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## An Inklings Bibliography (19)

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## Mythcon 50

Looking Back, Moving Forward

San Diego, California

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### An Inklings Bibliography (19)

**Abstract**

An annotated checklist covering both primary and secondary materials on J. R.R. Tolkien, C.S. Lewis, Charles Williams, and the other Inklings.

# AN INKLINGS' BIBLIOGRAPHY

[19] 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:

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Amis, Kingsley (ed.). The New Oxford Book of Light Verse. New York: Oxford University Press, 1978. xxxvi + 347 pp. [Poems: Campbell, 240; Lewis, 234; references: Tolkien, 270; Wain, 295; Williams, 270.]

Amis's anthology is hardly the best of the light verse collections, but it is better than W. H. Auden's original Oxford Book of Light Verse in 1938. Besides some odd selections (discussed in various reviews), Amis has not checked thoroughly on the authorship of some of the "anonymous" verse; for example, "While Titian was grinding rose madder" (No. 184, vi)--a limerick--is by Carlyle Ferren MacIntyre.

By Roy Campbell, Amis reprints his best-known epigram, "On Some South African Novelists" (No. 183); by Lewis, he chooses "Evolutionary Hymn" (No. [180]), perhaps because it is a parody, a form of which Amis is fond. Several other poems by Lewis are just as witty, and better than some other selections in the book. The allusion to John Wain appears in John Heath-Stubbs' "The Poet of Bray" (No. 226)--a parody, like Colin Ellis's "The New Vicar of Bray" (No. 173), of the anonymous "The Vicar of Bray" (No. 22). In Heath-Stubbs' version, the speaker follows various poetic movements to remain critically acceptable: in the third stanza, he joins the Movement, and then the fourth stanza begins, "But seeing that even John Wax might wane / I left that one-way street, sir". The allusion to Tolkien and Williams comes in the seventh quatrain of Auden's "On the Circuit" (No. 203); it has been previously noted in these checklists.

Brabazon, James. "Dorothy L. Sayers, Musketeer Extraordinary". In Proceedings of the 1979 Seminar, pp. 2-17. Witham, Essex: The Dorothy L. Sayers Historical and Literary Society, 1979. 38 pp. [Williams, 9-11, 14-15, 17--this includes two brief passages from Williams' letters to Sayers, 14-15.]

Brabazon uses Sayers' playing at Dumas' The Three Musketeers in the period before she went off to school as a summary of her character: (1) The Three Musketeers' "corniness, its lack of contact with real life"; (2) "its bellicosity, its vision of life as a matter of flashing blades and resounding oaths, and blood spilt with a careless laugh"; (3) "its courage, its nobility of purpose and its high standards of honour" (p. 15). While developing this, Brabazon speaks of Sayers' The Zeal of Thy House as following T. S. Eliot's Murder in the Cathedral and Williams' Thomas Cranmer of Canterbury at Canterbury Cathedral: Brabazon finds it lacking the genius of Eliot and Williams, using a florid verse style typical of her Dumas romanticism, but crafted with a better theatrical technique than either Eliot or Williams showed (p. 9). Brabazon sees her third religious stage play, The Just Vengeance, as directly under the influence of Williams: "the imagery of the play is borrowed from Dante and Charles Williams. . . . The very language of the play is wholly Williams; the rhythms are his; the assonances are his; the very words that she uses are often of his coinage" (p. 11).

Brabazon credits one major change in Sayers' personality to Williams: a curbing of her tendency toward religious bellicosity. He finds three differences between them: Williams argued to discover while Sayers argued to win; Williams rejoiced in coincidence while Sayers disliked the idea of self-sacrifice and others sacrificing themselves for her; Williams valued the individual experience while

Sayers considered primary the dogma in religion and the work of art (separate from the artist) in literature. Brabazon quotes two passages from letters in which Williams said that they were in danger from some of these points, Brabazon considering that Williams included his own "danger" as a matter of courtesy (pp. 14-15). "Charles Williams moderated [Sayers'] irritability and her tendency to self-satisfaction" (p. 17).

Briggs, Katherine. The Vanishing People: Fairy Lore and Legends. New York: Pantheon Books, 1978. [iii] + 219 pp. [Tolkien, 74, 185n, 205.]

Briggs quotes from a Somerset folk-song which includes the lines, "Willow do walk / If you travels late", and comments, "Willows are supposed to have a sinister habit of following a traveller on a dark night muttering. Tolkien's Old Man Willow in The Fellowship of the Ring probably had some foundation in folk belief" (p. 74). [The bibliographer wishes to thank Rose Ann Kincannon for loaning him a copy of this book.]

Bucknall, Barbara J. Ursula K. Le Guin. New York: Frederick Ungar Publishing (Recognitions Series), 1981. xvi + 175 pp. Index [Lewis, 83-84; Tolkien, ix, 8-9, 13, 36, 38, 60. Only four page references to Tolkien are given in the index; two of the three page references given for The Lord of the Rings are incorrect.]

