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An Inklings Bibliography (18)

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AN INKLINGS BIBLIOGRAPHY (18)

COMPILED BY JOE R. CHRISTOPHER

Asimov, Isaac. Asimov on Science Fiction. Garden City, New York: Doubleday, 1981. 318 pp. [Tolkien, 17-18, 22, 183, 276-280.]
A collection of articles, editorials, and miscellaneous writings on science fiction (mainly), sometimes repetitious and very uneven. There are four items which mention Tolkien. (a) "My Own View", pp. 17-19 [Tolkien, 17-18]. A definition of science fiction. Asimov cites The Lord of the Rings as an example of supernatural fantasy, along with Paradise Lost (p. 17), and comments that Tolkien does not try to fit "Middle-Earth" [sic] into human history (p. 18). This essay first appeared as "Foreword", pp. 6-7 [Tolkien, p. 6], to The Encyclopedia of Science Fiction, consulting ed. Robert Holdstock (London: Octopus Books, 1978). (Asimov credits this book also to Mayflower Books, but no such credit appears on the copy examined.) Two short paragraphs (three sentences) tied to The Encyclopedia have been dropped in "My Own View" and one sentence giving examples has been added.
(b) "Extrodinary Voyages", pp. 21-23 [Tolkien, p. 22]. Asimov comments on the "travel tale" aspect of science fiction, and mentions that The Lord of the Rings and its imitators belong in this category. This essay first appeared as an editorial in Isaac Asimov's Science Fiction Magazine, March-April 1978; this issue has not been seen. (c) "The Science Fiction Breakthrough", pp. 180-185 [Tolkien, p. 183]. Asimov writes an essay on three of H. G. Wells' novels, including The Invisible Man; he contrasts the usual view of the utility of invisibility, as in the legend of Perseus and in The Hobbit, with Wells' development of the concept. This essay first appeared as an introduction to Three Novels of the Future, by H. G. Wells (Garden City: Doubleday, 1979); this volume has not been seen.
(d) "The Ring of Evil", pp. 276-280. Asimov's one essay wholly on The Lord of the Rings; he interprets the One Ring as standing for technology and refutes the nostalgia for a pastoral age. "No, the One Ring is not wholly Evil. It is what we make it, and we must rescue and extend those parts of it that are Good" (p. 280). Despite this disagreement with what he takes to be Tolkien's intent (which is partly correct), Asimov praises the "epic" (his term, pp. 276, 278). Reprinted from Panorama, 1:4 (May 1980), 43-47, where it was titled "The One Ring Is What We Make It" and it appeared as a background essay for the animated TV version of The Return of the King (Rankin/Bass Productions); Asimov comments in his introductory note in the book that he necessarily wrote the essay before seeing the show--he disliked the show, however, upon seeing it (p. 276). The first eight paragraphs in the book are different from the first six paragraphs in the magazine. The book has a simpler introduction in content and diction, with a quick retelling of the plot background; the magazine's introduction assumes some knowledge of The Lord of the Rings. The magazine also has nine drawings of characters and/or scenes from the TV show; one of them (of a hobbit) is also printed on the contents page, p. 3.

Brabazon, James. Dorothy L. Sayers: The Life of a Courageous Woman. Preface by Anthony Fleming. Foreword by P. D. James. London: Victor Gollancz, 1981. xx + 308 pp. Select bibliography; index. The American edition (New York: Charles Scribner's Sons, 1981) is subtitled A Biography; except for reset title and copyright pages, different bindings, and variant dust jackets, it is identical to the British edition. [Lewis, 28, 223, 227, 230, 235-236, 251, 259, 262, 265-266, 275, 290n, 295n; Tolkien, 235; Williams, 112, 160-161, 223-231, 235, 237-238, 240, 257, 259, 261, 263, 273, 290n, 294n-295n. Six letters from Lewis; four letters from Williams.]
The fifth biography of Sayers is by far the best: it uses Sayers' unpublished manuscripts and has many facts not available before; it also is better in style than all but one of the previous biographies. Brabazon mentions the Inklings, as such, only once:

> . . . Lewis and Williams . . . knew each other well, both being members of a group calling themselves "The Inklings"--a title with the double meaning that they were all in the writing business and also that they all shared a sense that they had caught glimpses, but no more, of the Divine Plan.

