hobbit and The Lord of the Rings well. He mentions the former among four "adventure" novels he has "given to people, envying them the experience of the first reading" (p. 323). He mentions the latter twice in a discussion of power in fantasy fiction: "all fantasy fiction is essentially about the concept of power; great fantasy fiction is about people who find it at great cost or lose it tragically; mediocre fantasy fiction is about people who have it and never lose it but simply wield it" (p. 323). In this light, "Frodo discovers [power within himself] in Tolkien's epic tale of the Rings" (p. 325). "The great theme of fantasy fiction is not holding the magic and wielding it (if so, Sauron, not Frodo, would have been the hero of Tolkien's Rings cycle)" (also p. 325); unfortunately King goes on to modify his earlier generalization at this point into a lesser statement, "it is - or so it seems to me - finding the magic and discovering how it works."

The later references to The Lord of the Rings are minor ones: the investigation of horror fiction is like a hobbit venturing into Mordor (pp. 358-359); may academicians who try to survey horror fiction or write plot summaries or critical analyses be eaten by Shelob (or suffer two other fates from Tolkien, p. 359); fantasy and horror literature involves an escape from adulthood back to a type of childhood belief - "somewhere else, in

some other world, even as I write this, Frodo and Sam are working their way toward Mordor, where the shadows lie. I am quite sure of it" (p. 379).

It seems odd that there are not even passing references to Williams' novels, although they are before the proper dates for this study; the explanation may be simple ignorance of them. (The study of Levin's Rosemary's Baby shows that King is not against Christian meanings - in that case by a Jewish author - in the works he discusses.) Despite the above references to The Lord of the Rings, it does not appear in Appendix 2, pp. 389-391, the list of approximately 100 best books of horror fiction in the thirty years' span.

King, Stephen. "Foreword", pp. xi - xxii [Tolkien, xv, xvii, xix, xx]. To his Night Shift. Garden City, New York: Doubleday, 1978. xxiv + 336 pp.

A collection of twenty short stories, with an introductory by John D. MacDonald. Most of the ideas in King's foreword reappear in his study of horror movies and fiction, Danse Macabre (1981). The four references to Tolkien's The Lord of the Rings are all used in combination with other examples to support some generalizations about the field of horror fiction. First, "The great literature of the supernatural often contains the . . . 'let's slow down and look at the accident' syndrome"; and here is, among other instances of bloody and sensational events, "the Hobbit Sam's grim battle with Shelob the Spider in the final book of Tolkien's Rings trilogy" (p. xv). Second, "The field [of horror fiction] has never been highly regarded"; in addition to biographical examples about Poe, Lovecraft, and Kurt Vonnegut, "Tolkien's Middle-Earth fantasy went kicking around for twenty years before it became an aboveground success" (p. xvii). Whatever King means here, it does not seem to be accurate; perhaps he has confused the publication of The Hobbit (1937) and the approximately twenty-year-later popularity of The Lord of the Rings. Third, "Great horror fiction is almost always allegorical; sometimes the allegory is intended, as in Animal Farm and 1984, and sometimes it just happens -- J. R. R. Tolkien swore up and down that the Dark Lord of Mordor was not Hitler in fantasy dress, but the theses and term papers to just that effect go on and on" (pp. xix-xx). Term papers, perhaps; one hopes writers of theses learn better. Fourth, horror writers work on the borderline between realism and the symbolic unconscious; along with several other examples, "the barrow-wights that menaced Frodo and Sam are there" (p. xx).

Lewis, C. S. "The Pilgrim's Progress" (in the "C. S. Lewis, in Person: Comments and Critiques" series). Atlanta, Georgia: Catacomb Cassettes (a division of the Episcopal Radio-TV Foundation), No. C-340; 1981. A cassette tape running 16 min. on Side 1, 11 min. on Side 2. [Barfield, Side 1; Coghill, Side 2.] \$6.95.

This tape recording of a B.B.C. radio address of 16 August 1962 is a longer version of "The Vision of John Bunyan" which was published in The Listener, 68 (13 December 1962), 1006-1008, and collected by Walter Hooper in Selected Literary Essays (1969). To the basic broadcast, the Episcopal Radio-TV Foundation has added a brief introduction at the first, an instruction to turn the tape over in the center, and its own address, etc., at the end. The B.B.C., as is its practice, substituted an actor's and an actress's readings of the quotations from Bunyan for Lewis's. A reader of the essay will find all the block quotations so read, as well as two of the quotations in Lewis's paragraphs and two quotations in passages which have not survived in the printed copy.

