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## An Inklings Bibliography (16)

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## Mythcon 50

Looking Back, Moving Forward

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### An Inklings Bibliography (16)

**Abstract**

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

# AN INKLINGS BIBLIOGRAPHY (16)

COMPILED BY JOE R. CHRISTOPHER

Aisenberg, Nadya. A Common Spring: Crime Novel and Classic. Bowling Green, Ohio: Bowling Green University Popular Press, 1980. [x] + 272 pp. Illustrated; index. [Cecil, 207; Lewis, 9; Williams, 9, 230, 249.]

Aisenberg's thesis is that many works of major literature share traits with the detective story and the thriller. She approaches the topic archetypally, and demonstrates no first-hand knowledge of mystery fiction in her book. Typical of her poor summaries of popular fiction is the passage in which H. G. Wells, George Orwell, C. S. Lewis, and Aldous Huxley belong in one generation of science-fiction writers and Isaac Asimov, Ray Bradbury, and H. P. Lovecraft belong in the next--and the former indeed influenced the latter (p. 9). Lovecraft is obviously misplaced in time, and it seems dubious that Lewis influenced either Asimov or Bradbury. Charles Williams is mentioned on the same page as writing allegorical religious adventures. Allegory is misused throughout the book to mean either thematic or symbolic works. Later, Lord David Cecil is quoted on the plays of John Webster and his statement is said to apply to Graham Greene's novels (p. 207); typically, the source of the quotations turns out to be a footnote in a book on Greene, not original reading (p. 222, n. 100). Williams is mentioned again--along with Father Ronald Knox, G. K. Chesterton, and Dorothy L. Sayers--as combining crime novels and Christianity (p. 230), but the discussion centers on Chesterton, not the others. Oddly, there is no Chesterton or Knox in the primary bibliography, and of Sayers' works only Lord Peter, which would not help this point as much as The Nine Tailors; Williams does have two novels listed (p. 249). So far as popular fiction is concerned, this is a book to avoid.

Amon Hen: Bulletin of the Tolkien Society, No. 43 (January 1980), 1-24. Edited by Jeremy Morgan. Contents: (a) Mark Bardsley, front cover, p. 1. Gandalf facing the Balrog. (There are eighteen small drawings in the rest of the magazine, by various artists, but no other full-page drawings.) (b) Various announcements by the Tolkien Society, pp. 2-5, 11, 24. (c) Johan Vanhecke, "Old Tom Bombadil was a . . .", pp. 6-7. Vanhecke surveys the usual guesses and suggestions about Bombadil and ends by hinting at religious parallels for Bombadil and Gandalf. (d) David Mason, "Verse Translation", pp. 7-9. Mason offers his translations of the "Verse of the Rings" into French and German and of "A Elbereth Gilthoniel" into French. (e) Various reviews. (i) Tim Scratcherd, review of Joan Wyatt's A Middle Earth Album, p. 10. The book seems aimed at children, but some of the pictures are good. (ii) Gordon MacLellan, review of Some Lore from the Book of Agadinnar: The Children of Rarn (Rarn Publications, no place given, no date given), p. 10. The twenty-page work (presumably a pamphlet) contains what is known about a musical fantasy called The Children of Rarn (no author for the pamphlet or the musical is mentioned). The material sounds like a fan hoax; at any rate, the reviewer cites two references to Tolkien in it. (iii) Andrew Sutherland, review of Pictures by J. R. R. Tolkien, ed. Christopher Tolkien, p. 12. Sutherland has one comparison to the Ashmolean exhibit of Tolkien's art: "[The book] starts with the usual Hobbiton view and one other earlier draft, which is slightly disappointing, as there were five views at the Ashmolean. A chronologically arranged 'Genesis of a Picture' would have been very interesting". Sutherland praises H. E. Riddett's colored versions of Tolkien's black-and-white drawings. (iv) A. D. and Brin Dunsire (separately), reviews of J. R. R. Tolkien, Scholar and Storyteller, ed. Mary Salu and Robert T. Farrell, p. 13. Both reviews praise the biographical material (and essay by Tolkien) in the first section and (with some discrimination) the essays on The Lord of the Rings in the third. (v) Letters, pp. 14-20. Excerpts from the letters of twenty-six writers; one of them, Clive Tolley, suggests cryptomnesia as the means by which Tolkien thought he

had invented the word hobbit when he had not--this on the assumption he had read The Denham Tracts with its list of fairies. (g) [Jessica Yates], "Jessica's Corner", pp. 21-23. A listing of all sorts of references to Tolkien--in magazines, newspapers, and books.

Anderson, Poul. The Devil's Game. New York: Pocket Books, 1980. 256 pp. [Tolkien, 106.] A curious novel, told in various third-person and internal first-person sections, the latter by different narrators, depicting the climax of a pact-with-the-devil plot in which the devil--Samael, for the sake of tradition--may be an actual demon, an angel, an extraterrestrial being, or a psychological projection; Samael's intention in the pact is also uncertain. The reference to Tolkien appears in a section thought by Gayle Thayer, reporting a speech by her former husband, Dennis, on a novel he was writing: "It's going to be beautiful. I'm going to tell it like it is. And I don't want to sound commercial, but they [sic--no antecedent] want the truth nowadays. Look at Tolkien. Look at Stranger. [Robert A. Heinlein's Stranger in a Strange Land?] I've got a fortune here. Maybe a Nobel." Dennis Thayer does not appear in the novel, and the reference to Tolkien is not significant to the action of the book.