(Why Brabazon thinks the term applied to glimpses of God's Plan, when Lewis wrote rather fully about the revealed aspects of that Plan, is uncertain. Tolkien said in his letter to William Luther White that Inklings referred to "people with vague or half-formed intimations and ideas plus those who dabble in ink".) Brabazon continues:

> J. R. R. Tolkien, author of The Lord of the Rings, was also a member, so that between them they made a formidable bunch of fable-makers. Dorothy herself was not actually one of them, since the group was confined to men and was exclusively Oxford-based. But she had so much in common with them that had she herself lived in Oxford, it would have been interesting to see whether they would have waived the men-only rule in her favour. She could certainly have put up an extremely good case for being admitted, since the group was exclusively concerned with matters of the mind which, as she was fond of pointing out, transcend sexual differences; but some of the group were singularly lacking in experience of women (C. S. Lewis in particular--Dorothy was very dubious about his views on sex), and might have been disturbed by the inclusion even of Dorothy's transsexual mind and not-very-stimulating body. [pp. 235-236]

"Matters of the mind" is a vague phrase; whether Sayers could have comfortably entered into their religious discussions (she knew through experience only sin, not God's presence--cf. pp. 117, 262-263), their emphasis on fantasies (she wrote only a few works in that mode), and their criticism of each others' writings (in this book she seems to explode as often as not when criticized) is moot.
The references to C. S. Lewis are mainly in connection with his letters to Sayers, and a copyright notice on p. iv indicates they come from Letters of C. S. Lewis, ed. W. H. Lewis. This is not strictly accurate. Here is a summary:

23 October 1945 (Brabazon, p. 235; not in Letters). Lewis writes about his dislike of T. S. Eliot's writings.
14 December 1945 (Brabazon, pp. 28 [alluded to], 236 [quoted]; Letters, p. 208, dated 10 December 1945). Lewis says Sayers is one of the great English letter writers; the version in Letters is the fuller.
23 July 1946 (Brabazon, p. 236; not in Letters). Lewis asks Sayers to contribute to a series of Christian booklets; Brabazon quotes part of one sentence.
29 July 1946 (Brabazon, p. 236; not in Letters). Lewis gives his parallel problem with that given by Sayers for refusing to write the booklet.
8 August 1946 (Brabazon, pp. 236 [quoted], 275 [referred to]; Letters, p. 209, dated 2 August 1946). Lewis discusses the impetus to write; the version in Letters is slightly fuller. Brabazon gives a summary of Sayers' reply on pp. 236-237; he thinks Lewis made a valid point which Sayers was not able to handle. (Note: this letter and the previous one are part of one long block quotation in Brabazon; the break between them is marked by the first footnote number and an elipse.)
11 November 1949 (Brabazon, pp. 251-252; not in Letters). Lewis gives his reaction to Sayers' translation of Dante's Inferno.

In addition to these, Sayers refers to Lewis three times in her letters quoted in this volume. In a letter to Charles Williams, 16 August 1944, she mentions having read A Preface to "Paradise Lost" and then re-read most of Milton's poem (p. 227). In a letter

to Sheila Cudahy, 20 August 1948, she compares Lewis and Williams, to Williams' advantage (pp. 223, 294n); Cudahy is not identified. In another letter to Williams, about Dante's Purgatorio, of which a page is reproduced in script in Brabazon's book--the date has to be in the second half of 1944 or early 1945--Sayers develops a comparison involving Ransom in Perelandra at the bottom of the text page (p. 230). (This letter is not quoted in the text proper.)

The material on Williams is not as limited as that on Lewis, but some of it involves passages from letters by Williams:

1933 (Brabazon, p. 225). A letter to Victor Gollancz--Sayers' publisher--praising The Nine Tailors (quoted in a letter from Gollancz to Sayers of 29 December 1933--cf. p. 294n). This letter may have been the cause of Sayers and Williams meeting; at least, they "met not longer after" (p. 225).