Since the basic text is available, the rest of these notes will be on the differences in the two versions. Lewis begins the broadcast by distin-

guishing between two types of anecdotes (interesting only if true, interesting whether or not true)--and hence two types of didactic books. The essay begins with the second type of didactic book. At the end of the first paragraph, in the talk Lewis cites Sir Alfred Noyes on Mr. Talkative, explaining what is wrong with the episode in which he appears. In the following material two contrasts to Bunyan are dropped--the uneducated conversations in Shakespeare and Dickens, with critical support from Chesterton; the different tone of Langland and Dante. An interesting, longer passage about Bunyan's other works is also dropped. (An error in both versions is the use of the word reunited [in the essay's sixth paragraph]: "the scheme of a journey with adventures suddenly reunited two things"--which, as Lewis's text goes on to say, had never been united before.) After that sixth paragraph, in the talk there are a few comments about great works arising from separate, mental things being brought together. In a discussion of allegory following the citation of Christian's reply to Apollyon about wages, Owen Barfield is cited in the talk about Army Chaplains who think "Onward, Christian Soldiers" an appropriate hymn for real soldiers. After the discussion of allegory, a brief comparison of Bunyan and George Herbert appears in the talk, as well as three general sentences about Bunyan's style. Finally (on Side 1), in the contrast of Bunyan's style to that of the Authorized Version of the Bible, a third, longer example appears in the talk.

On the second side of the tape appears the most interesting result of the B.B.C. policy about the reading of passages. An actor reads "And I will say that for my Lord, he carried it wonderful lovingly to him" straightforwardly (with emphasis on that in the first part of the sentence). But Lewis's interpretation, as is shown three sentences later when he quotes (actually, misquotes) the first part of the passage, is that the phrase must sound like "I concede one point (and one only) to my Lord". The actor had the right stress but not the right tone. On this second side, there are three brief transitions omitted, including one citing T. S. Eliot on Dante; but the most interesting omission is a longer passage about the change in theology between Part I and Part II of Bunyan's book (this passage comes between the two types of unpleasantness in The Pilgrim's Progress: sectarianism and the constant emphasis on the danger of Hell). Lewis recommends Monseigneur Ronald Knox's parody essay in which he "proves" that two different authors wrote the two parts, and Lewis quotes Nevill Coghill on Knox: that he started a real hare with an electric hound--the theological differences are there. (Here is where a speech by Mercy is read by an actress, part of Lewis's brief indication of the theological differences, which does not appear in the printed essay.)

The major interest in this tape will be due to hearing Lewis's voice and the reproduction of one of his B.B.C. broadcasts, no doubt, but the variations from the published text are also interesting and, in a minor way, valuable.

Lewis, C. S. The Pilgrim's Regress: An Allegorical Apology for Christianity, Reason and Romanticism. Illustrated by Michael Hague. Grand Rapids, Michigan: William B. Eerdmans Publishing Co., 1981. x + 211 pp. \$13.95.

The verbal contents of this volume are not changed, except that Lewis's preface to the third edition of his book is made into an "Afterword to Third Edition" (pp. 200-209) and that in its last paragraph the word "afterword" is substituted for "preface" without indication of the change (p. 209).

The interest of this new, large (9 1/2" x 6 1/4") edition, with its light brown end-papers, is primarily for Michael Hague's illustrations. Hague did the 1982 Narnia calendar for Macmillan, and he does a dust-jacket drawing in color, a full-page interior map, and eight full-page interior black-and-white draw-

ings for this book. His style is detailed, often rather "busy", and usually realistic in its presentation of the characters. The cover illustration is of John meeting the dragon in battle, with a different placement of the figures from the interior drawing of the same scene; on the cover, John has not yet stabbed the wyrm. (It would be an easy guess that the intention of this cover dragon is to attract the fantasy readers who are interested in some of Lewis's other books.) Here are the interior drawings, with titles from the "List of Illustrations" (p. ix) and the quotations which accompany them from the facing pages.