Bucknall offers a good survey of Le Guin's fantasy and science fiction within the context of the Recognitions series on detective fiction and science fiction, which seems to call for some plot summaries. She points to the use of Taoism, to Le Guin's emphasis on heterosexual love, and to the theme of psychic wholeness. Orsinian Tales and Malafrena receive only passing mention, being neither fantasy nor science fiction (one story in Orsinian Tales may be fantasy, but Bucknall does not mention it).

Bucknall in her "Foreword", speaks of her love for Tolkien's works, which led her to Le Guin's (p. ix). Le Guin's admiration for Tolkien is mentioned (p. 8), and her possible learning of the balancing of tension and release in a fiction from him is suggested (p. 60). Her style and story telling ability are compared to Tolkien's (p. 13). The other comparisons are clarifying, not causal. The use of dreams in Le Guin's The Lathe of Heaven is compared to that of the island where dreams come true in Lewis's The Voyage of the "Dawn Treader" (pp. 83-84).

Carter, Lin (ed.). Flashing Swords! No. 5: Demons and Daggers. New York: Dell Publishing Co., 1981. Hardcover available through The Science-Book Club (Garden City, New York; Nelson Doubleday, 1981). viii + 184 pp. [Tolkien, 131.]

In the introduction to Craig Shaw Gardner's "A Dealing with Demons," Carter praises the wizards in "Sword and Sorcery" stories as being more interesting than the heroes: "Think of Merlyn in The Once and Future King, Dr. Vandermast in Eddison's Mistress of Mistresses, Melibon the Enchanter in Fletcher Pratt's The Well of the Unicorn, or Gandalf himself in The Lord of the Rings and you will see what I mean." Presumably this means that Carter finds Gandalf more interesting than Frodo (or perhaps just than Aragorn, if Carter does not think of Frodo as acting the traditional hero's role).

Carter, [Margaret] [Louise]. "The Practice of a Presence." In Daymares from the Crypt, p. 13. Privately printed in an edition of 100 copies. [v] + 13 + [2] pp.

The poem is said in the introduction to try "to express a Christian understanding of the value of fantasy" [p. v]; the first stanza of four has an

allusion to Tolkien's Numenor with Lewis's spelling:  
 We quest for fabled lands--  
 Atlantis, Numinor,  
 Where Elven voices call  
 Beyond the hidden door.

The fourth stanza, with its image of the Phoenix, provides a Christian appearance in the ordinary world, set in contrast to the imaginative or dream quests of the first two stanzas. Presumably what is being suggested is that fantasy provides the mental freedom to see Epiphanies (beyond James Joyce's meaning of the word) in the usual world; the image of the Phoenix also suggests that these will be seen (or understood) in terms of fantasies, which is psychologically true to life but probably not intended. The poem previously appeared in Mythlore, 7:3/25 (Autumn 1980), 11, in a calligraphy version by Michael Logan and Lee Garig; the author's first name was used with this publication of the poem.

de Camp, L. Sprague, and Lin Carter. Conan the Buccaneer. (1971). New York: Ace Books, 1980. 191 pp. [Tolkien, E.]

One of books based on Robert E. Howard's Conan series. This volume is dedicated "To the greatest living creator of swordplay--and--sorcery/J.R.R. Tolkien" (p. 4). Lin Carter's introduction, "Buccaneers and Black Magicians" (pp. 8-16), which argues for meaningless adventure stories, has no reference to Tolkien, nor does the novel itself (which seems to be aimed at teenage boys) have any apparent indebtedness to Tolkien, although Nzinga, queen of the Amazons (in Chapters 13 through 16), seems to owe something to La, High Priestess of Opar, in several of Edgar Rice Burroughs' Tarzan novels. Tolkien died in 1973, two years after the first appearance of this book; but if he had any comment to make on the dedication or the book, it is not indicated in this re-issue.

Egan, Thomas M. "Chesterton and Tolkien" (in the "Letters" section). The Chesterton Review, 6:1 (Fall-Winter 1979-1980), 159-161.

Egan offers several points of comparison: both Chesterton and Tolkien favored local patriotism (Tolkien's Shire); both used "a fantastic imagination to convey transcendent truths;" both were converts to Roman Catholicism. He uses to several works to illustrate the second point, including--for Tolkien--both "On Fairy-stories" and "Leaf by Niggle." Egan finds much the same moral in their works (although not the same approach or atmosphere): "A story belief in the hierarchy of life and values... a reverence for the particular in Nature, and a delight in the simple joys of life." Both set in their fiction a temptation of "over-weening power." Egan spends half a paragraph pointing to implicit Christian values and motifs in Tolkien's works. Finally, he offers a brief comparison of The Lord of the Rings and Chesterton's Ballad of the White Horse in terms of epic theme, medieval atmosphere, quest motif, and character testing.

Johnson, Robert A. She: Understanding Feminine Psychology. (Published in 1976 by Religious Publishing Company.) New York: Harner and Row (Perennial Library paperback), 1977. [Lewis, 22n, 72.]

A Jungian-Christian approach to feminine psychology through the Psyche and Cupid myth. A footnote on p. 22 cites Lewis for developing the Shadow selves of Psyche's sister. The bibliography on p. 72 lists Till We Have Faces.