13 August 1943 (Brabazon, pp. 226 [quoted], 26 and 273 [alluded to]). A letter to Sayers in which Williams warns Sayers, gently, including himself in the warning, that she must not stop with the theory ("the pattern") of Christianity.

1 June 1944 (Brabazon, p. 226). Williams warns Sayers against believing that the act of writing frees one from other obligations. Brabazon notes that Sayers' replies to the above 1943 and this 1944 letter are missing, but he suggests that Sayers' change in behavior after this suggests that she accepted the correction (pp. 226-227).

7 September 1944 (Brabazon, pp. 229, 231). Williams asks permission to publish excerpts from her letters about Dante written to him between 16 August 1944 (cf. p. 227) and this letter's date, expressing her delighted discovery of The Divine Comedy--excerpts "or something like them" (p. 229). Sayers was not enthusiastic about the idea at the time (p. 231), but--as Brabazon does not point out--she wrote the essay Williams was asking for as "'. . . And Telling You a Story': A Note on The Divine Comedy" for Essays Presented to Charles Williams, edited by Lewis after Williams' death.

These four letters are the only original material by Williams in the volume, although Sayers quotes him once and paraphrases him another time in her letters. The quotation is a couple of exclamations of his as he was reading her play The Zeal of Thy House (p. 225), repeated in a letter Sayers wrote Margaret Babington on 26 February 1937 (p. 294n)--Babington, Festival Manager for the Friends of Canterbury Cathedral, had asked Sayers to write the play (p. 160). The paraphrase is of a discussion about a possibility of being in love with the Christian "pattern" rather than believing in Christ; Williams agreed he had the same doubts (p. 263). This is probably the same discussion which led to Williams' warning in the 13 August 1943 letter above; Sayers refers to this discussion in a late letter, 15 April 1954, written to John Wren-Lewis, a fellow vestry person of St. Thomas's Church, Regent Street, London (pp. 261, 296n).

In addition to these letters by Williams (and unlike the case of Lewis), there are substantive comments on Williams in this book, primarily in Chapter Eighteen (pp. 223-234), in which about half of the references to Williams appear. Brabazon indicates that Williams and Sayers met soon after his 1933 letter; tney met or wrote about each others' books after this (p. 225). Williams may have suggested Sayers to Babington as a possible playwright for Canterbury (p. 160). As indicated above, Williams probably was able to correct some of Sayers' attitudes toward work and faith (pp. 226-227). Sayers, after reading Williams' The Figure of Beatrice in 1944, read Dante's Divine Comedy and wrote Williams enthusiastic letters about it (pp. 227-229); she started working on a translation of Dante's poem before the end of 1944, and got a contract from Penguin Books the next year--the year of Williams' death; more precisely, she got the agreement for her translation in a letter from E. V. Rieu dated 8 April 1945 (pp. 233-234), while Williams died the following month. The same April Sayers was commissioned to write a 1946 play for Lichfield Cathedral (p. 237): her play was A Just Vengeance, which uses a combination of Williams' and Dante's ideas and style--rather unsuccessfully, judges Brabazon (pp. 238-239). Sayers worked on the translation of Dante, with interruptions, for the rest of her life--so the influence of Williams was, in that and other ways, a lasting one.

Brabazon has a comparison of Sayers and Williams, their common interests--although Brabazon omits that they both reviewed mystery novels for a time--and their differences in temperament and religious depth. "[W]here Dorothy expounded the laws of the spiritual world like an exceptionally brilliant law-student, Williams seemed actually to inhabit that world. . . . And where the only religious conviction that she could speak of from personal experience was the conviction of sin, he was aware of it all, from the depths of damnation to the height of salvation and all the highways and byways between" (pp. 224-225).

Cavendish, Richard. The Tarot. New York: Harper and Row, 1975. Index. 192 pp. [Williams, 40.]
After mentioning the use of Tarot symbolism "to a very limited extent" in T. S. Eliot's The Waste Land, Cavendish writes, "There is a much more extensive and knowledgeable literary treatment of the Tarot in The Greater Trumps, a novel by the mystical writer Charles Williams, who was a member of [Arthur Edward] Waite's reconstituted Golden Dawn" (p. 40). The later discussions of the meanings of the Tarot do not seem to be directly indebted to Williams.