Briggs, Katharine. A Dictionary of Fairies: Hobgoblins, Brownies, Bogies and Other Supernatural Creatures. Harmondsworth, Middlesex: Penguin Books, 1977. xxii + 482 [+ viii]. 21 plates. Book-list; Index of Types and Motifs. [Lewis, 277 (Macdonald), 443 (Worms); Tolkien, xiii-xiv (List of Text figures), (94) (The Denham Tracts), (107) (Dragons), 159 (Fairy trees), 167 (Fashions in fairy lore), 277 (Macdonald), 359 (Separable soul), 401 (Tolkien), 413 (Trows), 433 (Worms), 461 (Book-list).] Notes: the first edition--Allen Lane, 1976--has not been seen, but since that publisher often prints hardcover editions of Penguin Books, probably the pagination is the same; the American hardcover edition (New York: Pantheon Books, 1977) is titled An Encyclopedia of Fairies--its introductory Roman pagination is shorter than (through elimination of blank pages), but its Arabic pagination is identical to, the Penguin edition.

Briggs, one of the major authorities in current British folklore studies, has a comprehensive, alphabetical list of major British folktales involving the native supernatural beings and of matters related to them. Her two references to Lewis both involve Tolkien also. In the first, she mentions some authentic touches of folk beliefs about fairies in George MacDonald's fiction, and concludes, "C. S. Lewis has well described George Macdonald as a 'myth-maker', a quality he shares with Tolkien" (p. 277). Under "Worms", Briggs mentions Smaug as "a good exemplar of a Scandinavian or Teutonic dragon" for five reasons, including his ability to talk. She finds only one example of an English folk tale about a man turned into a dragon, although she instances Fafnir in Teutonic myth and Eustace in The Voyage of the "Dawn Treader" (p. 443). (On both this page and p. 107, under "Dragon", are Pauline Baynes drawings reprinted from Farmer Giles of Ham.)

The item related to Tolkien which has caused the most stir among the readers of this book is a quotation from The Denham Tracts (2 vols., 1892, 1895), by Michael Aislabie Denham. A catalogue of fairies (Denham, II, 79-80) is quoted in part by Briggs: ". . . bogies, redmen, portunes, grants, hobbits . . ." (p. 94). Obviously this is a diminutive form of hobs (or hobthrusters, hobgoblins, lobs, or hobmen generally); but equally obviously, despite his different use of it, Tolkien did not invent the word. Briggs does not point out this significance of her quoted list. In her listing of Tolkien (p. 401), she says of The Hobbit and The Lord of the Rings: "The whole was not decorated but deepened by the use of traditional folklore which gave it that sense of

being rooted in the earth which is the gift of folklore to literature." She finds most of Tolkien's folklore Scandinavian in tone. Elsewhere, under "Fashions in fairy-lore", she says that Kipling and Tolkien rejected the sentimental, child-oriented treatment of fairies which was typical in the early twentieth century (p. 167).

The other items mentioning Tolkien's works are citations of the authenticity of one point or another of his use of folklore. "Tolkien is faithful to folk tradition in the ogre-ish behaviour of Old Man Willow" (p. 159); "The motif of the vulnerable spot was used by Tolkien in The Hobbit", in reference to Smaug (p. 359); "The gigantic trolls . . . could not live in the light of the sun" as is shown in The Hobbit (p. 413). Tolkien's The Hobbit and The Lord of the Rings make the Book-list at the end of the book (p. 461).

Clark, John W. Early English: An Introduction to Old and Middle English. (1957.) New York: W. W. Norton (The Norton Library, N228), 1964. 176 pp. Reading List; Index. [Coghill, 168-169; Tolkien, 165, 167, 169.]

The title is indicative of the contents; the references to members of the Inklings appear only in the Reading List. In the section on modern English translations of Chaucer, Clark says that "many of them are bad" and then names Coghill's version of The Canterbury Tales as one of the two best (p. 168). (Clark's book precedes Coghill's translation of Troilus and Criseyde.) Coghill's version of parts of Piers Plowman is one of the two listed (i.e., recommended) translations of that poem (p. 169). Finally, Coghill's critical and introductory book The Poet Chaucer is also listed (p. 169).

Tolkien is in the list for his preface to J. R. Clark Hall's translation of Beowulf (p. 165), his vocabulary for Kenneth Sisam's Fourteenth Century Verse and Prose (p. 167), and his co-editing of Sir Gawain and the Green Knight (p. 169). In Clarke's index, the page reference for one of Coghill's books appears, and those for two of Tolkien's.

Cross, F. L., and E. A. Livingston (compilers). The Oxford Dictionary of the Christian Church. 2nd ed. Oxford University Press, 1974. xxxii + 1518 pp. [Lewis and Williams, 1487.]