"Mappa Mundi" (p. x). Hague does a view from the south of the central part of the island; he indicates forests, cities, etc., by figures. As an editorial footnote to Lewis's "Afterword" mentions, Hague omits shires and railroads from his map (p. 208n).

"John's Island" (p. 7). "John saw an island where tall enchanters, bearded to their feet, sat in green chairs among the forests." John is a boy, lower right, his back to the reader; his vision occupies most of the upper part of the page (no chairs are apparent).

"John and Mr. Enlightenment" (p. 23). "John got out of the trap and turned to bid good-bye to Mr. Enlightenment." John is dressed in rather eighteenth-century clothes, his pants tied below the knees; his hair is in a pig tail. Of course, the use of a horse and a two-wheeled carriage also suggests an older period. Many of the details are inevitably invented by Hague, since Lewis is general in his descriptions --e.g., the wild hollyhocks in the lower right of the picture.

"John and Media" (p. 31). "The old gentleman looked up and saw how the young people lay in one another's arms." Actually, John is sitting at a small table with fruit and some vessels on it; Media is behind him, kneeling on the sofa or couch on which he is seated, with one of her hands over one of his shoulders, the other touching his hair. She seems to be slightly Near Eastern in her dress. (The room is ornate, in a variety of styles.) Probably Hague is being genteel in his presentation out of due regard for the publisher's generally conservative Christian buying public.

"Reason and the Giant" (p. 51). "The giant bent forward in his chair and looked at Reason." The drawing of the Spirit of the Age as half giant, half mountain (with fir trees growing on him and smoke rising from the top of his head as from a volcano) is nicely done. Reason on her horse is sharply outlined, to contrast with the Spirit of the Age, but she looks more small and artificial than tall like "a Titaness, a sun-bright virgin"; she does have the armor and the naked sword she is supposed to have.

"Vertue and Savage" (p. 99). "Savage sat on a high chair at the end of his barn--a very big man, almost a giant." Although the table at which Savage and Vertue sit is omitted from the picture, although Grimheld here with a sword and shield does not look as if she would set any table, and although Hague draws a cave instead of a hall, nonetheless the Northern atmosphere comes through. (Grimheld looks as though she is in a Wagnerian opera.)

"John and Contemplation" (p. 115). "Then they went on together over hills and dales, very fast, in the moonlight." Despite the text printed with the picture, this seems to illustrate rather "His leap carried him further than he had intended--although he felt no surprise--and he found himself flying over the tree tops and the steep fields...." In the picture, John is sailing through the night sky with Contemplation above him, her head and right arm against the full moon; the landscape (and a bird) are below them.

"Mother Kirk" (p. 165). "On the floor stood Mother Kirk crowned and sceptered; not far from her sat Vertue, mother-naked." In the drawing, Mother Kirk (who has a rather ugly face) has a crown with eight points (the tallest in front), a scepter which looks like a wand with an obscure doodad on the end,

and (not from the book) a ball with a candle-like (or a tall mushroom-like) object on top. The latter is a variant of the globe with a cross on top, but Hague has not meant for it to be easily identifiable. Mother Kirk is surrounded by light, a type of halo.

"John and the Dragon" (p. 192). "Then John ducked and came up again with a jab of his sword into the under-side of the brute." Neither on the dust jacket nor here does Hague illustrate the dragon encircling John as the text has it, and in both pictures for some reason he puts a crack or crevice in the earth between the two of them. This drawing--except for the text which accompanies it--might be considered part of the last of the fight, when John is stabbing the dragon's throat, since he is penetrating not far below the head.

Overall, this is a pleasant edition of The Pilgrim's Regress, a good gift book (as it is probably intended to be); and the large type is easier reading than the type in the paperback versions.

Lewis, C. S. The Pilgrim's Regress: An Allegorical Apology for Christianity, Reason and Romanticism. Translations of Latin and Greek citations, and Text Notes, by Dr. John C. Traupman. Toronto and New York: Bantam Books, 1981. xxii + 218 pp.

The text is (barring misprints) the standard Third Edition, with, however, the running headline omitted, the Preface's penultimate paragraph (dealing with the headline and the explaining of allegories) removed, and other dropped from the first sentence of the final paragraph of the Preface--"Three other cautions remain to be given." The cover of the paperback is a reproduction of what seems to be a medieval tapestry (it is not identified), but it has nothing to do with the book.