Crispin, Edmund [pseud. of Bruce Montgomery]. Swan Song. (1947.) "Introduction" by Michael Innes [pseud. of J. I. M. Stewart] (copyright 1980). New York: Avon Books, 1981. 192 pp. [Lewis, 62, 65.]
In W. H. Lewis's "Memoir of C. S. Lewis", introducing Letters of C. S. Lewis, he writes, "And there was also another ritual gathering, subsidiary to the Inklings proper: the same company used to meet for an hour or so before lunch every Tuesday at the Eagle and Child in St Giles', better known as the Bird and Baby. These gatherings must have attained a certain notoriety, for in a detective novel of the period a character is made to say 'It must be Tuesday--there's Lewis going into the Bird'" (p. 14).

Crispin's Swan Song is the mystery in question, although W. H. Lewis's recollection of the episode is not quite accurate. In Chapter Eight, Gervase Fen (Crispin's don-detective) and others involved in an opera production at Oxford are "sitting before a blazing and hospital fire in the small front parlour of the 'Bird and Baby'" (p. 61). In the midst of their conversation, "'There goes C. S. Lewis,' said Fen suddenly. 'It must be Tuesday'" (p. 62). Lewis is presumably going into the back parlour in which he and his friends met, for somewhat later Fen comments, "'There goes C. S. Lewis again'" (p. 65)--presumably on Lewis's leaving the Eagle and Child. To some degree, these observations serve as diversions from the clues Crispin is planting, for in Chapter Twenty-Two, Fen considers two of the comments made in the conversation in the Bird and Baby as basic to understanding the case, a lock-room puzzle.

Hannay, Margaret Patterson. C. S. Lewis. New York: Frederick Ungar Publishing Co. (Modern Literature Series), 1981. xiv + 300 pp. [Barfield, 13, 15, 129, 256; Coghill, 14, 177, 180, 184-185, 274n; Dyson, 14; Hardie, 14; W. H. Lewis, ix, 2, 4-6, 9-10, 14, 16, 19; Tolkien, 13, 64, 90, 257, 272n; Wain, 17, 270n; Williams, x, 13, 255, 262, 264, 272n; Inklings generally, x, 13-14, 255, 262, 264, 272n. Previously unpublished letters by Lewis quoted, 18, 22, 180, 228; original form of Spenserian lectures quoted, 158-163.]
Hannay's organization of this introduction of Lewis (probably in part dictated by the series' format) consists of a chronology of Lewis's life; a brief preface; a biographical chapter; chapters on the Chronicles of Narnia, the adult fiction, the literary "criticism" (mostly literary histories, theories of literature, and philology), the apologetics (i.e., the overtly religious writings), and the lesser works (poems, short stories, fragments of novels, and letters): a summary and evaluative chapter: footnotes; a primary and secondary bibliography; an index.

Hannay is a good expository writer and knows her material, but the format which requries summaries of books certainly limits her criticism. In the second chapter, "Further Up and Further In: Chronicles of Narnia", there are thirty and a half pages of summary, nineteen and a half of criticism; in the

third chapter, "The Cord of Longing: Adult Fiction", thirty of summary, twenty seven of criticism; in the fourth chapter, "A More Accurate Reading: Literary Criticism", thirty four and twenty four; in the fifth, "Divine Sabotage: Apologetics", thirty seven and a half, and fifteen and a half. In the sixth chapter, "The Object of All Desire: Poems, Stories, and Letters", such criticism as there is is interspersed with the summaries. Hannay does write better summaries than Kilby did in The Christian World of C. S. Lewis (1964), but the genre itself has limited virtues.