Williams is listed in the book, with some mention of his novels (three by title), one of his plays, his theological books (The Descent of the Dove is called "prob. the most significant"), and his poetry (his last two books are named). Lewis is mentioned in Williams' listing as a fellow Anglican (along with T. S. Eliot) and in connection with Arthurian Torso and Essays Presented to Charles Williams. Note: only the most obvious cross references have been checked for other references to Lewis and Williams; also, the first edition has not been checked for this Williams listing.

"Dorothy L. Sayers not at all a woman who had been through Hell" (headline). Newspaper clipping, c. 22 May 1976. (No newspaper or page given.) Available in "Mrs. Bushell's Scrapbook", distributed in photocopies by the Dorothy L. Sayers Historical and Literary Society (Witham, Essex), p. [17]. [Williams, col. 2.]

A report of Barbara Reynolds' address to the Society on 21 May 1976 (the year is inferred from the general content of this and the surrounding pages; no date appears on any of the three items concerning Reynolds). Reynolds is reported as pointing out a chronologically obvious point: that Sayers had already turned to religious writing before Williams introduced her to Dante. (The newspaper headline refers to a general discussion, arising from a question from a member of the audience, of whether or not Sayers was drawn to Dante's poetry because of personal experiences echoed in Dante's Inferno.) [The bibliographer thanks the Tarleton State University Research Committee for a grant which allowed the purchase of this and other materials on Sayers.]

Ford, Paul F. Companion to Narnia. Foreword by Madeleine L'Engle. Illustrated by Lorinda Bryan Cauley. San Francisco: Harper and Row, 1980. xxxiv + 316 pp. [Barfield, 35; Tolkien, xix, xxvii-xxviii, 44-45, 56, 196, 214-215, 294; Williams, 34, (89).]

(a) L'Engle's "Foreword" (pp. xiii-xvi) tells of her reading of Lewis's books--The Problem of Pain first, which outraged her, and later Out of the Silent Planet, which she found meaningful. She suggests the traditional four levels of allegorical interpretation should be applied to the Chronicles of Narnia, although she offers no applications.

(b) Ford's work is an alphabetical guide to Narnia, much more elaborate than the "Index of Names and Places" which Martha C. Sammons provided in her A Guide through Narnia. Ford has an "Introduction" (pp. xxi-xxx) in which he surveys Lewis's intentions in writing the Chronicles and some of his theories about fiction, as well as the order of composition and its implications. In the guide itself, there are 623 headings, although 166 of them are cross references. (Sammons has 299 items in her index.) Many of Ford's listings are short essays in themselves, and one--Aslan--is a long essay, of approximately twenty-three pages. There are page-reference citations for the listings (or sections of listings) to both American and British hardcover editions of the Narnian books; also, cross references to other listings and, often, footnotes. A running footline is provided for quick reference. Typical of the non-name listings are these: Adults (pp. 1-2); Autobiographical Allusions (pp. 45-46; cross references are poor); Biblical Allusions (pp. 51-52, 54-56, with seventy-five identified in list form); Credal Elements (pp. 80-82, with a creed in Narnian terminology); Dreams (pp. 101-103); Ecology (p. 110); Feelings (pp. 128-130); Government (pp. 147-148); Hierarchy (pp. 157-158, 160); Holy Spirit (pp. 161-163); Knowledge (pp. 179-183); Literary Allusions (pp. 190-191; no cross references); Mythology (pp. 206-207); Numinous (pp. 210, 212); Obedience (pp. 213-214); Plato (pp. 220-224, 226-227, on Platonic ideas in the Chronicles; Sammons also has a listing for Plato); Quest (p. 238); Robes, Royal (pp. 249-250); Schools (pp. 254-255); Sexism (pp. 257-261; a good essay); Technology (pp. 285-286); Universalism (pp. 300-301); Vivisection (p. 303). Two appendices: one on the dates of the composition of the Chronicles; the other on the ages of the characters in various books.

In general, a very good book. The discussions of religious topics are excellent; the citations of literary allusions (usually credited to T. W. Craik) are good--many are newly found, but some that have been given in dissertations on Lewis are missed. (Ford seems to have gaps in his knowledge of secondary sources on Narnia, despite his thoroughness on Lewis's prose works.) A few problems with the book may be mentioned. Under "Albatross" (pp. 3-4), a footnote number in the listing has no footnote below; probably it was a citation of Coleridge's "Rime of the Ancient Mariner". Under "Deeper Magic" (p. 89, note 1), the passage from a letter cited is a paraphrase of Charles Williams' Doctrine of Exchange, and should have been so identified. Under "Digory Kirke" (pp. 93-98), there is no indication that his name is sometimes spelled Kirk (without the e) in the British editions. Under "Great Woods" (p. 151), "the awakened trees" might well have been compared to Tolkien's ents. (See the comment on Tolkien below.) Under "Peter Pevensie" (pp. 217-219), Peter's role as St. Peter (locking the gate to Heaven after Narnia's Last Judgment) is missed. Under "Phoenix" (pp. 219-220), the bird's appearance in the garden in The Magician's Nephew is not noted. (In medieval bestiaries, the Phoenix is often identified with Christ--not just "A symbol of resurrection" [p. 219].) Under "Telmar, Telmarines" (p. 287), it is odd that no footnote suggests the derivation of "mariners from tellus" for the name. Under "Wood between the Worlds" (p. 310, note 1), the original date of William Morris's The Wood Beyond the World should be given, not just that of a modern edition. Under "Wooses" (p. 311), perhaps the Middle English woses or woodwoses should be considered as a source. In "Appendix One" (p. 314), the publication of The Last Battle is not indicated. (There is also one grammatical error in the book [p. 119], but the proofreading is generally good.)