[Kirk, Tim.] Kirk's Works: [An Index of the Art of Tim Kirk], [ed.] by George Beahm, with annotations by Tim Kirk. Book design by Michael Symes. Newport News, Virginia: Heresy Press, 1980. [iii] + 123 pp. The subtitle in brackets above is on the cover, not on the title page; on the cover Beahm is called the editor, on the title page, the author (either has an element of truth). [Lewis, 27, 32, 46, 70, 71, 80, 82, 112, 119, 120-121; Tolkien, 3, 7, 16, 20, 27-28, 30, 32-38, 42, 45-47, 51, 57-59, 61, 67, 70-71, 75, 79-80, 82, 85?, 87, 91, 93, 100, 102, 104, 112-113, 115,

117, 119, 121; Williams, 46, 70-71. These references are in the printed text (excluding labels on pictures) to Lewis, Tolkien, Williams or their works; references to the Mythopoeic Society or its publications have not been included unless Lewis's or Tolkien's name also appeared. The pictures in the book are listed separately below.]

The book consists of an introduction by Beahm, p. 5; three prefaces by various people, appreciating Kirk and his works (the two that mention Tolkien are listed below); an essay by Kirk, "The Making of Monsters", pp. 18-20; an interview of Kirk by Beahm, pp. 22-38; an elaborate index of Kirk's art in twelve different areas--Indices of Books (pp. 39, 41-42, 44-47, 49-52), Professional Publications (pp. 53, 55-56), Fanzines (pp. 57-59, 61-62, 65-68, 70-71, 73-77, 79-80, 82), Semi-Professional Periodicals (pp. 83, 85), Convention Material (87, 89, 91, 93), A[mateur] p[ress] A[ssociation] Material (95-97), Portfolios (p. 100), Calendars (102, 104), Greeting Cards (106-108), Flyers (109, 112), Games (113, 115-116), and Miscellaneous Items (117, 119-120); and some (incomplete) copyright information about the drawings reproduced in the book, p. 121. Since Kirk is known in general Tolkien circles for his The Lord of the Rings paintings, done for his M.F.A., 1973, from California State University at Long Beach, and reprinted (in part) in the J.R.R. Tolkien Calendar 1975 and (the same in part) The Tolkien Scrapbook, ed. Alida Becker (1978), it is not surprising that some emphasis is placed on this in the introductory matter--pp. 7 (William Rotsler, "Foreword"), 16 (Mike Glicksohn, "Tim Kirk: Wizard of Whimsey"), 34-38 (George Beahm, "A Conversation with Tim Kirk"). Kirk in his "The Making of Monsters" quotes from Tree and Leaf ("On Fairy-Stories") (p. 29) and paraphrases C. S. Lewis in the interview (p. 32).

Among many interesting pieces of information in the index proper is that Kirk did a Tolkien calendar before his famous one--1969 Tolkien Calendar, published by Ken Rudolph, cover and six illustrations (listed on p. 102; one of the wash drawings--"Bilbo's Birthday Party"--is reproduced on p. 101). Also listed are Kirk's illustrations for the war of the Ring game (pp. 113, 115) and his designs for small statuettes of The Lord of the Rings characters, the latter done for Der Kriegsspieler. for use in fantasy wargaming (p. 120). Listed in the section on fanzines are Tim Kirk's illustrations for Mythlore (pp. 70-71), Mythprint (p. 71), Narnia Conference Proceedings (p. 71), Tolkien Journal (p. 80), and Unicorn (p. 82). Sometimes these fanzine listings explain what the content of the drawings was, sometimes not. (For example, Kirk's map for That Hideous Strength, appearing in Mythlore, No. 6, p. 8, is not noted for its content.) The most obvious omission from these listings is the reprinting of several of Kirk's drawings concerned with Narnia in the Voyage to Narnia boxed teaching set, by Kathryn Lindskoog and others. There are a few other omissions in the indices which have been noted: Mythlore, 1:3 (July 1969), 13, 41, 43, 44, back cover; Mythlore, 2:2/6 (Autumn 1971), 2; Mythlore, 2:4/8 (Winter 1972), 2, 30; Mythprint, 4:3 (September 1971), 6. It would also have been nice to note when material was just a reprint--many of the Mythprint listings in the index are just a Mythopoeic Society publications logo.

Kirk has personal annotations on the following items: Robert Foster, A Guide to Middle Earth (p. 42), Clyde S. Kilby, Images of Salvation in the Fiction of C. S. Lewis (p. 46), Tim Kirk, "The Lord of the Rings" (M.F.A. thesis, 3 copies with black-and-white photographs of paintings) (p. 47), Anduril (fanzine) (p. 58), Mythlore (two annotations) (p. 70), Tolkien Journal (p. 80), Medievalcon I Souvenir Book (p. 91), MidAmeriCon Program Book (one of several listings of A Change of Hobbit bookstore ads) (p. 91), and J.R.R. Tolkien Calendar 1975 (p. 104). Note: the one obvious misprint appears on p. 104 where two listings of a 1970 Calendar appear, the latter form of it interrupting the two-page listing for the J.R.R. Tolkien Calendar 1975.