The criticism of the Narnian Chronicles contains some good passages: the autobiographical elements (pp. 55-56), the Biblical-but-not-quite-Biblical parallels (pp. 58-59), the Arthurian elements (pp. 68-70), Lewis's use of realistic details (pp. 70-71). Hannay also emphasizes the moral effect of the Chronicles on children. Obviously, many of the points have been made before, but that is not necessarily a fault in an introduction. For example, Arthurian parallels were discussed by Bruce McMenomy, "Arthurian Themes in the Narnia Books", Narnia Conference Proceedings, ed. Glen GoodKnight (1970), pp. 8-10; but Hannay not only is within her critical rights in an introduction in repeating the topic but she also is far better than McMenomy on the topic.

In the discussion of the adult fiction, the best passages are on the artistic presentation of Tinidril (pp. 94-95) and Lewis's failure with Tor (pp. 96-97), the evocation of Sehnsucht in the planet Perelandra (pp. 97-99), the inartistic emphasis on Jane Studdock's submission to Mark (pp. 100-103), "the three sisters [in Till We Have Faces as] reflect[ing] the traditional three aspects of a single individual--body (Redival), mind (Orual), and soul (Psyche)" (p. 126; discussion, pp. 126-127).

In the chapter on literary criticism, the knowledge reflects Hannay's background in writing her dissertation, "Rehabilitations: C. S. Lewis's Contribution to the Understanding of Spenser and Milton" (The State University of New York at Albany, 1976; University Microfilms, No. 76-19,665)--so that, for example, when she writes that Lewis "would have been pleased to know that his own work [in A Preface to "Paradise Lost"] has been superseded by more recent scholars who have found precedents for Milton's most controversial doctrines in the Greek patristic writers" (p. 164)--despite her lack of a footnote--the statement is well grounded (cf. Chapter VII in the dissertation, "Doctrinal Heresy in Paradise Lost", especially pp. 250-253, with footnotes).

In this chapter, Hannay covers such topics as Lewis's opinionatedness in his critical writing (p. 163), his significance as a starter of new critical concerns (p. 164), his view of the strictly limited importance of literary study (pp. 166-167), his emphasis on pleasure in reading (pp. 167-168), his understanding of myth as a type of meaning sometimes found in literature but not limited to literature (pp. 170-172), his non-authorial approach to literature (pp. 172-173), his distrust of an emphasis on originality (pp. 173-174), his style in writing criticism (pp. 175-176), his explanatory and sometimes philological approach in literary criticism (pp. 177-179). Perhaps the most interesting discussion is one about the relationship of the critic's beliefs to his understanding of the work he studies, mainly in terms of Lewis's bias against the modern period and of his Christian faith (pp. 180-187): "if it is true that a shared perspective makes a critic more perceptive in reading an author, then the converse should also be true, making Lewis a reliable guide to Christian writers of the Middle Ages and Renaissance, but a poor guide to twentieth-century secular writers" (p. 185).

In the chapter on Lewis's apologetics, Hannay surveys first the doctrines and beliefs Lewis supports and then the way he writes. Part of the interest of the first part is in the illustrations Hannay uses from Lewis's fiction: The Pilgrim's Regress (p. 228), The Last Battle (pp. 229, 234), Till We Have Faces (pp. 229, 232-234), Perelandra (pp. 229, 231), The Screwtape Letters (pp. 230, 232-233), The Great Divorce (pp. 230, 232-233), Out of the Silent Planet (pp. 231, 234), and That Hideous Strength (p. 232)--although Hannay includes the first and fifth of these among the apologetic works proper. "[H]is fiction [is] perhaps his most effective apologetics" (p. 234).

In the discussion of style, Hannay covers Lewis's use of analogies (pp. 235-236), literary references (pp. 236-237), personal references in the analogies (p. 237), the continued image appearing occasionally through much of a book or a section of a book (pp. 237-238), specific examples (pp. 238-239), the disjunctive argument (p. 239), and the digression (pp. 239-240). One very curious passage appears in Hannay's discussion of Lewis's style, in the part dealing with specific examples:

> When, in "Learning in War Time," [Lewis] wants to make his listeners realize that mankind has always continued its normal occupations, even under the threat of death, he says, "They propound mathematical theorems in beleaguered cities, conduct metaphysical arguments in condemned cells, makes jokes on scaffolds, discuss the last new poem while advancing to the walls of Quebec, and comb their hair at Thermopylae." The last phrase, "and comb their hair at Thermopylae," is almost worthy of a poem by T. S. Eliot. [p. 238]

But Hannay seems to be missing a double point in the last phrase, to stay with that to which she restricts her comment; the Spartan warriors did indeed comb their hair before the battle at Thermopylae, but it was not just a "normal occupation". According to Herodotus in his Histories, Xerxes was puzzled by their actions, and Demaratus explained that Spartans paid careful attention to their hair before they risked their lives. So Lewis ends with an example which carries emotional loading for facing death. Further, there seems to be little reason to bring T. S. Eliot's poetry into the matter when a fairly well-known allusion to this combing appears in the last stanza of A. E. Housman's "The Oracles".

With this transition, a few other trivial failings may be mentioned. It was Cambridge University which offered Lewis a professorship, not Magdalene College, Cambridge (p. 20). Hannay is often slack on footnoting material quoted from Lewis--e.g., pp. 93, 100, 165, 169, 170, 174; it is true that she cites Lewis as not always providing adequate documentation in his scholarly works (p. 176), but the Lewis scholar need not emulate his faults as well as his virtues. Hannay describes Lewis's B.B.C. radio talks as ten minutes in length (p. 211); this may be accurate, but Green and Hooper in their biography (p. 202) and Lewis in a letter to Dom Bede Griffiths of 21 December 1941 (Letters, p. 198) say fifteen. Hannay is incorrect in saying that Poems includes all of Lewis's lyrics not in Spirits in Bondage (p. 243): "Joy" (1924), for example, is not there. The summary of the action of Dymer omits that Dymer dies in the cemetery after being shot and that he meets the sentry in an afterlife realm (p. 247).

The four new letters which are quoted are these: an 8 April 1932 letter to W. H. Lewis, three sentences about swordfighting (pp. 18, 270n); a 29 December 1951 letter to Ruth Pitter, one sentence on his conservatism (pp. 22, 271n); a letter without a date given, written to Sister Penelope, one sentence about his purpose in writing English Literature in the Sixteenth Century (pp. 180, 274n); and an 18 September 1936 letter to a Mr. Welbore, two sentences about the relationship of Paganism to Christianity (pp. 228, 276n). Hannay's use of Lewis's lecture notes on Spenser are those notes made into Spenser's Images of Life, when edited after Lewis's death by Alastair Fowler: Hannay consulted the manuscript Xerox available at the Bodleian Library (cf. p. 273n), both for her discussion of the equivalent of the book here and earlier in her dissertation.

Despite some minor erros and the amount of space spent on summaries, Hannay has the equivalent of four good essays on Lewis's writings and a satisfactory biographical conclusion; her emphasis on how Lewis wrote in the four "essays" is part of the necessary defense of Lewis as a significant writer in this academically aesthetic age. Although it has not been pointed out in detail above, Hannay also indicates a number of Lewis's failures from a feminist point of view (pp. 19 [Lewis's life], 96-97 [the conclusion of Perelandra], 100-103 [Jane and Mark Studdock in That Hideous Strength], 125 [Orual in Till We Have Faces transcending Lewis's usual limits], etc.), which also need open airing before any defense of his writings is presently acceptable.

Kahn, James. World Enough, and Time. New York: Ballantine Books (A Del Rey Book), 1980. viii + 344 pp. Paperback. Three maps and eight illustrations by Jill Alden Littlewood. (One of the illustrations is partially reprinted on the cover.) [Tolkien, 147-150, 152, 158.]