Two or three lacks in the listings are also bothersome. Probably the most significant lack is that of a central listing of the variations between the British and American texts: as it is, a reader has to consult pp. 37, 45, 74, 76, 77, 86, 90, 98, 113, 119, 123, 125, 130, 155, 163, 197, 219, 246, 252, 256, 267, 292, 297, 301, 309, and 311--usually in the footnotes--for the information (with some repetition)--and even then he has no assurance that Ford has included all the variations he and his helpers discovered. A

second lack is that of a central article on Tolkien; many of the listings suggest borrowings from Tolkien (these can be traced through the pages given in the headnote to this annotation): the suggestions should have been brought together, for Tolkien may well have been one of the major sources of inspiration for Lewis's books. Finally, a lesser matter: in light of Lewis's love of poetry, a listing for poetry would have been appropriate. As it is a reader will find something about Narnian poetry under "Calormen" (pp. 62-63) and some more under "Music" (pp. 205-206, with the "Narnian Suite" cited in a footnote)--neither of them the first or second place a reader would look.

(c) Lorinda Bryan Cauley contributes twenty-one full-page drawings to the book and three maps. The drawings are filled with detail, are drawn with crosshatch shading, and depict the children in the sort of thick and stumpy appearance that is fashionable in some children's books at the moment. The result is interesting and largely pleasant without being authoritative. The maps are of the voyage of The Dawn Treader (p. 143), of Narnia itself (pp. 144-145), and of the realms of Underland and Bism (p. 146). So far as mere factual data on the map of Narnia is concerned, Pauline Baynes' 1972 map had some things which Cauley does not--such as the pass to Telmar and a mileage scale--and Cauley has some things Baynes does not--such as Pattertwig's tree and the Tower of Owls.

Hooper, Walter. "A Bibliography of the Writings of C. S. Lewis: Revised and Enlarged". In "C. S. at the Breakfast Table" and Other Reminiscences, ed. James T. Como, pp. 245-288. New York: Macmillan Company, 1979. xxxiv + 300 pp. [Barfield, 261 (D78), 265 (D140, D149), 266 (E4), 270 (F20, F24), 275 (G74), 276 (G82); Bennett, 264 (D130); Campbell, 266 (E14); Cecil, 270 (F14); W. H. Lewis, 253 (A45), 256 (A58); Tolkien, 264 (D125), 265 (D146), 269 (F9, F10), 270 (F27, F28), 273 (G33), 275 (G76, G78), 276 (G81, H3); Wain, 274 (G54); Williams, 251-252 (A19), 256 (G6), 261 (D70), 270 (F11, F21), 272 (G17, G22), 273 (G37, G47), 275 (G76), 276 (H3).]

The essential primary bibliography for Lewis studies brought up to 1979, its first edition having appeared in Light on C. S. Lewis, ed. Jocelyn Gibb (London: Geoffrey Bles, 1965), pp. 117-160. Hooper now lists fifty-eight books by Lewis (up from forty-four); four short stories (up from two); ten books edited by or with prefaces by Lewis (down from eleven, due to the shift of one--Arthurian Torso--to the previous section); one hundred forty nine essays, pamphlets, and miscellaneous pieces (up from one hundred twenty four essays and pamphlets); seventy-four single short poems (up from sixty-seven); forty books reviews (up from thirty-four); eighty-four published letters (up from forty-seven); and--in a new section--six books containing numerous small extracts from previously unpublished writings. As in the first version of the bibliography, these are followed by an alphabetical index of Lewis's titles. Among the general expansion suggested above, Hooper also corrects the mistaken date for The Great Divorce which was found in his first version. Hooper also makes this listing of Lewis's books (Section A) into something slightly more than an enumerative bibliography by indicating the lineation of the titles. The basic point is that this is the fullest and best of all lists of Lewis's writings.