The main interest of this edition is in Traupman's translations and notes. The translations appear on, and the notes are keyed to, pp. 15, 19, 31, 60, 74, 77 (three passages), 78 (three passages), 79 (two passages), 80, 81 (two passages), 82, 83, 84, 93, 134, 173 (two passages), 178, 186, 190, 193, 194, 196, 200. When a chapter title is in Latin, the translation is in a footnote; when the Latin or Greek term or phrase is in the text, the translation follows in parenthesis, with brackets used to include the rest of the source in translation when it is needed to give a context to the phrase Lewis quotes. (This odd reversal of the standard use of brackets and parentheses when inserting material into a text may be due to the Bantam editors rather than Dr. Traupman.) In his "Notes to the Quotes" (pp. 209-211), Traupman identifies seven passages from Horace, quoting the Latin passage the phrase is from and translating it in six cases; he identifies one passage from Vergil and quotes the Latin but does not translate it; he identifies the source of another phrase as appearing often in tomb inscriptions. Traupman identifies one passage (used twice) as from a Gospel, but he does not give the precise Gospel or check the passage against the Vulgate--or against the earliest medieval Easter drama. He says of nineteen passages, "Source unknown", although he mentions Lord Byron absurdly in connection with one of them and says of another that it "may come from a letter of St. Paul." Obviously Traupman, who is not identified in this volume, is a classicist pure and simple. For a far better commentary on the quotations, see Henry Noel's "Part V. Footnotes", in "A Guide to C. S. Lewis's The Pilgrim's Regress", Bulletin of the New York C. S. Lewis Society, 2:4/16 (February 1971), 7-13; Noel does not locate three quotations, none of which Traupman finds either.

The Magazine of Fantasy and Science Fiction, 63:4/377 (October 1982), 1-164. Edited by Edward L. Ferman.

Either the thirty-third (cover) or thirty-fourth (contents page) anniversary issue. References to Tolkien appear in the "Films" section: Baird Searles,

"Hyperboring" (a review of Conan the Barbarian), pp. 91-93. "Heroic fantasy revived with a vengeance in the mid-1960s, mostly due to the popularity of Tolkien" (p. 91); its revival set off the boom in Conan materials. "[Robert E.] Howard's major accomplishment was to create the world of the Hyborian Age, perhaps not as subtle or sophisticated as Middle Earth [sic, two words], but certainly as real" (p. 92). The movie is not up to the books.

Note: a story by Harlan Ellison, "The Hour That Stretches", which appears in this issue and has an allusion to Tolkien, is separately annotated.

The Sayers Review, 3:3 (April 1980), [i-ii] + 1-36 + [37-38]. Edited by Christe McMenomy. (\$7.00/volume, from 3138 Sawtelle Blvd., #4, Los Angeles, CA 90066.)

There are two essays in this issue: (a) Nancy-Lou Patterson, "Eve's Sharp Apple: Five Transgressing Women in the Novels of Dorothy L. Sayers," pp. 1-24 [Lewis, 6, 10; Tolkien, 14]. These references to the Inklings are minor comparisons or supports in Patterson's essay. Lewis's The Screwtape Letters is used as an analogy to the inverted truths of one of the letter writers in The Documents in the Case (p. 6); his Mere Christianity is cited on the Christian meaning of Charity (in the King James' Version's use of the word), and on the necessity (if possible) of intelligence in a Christian (p. 10)--both of these points part of a study of Margaret Harrison's failures in that same novel. In her study of Five Red Herrings, Patterson describes Gilda Farren as a pre-Raphaelite or Art Nouveau figure and compares her, as a malignant version, to Tolkien's Goldberry of The Fellowship of the Ring (p. 14)--which not only indicates something about Gilda Farren but also about Tolkien's sensibilities. (b) Nancy M. Tischler, "Dorothy and Beatrice," pp. 25-34 [Lewis, 29; Williams, 27-30, 33n-34n]. Despite her title, Tischler does more, of course, than compare Sayers to Beatrice Portinari. But the paper does contain such statements as this (which probably goes beyond what the evidence actually supports in its later half): "the image that Charles Williams had pointed out for special notice, and the figure who most interested [Sayers] in the poem, was Beatrice" (p. 29). Williams and Lewis are mentioned, as being friends who shared Sayers' enthusiasm for Dante (p. 29). Other statements about Williams need evidence: "Like Charles Williams, who led her to her study of Dante, she believed the translator to be a vehicle for knowledge, not an artist asserting his own identity and eccentricity or calling attention to his own discoveries" (p. 27). Where does Williams say this? (that it is implicit in his interest in Dante and Vergil is not denied but where is it explicit?) "Charles Williams had known that Miss Sayers would find a compatible mind in Dante, and had recommended that she read him" (p. 28). This is interesting biographical information, but Ralph E. Hone in his Dorothy L. Sayers: A Literary Biography does not have it. Where is the evidence for this recommendation by Williams?