The first volume of a fantasy trilogy. The plot is a traditional one: a journey to rescue prisoners and find vengence; the setting is c. A.D. 2400, in a post-atomic-war California filled with the results of genetic engineering--vampires, centaurs, etc. The significant passage about Hobbits (the racial name is capitalized in Kahn's usage) is this one, arising from one of the protagonists meeting a Hobbit named Windo: "She had a great affection for these short, pointy-eared, rabbit-footed creations. They'd been genetically engineered for the children of the rich in the middle decadence of the twenty-second century--even mass-produced for a time, they were in such popular demand, such a coveted myth. But they did not do well, either in the culture that bred them, or in subsequent, harder times. They were a race that needed more nuturing than the world could supply, Jasmine suspected. In any case, they were becoming extinct" (pp. 148-149). Tolkien is not mentioned by name; none of the illustrations depicts a hobbit; an elf appears (pp. 57-59, 147-150, 155-156, 164), but he is small in size and therefore not Tolkienesque.

Kocher, Paul H. A Reader's Guide to "The Silmarillion". Boston: Houghton Mifflin Company, 1980. viii + 286 pp. Index. [Christopher Tolkien, ref. to, iv, 204; map by, 75.]

The success of Kocher's Master of Middle-earth (1972) is probably the reason for several negative reviews of this book--that, and the fact that this book appeared in hardcover in a nicely packaged edition; the comparison of the two books is inevitable, and the later books suffers from it. But A Reader's Guide is not a bad book considered simply as what its title claims it to be. If the introductory sentence for each-but-the-first section of the footnotes (for each chapter but the first of the book) had been printed at the start of the chapters, the limits of the book would have been obvious. For example, for Chapter III, "The Valar and the Elves", the note reads, "This chapter concerns Quenta Simarillion [sic], chapters 3-5" (p. 267).

The organization of the book only slightly varies from a running summary and commentary. The first chapter, "A Mythology for England" (the best critical essay in the book), is a discussion of Tolkien's sources. The second chapter, "The Providence of Iluvatar", as its note says, covers "Ainulindalë; Valaquenta; Quenta Simarillion [sic], chapters 1-3, 9, 11, 24". But after that hint of a thematic approach in the second chapter, the rest are nearly sequential through the book, and completely so beginning with the eighth chapter. Chapters three through thirteen survey "Quenta Silmarillion"; fourteen, "Akallabêth"; and fifteen, "Of the Rings of Power and the Third Age". Kocher in his summaries of Tolkien's book points out the significance of earlier episodes for The Hobbit and The Lord of the Rings. For example, after finishing with Ungoliant's adventures, Kocher indicates her connection with Shelob (p. 62)--a connection made in Christopher Tolkien's index to The Silmarillion but not in the text itself. After the main text of the book and before the footnote section and the Index appears a "Chronology of the First Age"; this is at least the third chronology appearing in books within a year or two after The Silmarillion. It may be compared with that in Robert Foster's The Complete Guide to Middle-earth (1978)--also following the main text--and J. E. A. Tyler's The New Tolkien Companion (1979)--listed under "First Age". The three seldom agree precisely. Kocher divides his chronology into two large sections: "I. Before the First Rising of the Sun" (p. 253) and "II[.] The Solar Years" (p. 257). The first of these has such subsections as "In the First Age of Melkor's Bondage" (p. 254) and "The First and Second Battles of Beleriand" (p. 256); the second has the next three battles as subsections as well as "The War of Wrath" (p. 263).

Briefly, the first chapter, on Tolkien's sources, discusses his use of the Finnish Kalevala, the Icelandic Elder Edda and Younger Edda, and Cynewulf's Crist--with touches of the Bible. Some of Kocher's points have been made in Carpenter's biography of Tolkien, but he is good on the tone of the Icelandic treatment of elves and dwarfs (dwarves in Tolkien) and what Tolkien borrowed from it (pp. 7-12). And there are occasional uses of these or related sources later, as when Kocher parallels the Norse gods in council in a ring under the shade of Yggdrasil, with the Valar assembling at the Ring of Doom near the Two Trees (on Aman, later called Valinor) (p. 39). He also points out how the Elves in the First Age seem to live by Norse moral codes (p. 63).