As with all bibliographies, there are a number of questionable choices made here. Why, for example, is Beyond the Bright Blur (A39, p. 253), being three chapters from Letters to Malcolm, still listed in the books when pamphlets are supposed to appear in Section D? (Was it hardbound? Or what is the distinction?) Why is Perelandra's subtitle in its American edition--A Novel--omitted (A13, p. 251)? Was not the original by-line on Essays Presented to Charles Williams "By Dorothy L. Sayers and Others" rather than "By C. S. Lewis and Others" (C6, p. 256)? Why is there no cross-reference from the published letters to the pamphlet of Lewis-Barfield letters (D140, p. 265)? Also, it would have been easy and useful to have cross-references from all the essays to the books they are reprinted in, if they are, rather than causing the reader to check each title in the index. A bothersome point is the treatment of C. S. Lewis: Images of His World, by Douglas Gilbert and Clyde S. Kilby (G72, p. 275). It is listed in Section G for containing a number of letters to Arthur Greeves, but completely omitted in any annotation

is the fact that Gilbert's photographs contain the only copy available to readers of "Carpe Diem" (a poem not listed in Hooper's bibliography), the first publication of Lewis's epigraph for Joy Davidman (also available in They Stand Together [A58, p. 256], but not listed in Hooper's bibliography), the only available copies of a number of materials dealing with Animal-land and of the opening of "To Mars and back", etc. Surely the appropriate place for the Gilbert and Kilby book is Section H (books with numerous small extracts from Lewis's unpublished writings). It would also be nice to have at least some indications in H of the types of writings to be found in the books and/or to have page numbers. Finally, oddly omitted from the bibliography is The Revised Psalter (London: [four publishers], 1966) on which Lewis collaborated with six others, including T. S. Eliot. No one would expect to find much of Lewis's style in the book, of course, but omitting it is like omitting Tolkien's collaborative work on translating "Jonah" in The Jerusalem Bible from his bibliography.

One factual error may be noted. In the headnote to the section on poems (p. 266), the list of poems not included in Poems wrongly indicates that E10 (p. 266), "After Kirby's Kalevala", is in that volume. (The error is carried over from the earlier bibliography.) A trivial misprint is found in the note with D134 (p. 264), which refers to D132 and D133 when it means D133 and D134. There are still a few omissions, at least in the published letter section. Several doctoral dissertations have quoted Lewis's letters, and these dissertations are published in some sense--that is, they are available in microfilm and photo-printed copies. For one example, note the quotations of letters from Jeanette Anderson Bakke's dissertation, "The Lion and the Lamb and the Children", found in Paul F. Ford's Companion to Narnia, p. xxii (footnote 1); the dissertation has more than Ford quotes.

One area of deliberate omission from Hooper's bibliography, which deals with Lewis's writings, is a checklist of Lewis's published drawings. This is a need in the field of Lewis studies. The most obvious example of Lewis as artist is his one "commercial" sketch--that of Screwtape which appeared on the dustjackets of the original hardcover editions of The Screwtape Letters. (It is probably not happenchance that it appears on the book Lewis dedicated to Tolkien.) Besides the photographs of early drawings--some in color--in C. S. Lewis: Images of His World, there have been various drawings from letters published--the largest number in They Stand Together.

Note: unfortunately, a caveat must be added. Lindskoog's "Some Problems in C. S. Lewis Scholarship" (1978) raised questions by implication, rather than direct statement, about the authenticity of the Lewis mss. in Hooper's possession (such as the title story in A55, p. 255; D141, D142, D147, D148, all p. 265; G62, p. 274). There is no evidence of Hooper's invention or contamination of these materials (and the matter comes into Lindskoog's essay only in a peripheral way); on the other hand, until the mss. are examined by handwriting and other experts, some doubts will remain. A scholar has to use his own judgment about their citation.

Lindskoog, John and Kay. How to Grow a Young Reader. (Subtitle on cover only: A Parent's Guide to Kids and Books.) Elgin, Illinois: David C. Cook Publishing Company, 1978. 168 pp. \$2.95. [Lewis, 15, 23-24, 38, 50-51, 56, 62, 63, 65-66, 67-68, 78, 83, 88, 111, 119, 126, 132, 153, 154, 158; Christopher Tolkien, 141; J. R. R. Tolkien, 62-63, 65-67, 75, 83, 140-141.] Note: although the by-line is dual, there are several passages (e.g., pp. 9, 17) in which the first-person singular is used; Kay Lindskoog is probably responsible for these.

The Lindskoogs offer a pleasantly written, popular book on children's literature, with a Christian emphasis, dating the modern era in such books from 1950, the publication year of Lewis's The Lion, the Witch and the Wardrobe (p. 15)--and also the approximate date of the coming of TV to American homes. They offer some suggestions for controlling the use of television and for family reading. (Lewis's description of the books in his father's house is mentioned in connection with the latter, pp. 23-24.) After a chapter spent on a history of children's literature, the Lindskoogs have six chapters of

suggested books for reading and, in another chapter, of records for listening. The final chapter is about writing.

In chapter six, "Flights of Fancy", Tolkien (pp. 65-67) and Lewis (pp. 67-68) are listed among the ten top contemporary fantasy writers, with some description of their works--Tolkien for The Hobbit, The Lord of the Rings, and The Father Christmas Letters. (The Silmarillion is mentioned only in passing--indeed, in the chapter on records, Tolkien's reading of selections from The Hobbit and The Fellowship of the Ring is recommended, but Christopher Tolkien reading from The Silmarillion is called "not of interest to many children" [pp. 140-141].) Lewis is listed for the Chronicles of Narnia, with Out of the Silent Planet and Perelandra recommended for older children who are good readers. (An odd slip for the Lindsaykoogs: Lewis is described as becoming a professor of literature at Oxford, not Cambridge [p. 67]; perhaps they are using professor loosely and referring to his tutoring at Oxford.)