Following are the InKling related drawings; all are reproduced in black-and-white, whatever the originals were. (a) "Mordor-Orc: Full Field Kit", p. 2; source not given. (b) "Dedication", p. 3. Done on Mythopoeic Society stationery with Tolkien, Lewis, and Williams' characters. (c) "Come to Middle-earth", pp. 11-12. A hobbit in western garb on the a back in a cow herd (probably an ad for Mid-

AmeriCon, the 1976 World Science Fiction Convention).

(d) A boat under sail with a dragon head, p. 16. Possibly the Dawn Treader; source not given. (e) Photograph of Tim Kirk receiving a Balrog Award at FoolCon II, 1979, for Best Artist, p. 17. Of interest for the two Balrog Awards in the picture, with a Balrog on each. (f) Photograph of Tim Kirk with his oil painting for a puzzle, War of the Rings, p. 27. The painting is held at an angle. (g) Photograph of Tim Kirk holding his Balrog Award, p. 31. The photo is smaller and the Balrog is not as clear here as on p. 17. (h) Photograph of Tim Kirk in an Orc costume he did for FunCon I in 1968, p. 33. (i) Cover drawing for The Proper Bostonian [fanzine], May 1974, p. 33. A sheep behind a book counter; three of the book titles are The Fellowship of the Paddock, The Two Merinos, and The Return of the Lamb. (j) "The Last Shore", p. 47. A painting from the J.R.R. Tolkien Calendar 1975. (k) "Smaug", p. 48. A painting from the J.R.R. Tolkien Calendar 1975. (l) "Gandalf and Bilbo", p. 52. A painting from the J.R.R. Tolkien Calendar 1975, here credited to its reprint on the cover of The Tolkien Scrapbook. (m) A map of Narnia, pp. 69-70. Reprinted from Mythlore, No. 7 (Winter 1971), a fold-out map (pp. 15-16, although the pages are not given in the index listing). This map has also been sold separately by the Mythopoeic Society. (n) Illustration for Charles Moorman's "The Shire, Mordor, and Minas Tirith", p. 71. Reprinted from Mythprint--other information not given. Also printed in Mythlore, No. 13 (September 1976), p. 2. (o) Gandalf looking at a fan painting of himself, p. 72. Source not given, but it is from Mythlore, No. 7 (Winter 1971), p. 24. (p) Illustration for The Screwtape Letters, p. 72. Reprinted from Mythprint, 9:4 (April 1974), 1 (cover). (q) "A monster threatens [a] hobbit", p. 85. Source not given. (r) Ad for A Change of Hobbit bookstore, p. 91. The creature in the drawing is not a hobbit. (s) A drawing of Frodo by a campfire, p. 92. This drawing was done as a flier to advertise Kirk's Master's Exhibit; it was also reproduced in Medievalcon I Souvenir Book; cf. Kirk's annotation on p. 91 and his comment in the interview, p. 35, col. 1. (t) "Bilbo's Birthday Party", p. 101. Reprinted from the 1969 Tolkien Calendar, September-October. (u) "Galadriel", p. 102. Reprinted from the J.R.R. Tolkien Calendar 1975. (v) "Road to Minas Tirith", pp. 103-104. Reprinted from the J.R.R. Tolkien Calendar 1975. (w) "The Well in Moria", p. 108. Reprinted from the J.R.R. Tolkien Calendar 1975. (x) "Mordor Orc", p. 115. Reprinted from The Tolkien Journal, 3:3 (Summer 1968), 14. According to the index annotation on p. 80, this is Kirk's first published orc. (y) Business card design for The Other Change of Hobbit bookstore, p. 119. The three children (?) have pointed ears; perhaps they are modern hobbits (one has glasses). (z) A drawing of a humanized dragon looking at books or magazines at a newstand with a grumpy woman behind the counter, p. 121. One of the titles on the stand is Tolkien's Shopping Lists. No source given.

Kunkel, Francis L. Passion and the Passion: Sex and Religion in Modern Literature. Philadelphia: The Westminster Press, 1975. 206 pp. [Lewis, 174, 199n.]

A study of D. H. Lawrence's The Man Who Died, William Golding's The Spire, and other works. Lewis is cited one time in the study, when Kunkel is discussing Nathaniel West's Miss Lonelyhearts: he writes that Miss L. in the novel "victimizes most of the other characters--sometimes deliberately, sometimes unwittingly--particularly those he would most like to help. He fixates on what C. S. Lewis calls 'gift-love,' the need to provide for the comfort, happiness, and protection of others. But, since Miss L. fails to distinguish between pity and compassion, he bungles 'gift-love'" (p. 174; The Four Loves, footnoted from this passage, p. 199).

Lewis, C. S. "Letter from C. S. Lewis to Cynthia Donnelly". Duplicated in typed form on one side of one page; distributed to the fifty-five persons or couples who attended a "C. S. Lewis Conference" at Camp Capers (not too far from San Antonio, Texas), on 18 and 19 September 1981; sponsored by the Episcopal Diocese of West Texas.