Rackham, Arthur. Rackham's Color Illustrations for Wagner's "Ring". With an Introduction and Captions by James Spero. New York: Dover Publications, 1979. viii + 64 pp. [Lewis, v.]

Arthur Rackham's illustrations for Wagner's The Ring of the Nibelung tetralogy appeared in two volumes, with translations by Margaret Armour: "The Rhinegold" and "The Valkyrie" (1910) and "Siegfried" and "The Twilight of the Gods" (1911). Spero mentions in his Introduction to this reprint of the illustrations that "...C. S. Lewis, who was thirteen when the second volume was published, later wrote of it in Surprised by Joy, 'His pictures, which seemed to me then to be the very music made visible, plunged me a few fathoms deeper into my delight. I have seldom coveted anything as I coveted that book...'" (p. v; from Ch. V, "Renaissance", of Surprised by Joy).

Besides the reference to Lewis, this volume has an associational value of containing the color prints which Lewis desired (not all of the black-and-white vignettes and tail pieces are reproduced). The color illustrations for "Siegfried" and "The Twilight of the Gods" begin on p. 35.

Ready, William B. Files on Parade: A Memoir. With a "Foreword" by Graham B. Hill. Metuchen, N.J.: The Scarecrow Press, 1982. vi + 268 pp. Ten photographs between pp. 126 and 127. [Campbell, 183-184; Lewis, 181-182; Tolkien, 180-184, 187, 222, 231, 234, 239, 241, 259, 264-265; Williams, 182.]

Ready--who wrote The Tolkien Relation (1968; variant title, Understanding Tolkien and "The Lord of the Rings", 1969), "The Lord of the Rings", "The Hobbit Notes (1971), and two essays on Tolkien--finished this memoir shortly before his death in 1981. It has not received the sort of final editing it needed to avoid repetition, sometimes in nearly identical words (e.g., "Cecil Rhodes must have spun in his grave, Sir Bindon Blood's bones must have clattered", p. 59; "Cecil must have spun [in] his grave on Table Mountain and the bones of Sir Bindon Blood must have rattled", p. 63). But it is a lively, anecdotal, and highly digressive account of Ready's life; and he warns his reader that the anecdotes may have become embroidered through his years of telling them (pp. 1-2). (Indeed, given his personality as it is revealed in this book, much of the tone and the occasional inaccuracy of The Tolkien Relation is explained.)

The basic passage about Tolkien has to do with Ready's acquiring his manuscripts for Marquette University when Ready was Professor and University Librarian there. He tells of introducing The Hobbit to his children (p. 180) and, later, of his first reading of The Lord of the Rings (p. 181). After his essay-review on The Lord of the Rings in The Critic (not listed in West's checklist, and typically not dated here), Ready received a letter from Tolkien. Ready turned down a suggestion that he be Tolkien's biographer (pp. 181-182). Several years later, Ready arranged for a visit by Tolkien and his wife to Marquette for him to receive an honorary degree, and arranged for a few other visits in the U.S.; but at the last minute this fell through (p. 182). Tolkien "asked me if there was anything that he could do to make amends. I suggested that I buy his papers from him. ... They are, of all the collections that I have corralled, the most attractive for display and popular attention" (p. 183). Ready tells briefly of a visit he made to Tolkien at Oxford, mainly in terms of people Tolkien admired--including Roy Campbell and a boxer (pp. 183-184). The later references to Tolkien are primarily in terms of allusions to his works--e.g., "A hand press, as Resistance and Underground history shows, can do more harm to Sauron than bullets or barricades" (p. 265).