Elsewhere, Lewis is mentioned as being influenced by George MacDonald (pp. 38, 50-51) and E. Nesbit (p. 56); he is quoted on fantasies (pp. 62, 63, 88), cited as having The Lion, the Witch and the Wardrobe come in second to Roald Dahl's Charlie and the Chocolate Factory in a popularity poll (p. 78), and mentioned in connection with Pauline Baynes' illustrations (p. 132); etc. A point from Tolkien's "On Fairy-stories" receives a brief paraphrase, without the essay being mentioned (pp. 62-63). The lack of reference to the essay title, as well as the general lack of citations of sources for points casually introduced--e.g., for Lewis's indebtedness to MacDonald--are the basis for calling this above a popular, instead of a scholarly, book; the style is colloquial; the content, anecdotal.

Nicholls, Peter (gen. ed.). The Science Fiction Encyclopedia. Garden City, New York: Doubleday and Company (paperback ed. as Dolphin Books), 1979. 672 pp. Illustrated. [Lewis, 23c (Aliens), 38c-39a (Anti-Intellectualism in SF), 113b (Children's SF), 136a (Conceptual Breakthrough), 199b (Eschatology), 210b (Fantastic Voyages), 211b (Fantasy), 256c (Gods and Demons), 282c (Hillegas), 315a (Islands), 347c (Le Guin), 353b-354a (Lewis), 356b (Life on Other Worlds), 358b (Linguistics), 359c (Living Worlds), 375a (The Magazine of Fantasy and Science Fiction), 376c (Magic), 378a (Mainstream Writers of SF), 382b (Mars), 395c (Messiahs), 410c (Morris), 416c (Mythology), 494a-b (Religion), 554a (Social Darwinism), 608c (Tolkien), 629b (Venus), 655c-656a (Williams), 672a (Zelazny); Tolkien, 5b (Introduction), 106c-107b (Carter), 113c (Children's SF), 139a (Cooper), 172a (Dime Novels and Juvenile Fiction), 210b (Fantastic Voyages), 211b (Fantasy), 215b (Fanzines), 281c (Heroic Fantasy), 282c (Hillegas), 310a (International Fantasy Awards), 353b/354a (Lewis), 358b (Linguistics), 410c (Morris), 590a (Sword and Sorcery), 608c-609a (Tolkien), 655c-656a (Williams); Williams, 211b (Fantasy), 282c (Hillegas), 353b/354a (Lewis), 416c (Mythology), 494b (Religion), 608c (Tolkien), 655c-656a (Williams). Notes: (a) a number of the items under all three writers are not built into the cross references in the authorial listings in the book; probably some references are missed in the above listing; (b) the letters after the page numbers refer to the columns on each page.]

Nicholls' work is, quite simply, the best one-volume reference work on science fiction; it is deliberately skimpy on fantasy--thus Lewis receives more attention than Williams or Tolkien. The basic listing on Lewis was written by the general editor, and it is a balanced survey within the limits of its purposes. Nicholls, who uses the term allegory loosely, calls the Narnian stories an "allegorical fantasy"; oddly, he refers to Till We Have Faces as a "minor" fantasy. Nicholls also mentions The Screwtape Letters and The Great Divorce in his account of Lewis's fantasies. He spends most of his space on the Ransom Trilogy, praising many aspects and calling it a classic SF work, but also attacking some aspects. Perelandra is a "religious allegory" and is "sexist" in its treatment of Tinidril. In That Hideous Strength, Lewis's attack on scientific 'humanism' . . . is very nearly unbalanced, and leads to a grossly melodramatic caricature of scientists and their government-supported research". He quotes a 1938 lecture comment by Lewis to indicate his extremely conservative biases. Of

Other Worlds is briefly discussed; Lewis's SF and fantasy verse is not mentioned.

A good indication of the variation in attitude toward Lewis in the SF field can be found by comparing Peter Nicholls' article on "Linguistics" and Brian Stapleford's on "Mars". Nicholls refers to the end of Out of the Silent Planet as "play[ing] some slightly cheap linguistic tricks to show up what Lewis regarded as the arrogant self-regard of humanistic scientists". Stapleford writes, "The scene in which the villain Weston pits his theories of Social Darwinism against the moral philosophy of the Martian guiding spirit, the Oyarsa, remains the archetypal confrontation between the scientific and religious imaginations."

In general, the treatment of Lewis is balanced but brief. The relationship of Out of the Silent Planet to the Utopian tradition is missed, as is the basic attack of That Hideous Strength on sociologists and social planners. The references to Tolkien's Middle-earth in the latter are not noted, nor is Williams' influence on it.

The listing on "Tolkien" is by Malcolm J. Edwards. It is factual and short, and does not have the sort of extreme pro and con balance of the Lewis entry. Some of the books about Tolkien listed in the after-note, such as Lin Carter's Tolkien: A Look behind "The Lord of the Rings", are not first rate. Peter Nicholls' essay on "Heroic Fantasy" has a paragraph on Tolkien, contrasting his work with Robert E. Howard's, saying that the two authors "represent the two ends of the genre's spectrum: Howard all amoral vigour, Tolkien all deeply moral clarity of imagination".