Lewis, in a letter of 14 August 1954, gives advice about writing--specifically Christian writing. A Christian must not encourage lust, ambition, or pride in his writings, but beyond that, he is free to have Christian meanings or not. Primarily he should try to produce a good story; if Christian emphases appear, fine, but they should not be forced. Any piece of honest craftsmanship--the making of fiction or rabbit hutches--can be done to the glory of God.

Parsons, D.S.J. Roy Campbell: A Descriptive and Annotated Bibliography, with notes on unpublished sources. New York: Garland Publishing (Garland Reference Library of the Humanities, Vol. 197), 1981. Index. xxvii + 278 pp. [Cecil, 227 (item KVII.III.2); C. S. Lewis, 158 (item JII.62a), 169 (item JII.108), 172 (item JII.117); W. H. Lewis, 169 (item JII.108); Tolkien, 172 (item JII.117); Wain, 207 (item JII.XXII.1).] \$30.00.

Parsons has expanded his 1976 checklist (p. 142, item JI.61) into a full bibliography. He lists twenty books of poetry, in various editions; six books of prose; eight books of translations; fifteen books with contributions--prefaces or other items--in them; one hundred thirty-two poems published in periodicals; twelve published letters; twelve radio broadcasts; sixty-eight incidental prose writings, largely reviews; appearances in eighty-seven anthologies (Parsons misses Campbell's three poems in David McCord's What Cheer, 1945, and one poem in The Mentor Book of Religious Verse, ed. Horace Gregory and Marya Zaturenska, 1957); sixty-four extensive studies of Campbell; one-hundred-forty-seven brief discussions of Campbell; ninety-six selected reviews of twenty-four Campbellian books; the holdings of eight library research collections; and sixteen manuscripts or drawings by Campbell sold in 1972 at auction.

Campbell attended meetings of the Inklings in 1944 and 1946. Three of the Inklings-related items have nothing to do with the meetings, however. In a letter to Lord David Cecil, Campbell supplies some biographical information for some purpose (p. 227); this unpublished letter, in a research collection, is not listed in the index. John Wain reviews Campbell's Collected Poems of 1960 (p. 207). An essay discussing Chesterton, D. H. Lawrence, Campbell, and Lewis--John Sutherland's "The Great Equestrians" (1953)--is briefly annotated for its central comment on Campbell (p. 158). Letters of C. S. Lewis, ed. W. H. Lewis, is listed for W. H. Lewis's account of Campbell's reading of translations of a couple Spanish poems at an Inklings meeting (p. 169). (According to W. H. Lewis's unpublished diary this was a 28 November 1946 meeting; Campbell was back from London for a visit.) William Ready's The Tolkien Relation is cited on the meeting of Campbell, C. S. Lewis, and J.R.R. Tolkien (p. 172); it is about as accurate as Ready gets (the end of Chapter III in Ready's book; Parsons misses the paperback edition with its name change).

Parsons also misses a number of items related to Campbell and the Inklings. In this bibliographer's early and now generally outdated essay "Who were the Inklings?", Tolkien Journal, No. 15 (Summer 1972), 5, 7-10, 12-13, Campbell was described, on the basis of W. H. Lewis's account, as a member of the Inklings. In Green and Hooper's C. S. Lewis: A Biography, Campbell is listed as an Inklings and Lewis's enjoyment of some of his poetry is twice mentioned. In Humphrey Carpenter's The Inklings, Campbell was denied membership, being described as a visitor; Carpenter quotes Tolkien's account of the meeting of Campbell, the Lewis brothers, and Tolkien at the Bird and Baby, and the subsequent Thursday night meeting, in October 1944. Tolkien's letter also has been published in The Letters of J.R.R. Tolkien, ed. Humphrey Carpenter. This bibliographer has recorded a minor but interesting reference to Campbell in an unpublished Lewis letter to Herbert Edward Palmer of 15 December 1945; see "Letters from C. S. Lewis in the Humanities Research Center, The University of Texas at Austin: A Checklist", CSL, 12:1/133 (November, 1980), 4. The main items Parsons misses are Lewis's two poems written to Campbell, the first an attack (written and published before they met), the second a correction about Romanticism: "To the Author of Flowering Rifle" and "To Roy Campbell" (both in

Poems; the first originally published as "To Mr. Roy Campbell", The Cherwell, 56 [6 May 1939], 35).

Sellin, Bernard. The Life and Works of David Lindsay. Translated from French by Kenneth Gunnell. Foreword by Colin Wilson. Cambridge: Cambridge University Press, 1981. xxiv + 257 pp. [Lewis, 1-2, 52, 57-58, 139-141, 143-144, 237-238nn, 242nn, 249-251; Tolkien, xi, 1, 57, 138; Williams, 1, 58. Three sentences from an unpublished letter from Lewis to Ruth Pitter, p. 242.] \$39.50.