The references to Lewis and Williams are brief and in terms of Tolkien, although Ready, who quotes Lewis's comparison of Tolkien to a bandersnatch in their non-influenciability (p. 182), also uses it in his summing up of Tolkien: "He was a bandersnatch of a man" (p. 184).

West, Edward N. "A sermon preached by the Reverend Canon Edward N. West in the Chapel of the Holy Spirit, St. Hilda's House, on the Feast of St. Thomas of Canterbury, 1981". The Occasional Paper (of the Community of the Holy Spirit, St. Hilda's House, New York, N.Y.), No. 53 (St. Augustine's Tide, 1982), 2-4 [Lewis, p. 3, col. 2].

A sermon about how irritating the great saints were while alive, how Jesus had a temper, how one loves himself, etc. Lewis is paraphrased on loving oneself. "Lewis ... in one of his marvelous things about love ... come to the commandment [that one should love his neighbor as himself]. Well, how do

I love myself? he asks. Do I think I'm bright? Yes, rather. Do I think I'm attractive? Well, reasonably. And Lewis goes through all these easy things.... The difficulty comes when I discover that I've done something so dreadful, so unbearably horrible... that I cannot believe I did that. ...if myself [sic] could behave that way, and I can still manage to love it [sic], then I begin to understand what it means to love myself, and therefore what it means to love my neighbor as myself." The paraphrase is free, but the basic point is Lewis's.

Wain, John. "Foreword", pp. xv-xvi. To The Early Italian Poets, translated by Dante Gabriel Rossetti. Edited, introduced, and with further notes and bibliography by Sally Purcell. Berkeley: University of California Press, 1982 (copyright 1981). xxvi + 320 pp. Indices of first lines of translations and of poets. \$14.95.

A new edition of Rossetti's volume of 1861, whose original title page describes its contents: "The Early Italian Poets / from Ciullo d'Alcamo to / Dante Alighieri / (1100-1200-1300) / in the original metres / together with Dante's Vita Nuova / translated by D. G. Rossetti / Part I. Poets chiefly before Dante. / Part II. Dante and his Circle." (quoted on p. xxii). This volume follows the original order of 1861, not the 1874 order which reverses the two parts. For students of the Inklings, and hence of one of their major sources in Dante, Part II has its associational interests in the poems which react in one way or another to Dante--e.g., Guido Cavalcanti's five sonnets written to him. Besides La Vita Nuova, Rossetti also translates eleven sonnets, one ballata, two canzoni, and one sestina by Dante (one Dantean canzone being in the appendix of two poems which first appeared in the 1874 edition).

Wain's "Foreword" is an appreciation. Rossetti is one of those artists some of whose finest work is inspired by other art--paintings or poetry; in Rossetti's case, by Italian poetry in part, and by Italian culture generally. "Translation is inevitably a mixed art; the leading ideas and images come from the original poem, but the poetic energy is the translator's" (p. xv). Wain gives an example of Christopher Marlowe's translation of Ovid's Amores here; elsewhere he generally compares Rossetti's translations to Edward Fitzgerald's and Ezra Pound's. The Pre-Raphaelite Brotherhood was, from its birth, tied to the mixed artistry of poetry (or implied narrative) and painting, and Rossetti's eye for minute details influenced his approach to both his poetry and his paintings. His translations have a "continuing vitality"; "[b]right in colour, limpid in music, uncomplicated yet never artificially simple, these versions" supply "something unique and valuable" to the Victorian period. (Why Wain was chosen to write this "Foreword" is never made clear; presumably it was because of his growing reputation as a general man-of-letters.)

Willard, Nancy. "Goddess in the Belfry". Parabola: Myth and the Quest for Meaning, 6:3 (Summer 1981), 90-94. [Lewis, 90.]

An essay on the feminine form of God in George MacDonald's fiction; the essay opens with a reference to Lewis having said that MacDonald baptized his imagination.

BENEFACTORS

Patrons support Mythlore's promotion and publicity by donating \$15 or more above the price of subscription. They are listed for 4 issues for this support. Show your support by writing to the Editor (see page 2).

George Colvin -- Riverside, CA
Edna Montemayor -- Chicago, IL
Gerald M. Price -- Thousand Oaks, CA
Grace E. Funk -- Lumby, B.C.
Robert E. Boenig -- Hollidaysburg, PA