The briefer note on Williams is by John Clute; it calls his fiction, correctly enough, "fantasy thrillers"; briefly, if slightly misleadingly, described as Many Dimensions for its emphasis on dimensions; time travel is said to appear in All Hallows' Eve. (Descent into Hell might be a better choice for time travel per se, even if the uses are brief, although there is much timelessness in All Hallows' Eve.) Williams' Arthurian poetry is not mentioned.

Niven, Larry. The Patchwork Girl. New York: Ace Books, 1980. Fifty-one interior illustrations by Fernando Fernandez; uncredited cover. 208 pp. [Tolkien, 20, 45.] Note: the edition seen was the mass-marked paperback; it was preceded by a trade paperback which should have the same pagination.

Niven writes a science-fiction variant on the traditional locked-room detective puzzle, with the mystery solved by Gil "The Arm" Hamilton, protagonist also of the three novellettes in The Long Arm of Gil Hamilton (New York: Ballantine Books, 1976). This short novel is laid on the moon in the future, where the "lunies" are tall, slender people, due to growing up in a lesser gravity. (No necessary indebtedness to Out of the Silent Planet is likely; it is a common science-fiction idea.) Here is a passage about the mayor of a lunar city and his son: "The kid was the Mayor's height, a couple of inches over eight feet, and thinner. . . They looked like Tolkien elves. Elvish king and elvish prince in well-mannered disagreement" (p. 20). Later, "The desk sergeant was a lunie woman with rounded oriental features and big boobs. . . I admit I stared. On her spare, attenuated frame her attractive, ample breasts became her dominant feature. You don't picture a Tolkien elf that way" (p. 45). Other comparisons of the lunies to elves, without mention of Tolkien, appear on pp. 36, 94, 97-98, 108, 191.

Sammons, Martha C. A Guide through Narnia. Map by Sylvia Smith. Wheaton, Illinois: Harold Shaw Publishers, 1979. 168 pp. Paperbinding only. [Barfield, 5-6, 19, 21, 76; Coghill, 19; Dyson, 21; C. S. Lewis (uncollected letter), 76-77; W. H. Lewis, 14, 16, 21; Tolkien, 21, 24, 27-28, 45, 47, 52, 95; Williams, 79.]

(a) Sammons offers a small, acceptable book on Narnia, saying the obvious things but generally doing it nicely (except for a belief that unique needs modification, pp. 52, 105). She has eight chapters: a biography of Lewis; his writing of the Narnian chronicles; a history of Narnia; a description of Narnia, with geography and other matters; Aslan's character; other important characters; Lewis's depiction of evil; and Christian concepts in the fiction, with a number of Biblical parallels. The audience of the book is perhaps in doubt; it seems to be intended for those who have read one or more

of the Narnian stories but little if anything else by Lewis--certainly the first two chapters are very obvious in what they have to say. (There is what seems to be a confused identification of the homosexuality in the British public schools with their fagging system, p. 18.) The history of Narnia is pleasant because Sammons takes the books in order of internal chronology and adds material between the books from Lewis's historical outline. She also gives a Narnian chronology, by earthly and Narnian dates, on pp. 54-57. (In her history, the early source of the Telmarines is omitted on p. 35, although it is mentioned in a later chapter. There is no correct antecedent for "this spell" on p. 38--the spell for visibility; and the summary of The Voyage of the "Dawn Treader" does not explicitly say the children go to Aslan's Country, p. 39.) In the sixth chapter's discussion of Susan Pevensie's absence from The Last Battle, Sammons writes, "We can assume that she never really believed in Aslan in her heart" (p. 98). This seems to be reading a theological position into Lewis's fiction--"once saved, always saved"--for which there is no justification in his theological works. Likewise, the discussion of Aslan's calling of animals to be talking animals in the eighth chapter does not cite the obvious letter--to Sister Penelope, C.S.M.V., on 10 January 1952, in Letters of C. S. Lewis, ed. W. H. Lewis--which indicates this is parallel in Lewis's imagination to God's calling of mankind from the primates; Sammons avoids Lewis's evolutionary beliefs. In addition to the generally correct content of the book, Sammons has used good, if brief, comparisons to Lewis's poems and other fiction upon occasions throughout; most novel among these are the two citations of "The Man Born Blind" (pp. 60, 78).