Sellin's volume is the first thorough study of Lindsay's ideas in his fiction and in a partially unpublished ms. of pensees. Except that the two posthumous novels appeared too late to be considered in the main discussion, and so are put into an additional chapter by themselves, the treatment is thorough and well organized: Lindsay's habitual symbols and ideas are traced in the various books. Probably if there is more to be done in the area of ideas, it will be an exhaustive comparison of A Voyage to Arcturus and The Witch (the latter, one of the posthumous books).

Lewis often said that A Voyage to Arcturus taught him to combine science-fiction and supernaturalism (p. 58), to use planets for spiritual adventure (p. 242, n. 10). The latter comment comes from what seems to be an unpublished letter to Ruth Pitter, dated 4 January 1941 (no source is given). Because of this acknowledged indebtedness, it is not surprising that Lewis gets a number of mentions in this book. Lewis is cited on his praise of Lindsay's imagination, although Sellin prefers another critic who praises Lindsay's ideas (p. 2). Lewis is mentioned in passing in connection with George MacDonald (p. 52) (MacDonald is mentioned about as often as Lewis in the overall book). Twice a fantasy tradition of George MacDonald, William Morris, William Lindsay, C. S. Lewis, J.R.R. Tolkien, and Charles Williams is suggested (pp. 1, 56)--although if Sellin had actually known Williams' novels (none are listed in the bibliography), it is difficult to imagine that they would not have gotten occasional references in the discussion of Lindsay's five occult novels. In the fullest discussion of Lewis's ideas on A Voyage to Arcturus (pp. 139-141), Sellin denies Lewis's view that the book depicts "a region of the spirit" (p. 140); he seems to be misunderstanding Lewis at this point, thinking that Lewis means a supernatural realm, not a philosophic one. There are occasional comparisons of A Voyage to Arcturus with the first two books of Ransom trilogy (pp. 141, 143), although a treatment of Old Solar in Perelandra is incorrect (p. 144). The thoroughness of the research is suggested by the bibliographic listing of three studies touching on Lindsay which appeared in CSL: The Bulletin of the New York C. S. Lewis Society (pp. 249-250). Tolkien's popularity is partially credited with a re-issue of A Voyage to Arcturus (p. xi, by Colin Wilson) and with increasing the critical acceptance of fantasy literature (p. 138).

Silverberg, Robert. Lord Valentine's Castle.

New York: Harper and Row, 1980. 460 pp.

["Numinor", 267-270, 305, 310, 313, 317.]

In the seventh chapter of the third book of the volume, "The Book of the Isle of Sleep," Valentine and his companions are brought by ship to the holy island of the world of Majipoor. "Namurinta [the captain of their hired ship] said, pointing, that notch in the cliff is Taleis, where the pilgrim-ships land. It's one of the Isle's two harbors; the other's Numinor, over around Alhanroel side" (p. 267). This is a possible minor allusion to Tolkien's Numinor, since it is the form used by Lewis in That Hideous Strength; equally, it could have been invented by Silverberg as a variant of Numinor. Since it is used to refer to part of a holy island--admittedly not a whole island--it seems unlikely to have been mere chance which caused the naming.

If the above allusion is true, some less direct ones may also be intentional. In Chapter 3 of the fourth book, "The Book of the Labyrinth", the tree-houses of Treymore are described (pp. 324-325); perhaps their inclusion was suggested by the telain in the mellyrn of Lórien. Later in that chapter the Overlord of the Western Marches appears (p. 328); in The Lord of the Rings, the Warden of Westmarch is mentioned.

Stanford, Derek. Christopher Fry. Harlow, Essex: Longman Group, for the British Council (Writers and their Work series, No. 54), 1954, third rev. 1971. 52 pp. [Campbell, 48n; Williams, 3n, 17.] A survey of Fry's works, with emphasis on style and themes; too late for this pamphlet or otherwise omitted are Fry's TV script on the Brontes (published in England in two volumes in paperback), his movie script on the early Old Testament (published in the U.S. in paperback), and his autobiography. The footnote on Campbell quotes his epigram "On Some South African Novelists" for its content as a contrast to Fry's exuberant style in many of his plays. The references to Williams are more significant. The footnote contrasts Williams with the two opposed dramatic schools of naturalism and literary verse drama (the two schools are actually characterized by their styles, and Stanford seems to be thinking of the Shakespearean imitations in the latter); the discussion of Williams in the text is a paragraph spent on his influence on Fry's style.

Tierney, Richard L. "Mordor". In Omniumgathum: An Anthology of Verse by Top Authors in the Field of Fantasy, ed. Jonathan Bacon and Steve Troyanovich, p. 25. Lamoni, Iowa: Stygian Isle Press, 1976. 64 pp.

"Mordor" is an Italian sonnet, describing its titular place in the octave and putting into motion "dark hordes of marching orcs and trolls" in the sestet, who leave Mordor as the Black Gate opens. There is no suggestion in the sonnet that "the baleful Eye / Of Barad-Dur" will be defeated. Since over half of the authors in the anthology are in the general tradition of Weird Tales, perhaps the emphasis on the evil side in the War of the Ring was consciously or unconsciously felt to be appropriate. The sonnet, considered simply as a sonnet, is nicely handled, and the fourth line is a near-quotation of a line from Tolkien. The copyright page gives no earlier publication for this poem.

Tischler, Nancy M. Dorothy L. Sayers: A Pilgrim

Soul. Atlanta, Georgia: John Knox Press, 1980.

[x] + 168 pp. Index. Partial chronological bibliography of Sayers' works after Chs. 4 (p. 92, detective stories and related materials), 5 (p. 115, dramas), 6 (p. 129, apologetics and some essays), and 7 (p. 157, translations and related literary criticism). [Cecil, 121; Lewis, 8, 25, 91, 113, 132, 137, 139, 153, 156-157; Williams, 8, 90, 102, 113, 132-137, 145, 149, 157, 162n, 163n; Inklings generally, 113, 132, 137.]

Tischler offers an interpretive biography of Sayers, seeing her life within a Christian framework--particularly that of a modern working woman who is also a Christian. The following notes seem more of an implied attack on Tischler's book than they should; as a popular work, her study is generally sound and generally accurate. Its best aspect is its interpretive nature--for example, its discussion of Sayers' life as revealed in her mystery novels.

Despite the number of reference to the Inklings, most of them are not substantive. The first one to the Inklings generally is a contrast of the occasional companionship of Sayers, Helen Simpson, and Muriel St. Clare Byrne against the regular meetings of the Lewis circle (p. 113). The second one is misleading: Sayers "was delighted by her cordial relationship with the Inklings--especially Charles Williams and C. S. Lewis" (p. 132). She was close to Williams and probably less so to Lewis, but these friendships were to them as individuals, not as members of the Inklings. She attended no meetings of that circle--at least, none of which anyone has yet found record. Again, the third passage is misleading in its implications: "Among those who mattered especially to Dorothy Sayers in her last years were the Inklings" (n. 137). Tischler goes on to mention Lewis and Williams. Why bring "the Inklings" into the statement?

Cecil is mentioned in the book only for a quotation Sayers uses from him in "Creed or Chaos?" (pp. 121, 162n). Lewis, with Williams and T. S. Eliot, is mentioned as a neo-medievalist--which ties them to Sayers (p. 8; Lewis alone as an example, p. 139). Other references to Lewis are mostly biographical comparisons or contrasts (pp. 25, 91, 153).

The references to Williams are more significant

since his influence on Sayers' development is generally acknowledged. In Tischler's popular book, this influence is more asserted than documented. Williams led Sayers "to find joy in her faith" (p. 90); he recommended Dante's works to her before his Figure of Beatrice was published (p. 133); The Figure of Beatrice caused her to read Dante (documented, p. 135); Williams had known Sayers would find a comparable mind in Dante (p. 136). Oddly, the imitation of Williams' style in The Just Vengeance is not noted. Sometimes, the facts Tischler presents seem contradictory: Sayers hesitated to write her 1937 Canterbury play because "Her friend Charles Williams had written Thomas Cranmer of Canterbury for the 1936 Canterbury Festival" (p. 102), but Sayers did not meet Williams until 1938 (p. 145). Perhaps they were in correspondence before 1938, but the matter is not made clear. Another citation involves the likeness of Williams' and Sayers' views of translators (undocumented, p. 134).

Trumpet: The Magazine of Science Fiction and Fantasy Hyperbole, No. 12 (Summer 1981), 48 pp. Edited by Ken Keller and Tom Reamy.

Tolkien-related materials: (a) James K. Burk, "Lin Carter in the Land of Lost Boys," pp. 38-41. Tolkien, p. 39, col. 2. Comments on Carter's anthologies and introductions, with some application to Tolkien. (b) John Severin, illustration, inside the back cover. A full-page, black-and-white illustration of Gandalf and two hobbits, probably Frodo and Sam; a quotation from The Fellowship of the Ring is beneath the drawing.

Wayne, Phillip. "The Marching Song of the Uruk Hai". In Crystal Memories, songs by Phillip Wayne and Cynthia McQuillin, p. 29. Ed. Teri Lee, Catherine Cook, and Jordin Kane. Berkeley Off Centaur Publications, 1981 [iiii] + 34 pp. One of twenty-five songs, this one with four stanzas (each with refrains) and a chorus. The second stanza mentions elves and men as enemies; the third, Mordor; and the fourth, "the Shadow's fire" (presumably Sauron's). The fourth stanza is typical of the song (and also indicates the lack of punctuation at the ends of most lines of verse):

Our home is by the Shadow's fire  
Our death is in his fun'ral pyre  
Sing, we are the Urak Hai.  
Ax and sword befit our hand  
The way our lord and maker planned  
Sing, we are the Urak Hai.

The music, mainly of quarter notes and half notes in 4/4 time, is appropriate for marching.

The Westmarch Chronicle, 5:4 (November/December 1981), 1-8. Edited by Bernie Zuber for The Tolkien Fellowships.