Following the eight chapters, Sammons offers an "Index of Names and Places" (pp. 137-162), which can hardly compare to Paul F. Ford's Companion to Narnia but which has some interesting points. In particular, Sammons has used the Oxford English Dictionary well, and identifies the meaning of several names which Ford misses--e.g., Beruna, Bree, Clipsi(e), for the first three; but she misses that chipping in Chippingford can mean marketplace (chipping as a variant of cheaping) and Shift's name in its meaning of ruse or trick (Ford notes the former). The book abbreviation with Tarva is a misprint; it should be PC, not PB. Sammons also notes Peter Pevensie's role as St. Peter the Gatekeeper which Ford missed. There is one curious error under Salamanders in which Sammons says, "According to legend, salamanders, gnomes, sylphs, and nymphs inhabited fire, one of the four elements" (p. 156). Salamanders inhabit fire, but gnomes inhabit the earth, sylphs, the air, and nymphs, water. Since Sammons is an Assistant Professor of English, one would expect her to know the gnomes and sylphs from Alexander Pope's The Rape of the Lock. (Pope actually mentions all four elements, but only two have extended actions.) Sammons also asserts that gnomes live in fire on p. 59, at which point she quotes from Lewis's poem "The True Nature of Gnomes" which shows one moving through earth, not fire. (The poem shows that Lewis's Earthmen are closer to dwarfs in some ways than gnomes.) In the subsequent "A Note on the Names and Creatures" (pp. 163-164), Sammons discusses in list form the types of creatures found in Narnia and their oftentimes appropriate names and then has four types of human names classified. (Ahoshta is listed twice in the Calormene names.)

(b) Sylvia Smith's "A Map of Narnia" was published previously as a separate map in Kathryn Lindskoog's boxed study set of Voyage to Narnia. It is here reproduced much reduced, in black and white on p. 50 and in color on the cover. The black-and-white version (in the copy examined) had such poor contrasts that it was nearly unreadable; the cover was readable with squinting. (For Smith's misunderstanding of Lewis's use of creek, see Paul F. Ford's note to his discussion of "Glasswater Creek, Creeks" [p. 140 of his book]; Sammons also understands creek in its American sense [p. 147].)

Ward, [Richard] H. Names and Natures: Memories of Ten Men. London: Victor Gollancz, 1968. 238 pp. [The eighth chapter--"Charles Williams"--covers pp. 167-183; there are no other references to Williams in the book. Lewis, 171, 179.] The chapter on Williams begins: "I hope I shall not be thought to be taking either myself or him too seriously if I say that thinking of Charles Williams always makes me ask to what extent it can be true

of a man that he is evil" (p. 167). In other words, this reminiscence of Williams is not the usual laudatory affair. Before discussing his meetings with Williams, Ward sums up his writings. "In my twenties I found [his novels] fascinating and glamorous in the words' exact sense of spellbinding; though somehow in a rather 'beastly' way. One read them as one read pornography, with a certain sense of guilt, though not guilt on the sensual level" (p. 168). "Looking back, I suspect that those novels were written for spiritual adolescents, and were written by one" (p. 169). "I suspect that some of us found [Taliessin through Logres] so remarkable because we found [its poems] so hard to understand" (p. 169). The poems had a music which "was rather surprisingly obvious"; their overall effect was one of "the sensationally exotic" (p. 170).

In 1959 Ward first corresponded with Williams in connection with a series of New Foundations pamphlets. (Williams' contribution was The Way of Exchange [London: James Clarke, 1941], although Ward does not give title, publisher, or date; also Glenn's Charles W. S. Williams: A Checklist does not list this edition.) Ward and Williams met in 1940 in Oxford. Williams was living with the Spalding family and Ward joined the Pilgrim Players--the group directed by Ruth Spalding. "He writhed; he writhed bodily, contorting his limbs in his chair, and he writhed facially, contorting his features as he spoke, which he did with a contorted accent" (p. 173). Ward suggests that Williams' mature style, like his physical and vocal contortions, "may have been an attempt to cover up, or at least to compensate for, what indeed his early poetry shows: a paucity and unoriginality not only of diction, but of ideas" (p. 174). "Of [his] charm there was altogether too much[.] It ... seemed to be a facade, and the probability is that what it hid was a lack of emotional depth, a certain cold-heartedness" (p. 175).

Ward describes the effect on him of acting in several of Williams' plays--Terror of Light, The Death of Good Fortune, and The House by the Stable. "It was curious, and disappointing, to find how unexciting Williams's plays were to act in, how one's interest drained away, or one's earlier fascination with 'difficultness' and apparent subtlety wore off" (p. 175). Williams has a poor sense of the theater, although he has the dramatic flair which is needed to accompany it; his characters are flat, and his style covers up a lack of substance.

Ward gives two anecdotes of his being at cross-purposes with Williams, and between them some more conjectures about his character. "Williams, I believe, lacked spiritual understanding, at least of any positive and existential kind; his evil is literary, theoretical, intellectual in the mental [not spiritual] sense" (p. 179). The last three paragraphs return to this point. "If ... there was evil in him, intellectual pride was its name. It was this which made his work so fascinating to other would-be intellectuals" (p. 182).

The second anecdote is interesting because it has some material which shows the split between Ward and Williams (pp. 180-182). They engaged in a heated discussion of the King in The Death of Good Fortune. Ward thought the King had to face his bad luck, accept it in a sense rather than resign himself to it; Williams thought acceptance and resignation were the same thing. They discussed what the King should have done instead of resigning himself to his bad luck, and Williams suggested he should have led his army against his enemies; Ward, who (as other essays in the book show) was a pacifist before and during World War II, considered this as returning evil for evil. (Ward does not consider the possibility that Williams was baiting him.) Note: Ward's volume is not listed in Glenn's Charles W. S. Williams: A Checklist. [This bibliographer wishes to thank John Fitzpatrick who reminded him--twice--of this book.]

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