Contents: (a) Bernie Zuber, review of The Letters of J.R.R. Tolkien, pp. 1-2, 4, 6. The review has some fannish emphases--Tolkien's remark on the slightly pointed ears of hobbits, and, by implication, the pointed ears of elves, is quoted--and Zuber emphasizes the material on film adaptations. (b) Bernie Zuber, "The B.B.C. Adaptation of The Lord of the Rings: Comments on Episodes 3 through 14," pp. 3-7. (c) Renee Alper, John Hebert, Patrick Wynne, Bernie Zuber, "Middle-earth TV Guide," p. 5. Humor, with a small sketch by Tim Kirk. (d) Bernie Zuber, "Editorial," pp. 7-8. (e) "Meetings of the Tolkien Fellowships," p. 8.

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With this amendment, the former Article VIII ("AMENDMENT OF ARTICLES OF INCORPORATION AND BYLAWS") becomes Article IX. It is otherwise unchanged.

Copies of the Bylaws and the Articles of Incorporation are available from: George Golvin, 3500 Lou Ella Lane, Riverside, CA 92507. Further information on chartering will be made available soon. This action, and others taken by the Council of Stewards concerning discussion and activity groups, result from extensive correspondence with the groups in recent months.

The Council of Stewards have also added a new position to the Council: Secretary for Discussion Groups. The person to fill this position is Margaret I. Carter, 2652 White's Point Dr., San Pedro, CA 90732.

## Fantasy & Scholarship Awards

We are pleased to announce that Unfinished Tales by J.R.R. Tolkien is the winner of the 1981 Mythopoeic Fantasy Award.

The winner of the 1981 Mythopoeic Scholarship Award is Christopher Tolkien for the exceptional work he has done in editing and preparing his father's unfinished works, most recently Unfinished Tales.

### The 13th Annual Mythopoeic Conference August 13-16, 1982

Theme: The Celtic Influences on Fantasy Literature, with special emphasis on the writings of J.R.R. Tolkien, C.S. Lewis, and Charles Williams.

Location: Chapman College in Orange, California (six miles east of Disneyland).

Guests will include: Marion Zimmer Bradley, Tim Kirk, Katherine Kurtz, Kathryn Lindskoog, Ataniel (Ruth) Noel, Nancy-Lou Patterson, Paul Edwin Zimmer, and others.

Registration: \$10 until March 1, 1982, \$15 thereafter. Make checks payable to: Mythcon XIII. Mail to: Mythcon XIII, P. O. Box 5276, Orange, CA. 92667.

Those interested in presenting papers, or having their papers read for them at the Conference, should write, giving a brief description, to the above address.

### Mythopoeic Fantasy Award

On December 6, 1981, the Council of Stewards of the Society established new rules for the Mythopoeic Fantasy Award, which is given to a distinguished work of fantasy fiction. Under the new rules, the award will be given by a committee of volunteers. The committee will choose the winner from a list of nominees. The following procedures will be used:

1. Society members who wish to nominate books for the Fantasy Award should send their nominations (up to five nominations per person) to Christine Lowentroun at the address below. All books nominated for the 1982 Fantasy Award must have been published in 1981, and Christine Lowentroun must receive the nominations by March 1, 1982. The nominated books do not need to be in any order of preference. One does not need to volunteer for the M.F.A. Committee to make nominations.

2. Any Society member who wishes to be a member of the Mythopoeic Fantasy Award Committee should write before March 1, 1982, to the Committee secretary, Christine Lowentroun, at: 115 5th St., #2, Seal Beach, CA 90740. If you wish to serve on the Committee, you must be a Society member (a subscriber to a Society publication) and you must agree to read the nominees.

3. The five books receiving the most nominations, together with up to two additional books that may be nominated by the Council of Stewards (in case some meritorious works are overlooked), will be the nominees. A list of the nominees will be sent to the members who have volunteered to serve on the Award Committee. Before Mythcon XIII in August, 1982, the Award Committee members will vote by mail to choose the Fantasy Award winner. The winner will be announced at Mythcon XIII and in Society publications.

#### AMENDMENT TO THE SOCIETY BYLAWS

On December 6, 1981, the Council of Stewards of the Society passed an amendment to the Bylaws of the Society that affects discussion groups. This amendment is as follows:

#### VIII. DISCUSSION AND ACTIVITY GROUPS

The Mythopoeic Society may issue charters of recognition and association to groups which meet regularly to discuss books or pursue activities in agreement with the purpose of the Society. Each such charter shall have a life of two years from date of issue. The form of the charter and procedures for chartering and renewal shall be authorized by the Council of Stewards. This recognition is for purposes of publicity and communication only. Recognized groups shall have appropriate publicity in publications of the Society and notice of Society activities, along with other rights to be specified in the charter. Such groups may use the name of The Mythopoeic Society in promoting their own activities, so long as such activities do not violate the Articles of Incorporation of the Society. Membership in these groups will not of itself confer membership in The Mythopoeic Society. The Society will not recognize any financial responsibility for discussion or activity groups, nor shall it be accountable for the contents of any publications or statements issuing independently or jointly from such groups.

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