Several of the chapters begin with comments about the material's relationship to Tolkien personally. Most obviously, chapter eight, "Beren and Lúthien", is introduced with a brief account of Tolkien's love for his wife and her connection to Luthien (pp. 124-125); as Kocher indicates, his material is drawn from Carpenter's biography. Other examples are in chapter ten, "Túrin Turambar, Master of Doom" (pp. 155-156), and chapter fourteen, "Akallabêth: The Downfall of Númenor" (pp. 204-205). Sometimes it is surprising that biographical material is omitted: for example, at the start of the ninth chapter, "The Battle of Unnumbered Tears: Nirnaeth Arnoediad", Kocher has a summary of the importance of warfare in Tolkien's history (pp. 145-147)--"So the military element must be seen as a paramount factor at work in the whole of Quenta Silmarillion" (p. 145). But there is no reference to Tolkien's service in, or feelings about, World War I.

In his running commentary, Kocher does various things in addition to explaining intraconnections and pointing out parallels with sources and with biographical material. He corrects Carpenter on the unfallen nature of the Elves (p. 42); he explains the term fey as it is twice used in The Silmarillion (p. 71); he contrasts the mythic explanation of the sun and moon in Tolkien's book with the scientific explanation (pp. 80-81); he offers an interpretation of what "Light" (capitalized) meant to early man (pp. 107-108); he comments on the artistry of the tale of Beren and Luthien (p. 144); he offers an interpretation of the significance of Túrin's tendency to change his name (p. 160); he discusses free will vs. determinism in the story of Túrin (pp. 174-175); he mentions Tolkien's use of irony (p. 176); he finds a reference to Days of Judgment for both Elves and Men (p. 195); he offers a conjecture on why the palantiri were not used in the war against Morgoth in the First Age (p. 236); he conjectures that the fire-breathing dragons were bred from the fiery Balrogs (p. 271n).

A few errors or dubious statements can be added. Kocher seems to confuse Tolkien's use of World (meaning Universe) in the creation account with this earth (pp. 16 [uncapitalized], 31 [capitalized]); perhaps he is simplifying in his summary. His discussion of Tolkien's angelology (pp. 35-36), putting the Valar and Maiar in the rank of Powers may be more systematic than Tolkien intended; certainly the Balrogs, fallen Maiar, seem to be as fiery as Seraphim ("Burning Ones"). Also, the statement in The Silmarillion that some "of the greatest and most fair" of the Ainur (paraphrased on p. 18 of Kocher) descended to the Universe does not suggest that only those in the sixth rank descended (Seraphim, Cherubim, Thrones; Dominations or Diminions, Virtues, Powers; Principalities, Archangels, Angels), unless the Ainur are limited to Powers and there are gradations within that rank. Other objections could be made--e.g., Olórin, a Maiar, acts like an Angel or Archangel, not a Power (Kocher on Olórin, p. 36).

Kocher does not identify Olórin with Gandalf (p. 36). He slips in saying that none of Fëanor's sons married (p. 55), for Curufin was the father of Celebrimbor (as Kocher elsewhere notes--e.g., p. 135). A poor word choice appears in calling Ungoliant's Unlight a "positive" thing (p. 58). The discussion of myth vs. science would be better if Kocher had ~~made~~ made a case for the value of myth; probably for most of his readers, if myth and science are brought together, it is not true that "both . . . explode" but that myth is discredited as being not true (p. 81). Kocher's discussion of Morgoth's corruption of newborn Man (p. 108) does not suggest the obvious parallel, to Genesis. And Kocher spends a footnote denying the two Glorfindels--one in The Silmarillion and the other in The Lord of the Rings--can be the same, as if another Elf had not come back from Mandos (pp. 188, 271n).

Despite these slips, the book is acceptable as a guide to The Silmarillion for the common reader.

Last Homely Hearth, No. 7 (January 1981), 1-8. Edited for The Rivendell Group and the University of Minnesota Myth[opoeic?] Society by an unnamed editor; probably the D. Lenander of the return address. (Mimeographed on legal-sized sheets.)

Inkling-related material: (a) Brief mentions of Lewis and Tolkien in a general information column, pp. 2, 6-7. Books seen in bookstores, a Canadian

Tolkien calendar, Tolkien's Unfinished Tales as a non-mainstream work. (b) A negative review of Susan Cooper's The Grey King, with comments on the rest of "The Dark Is Rising" series, pp. 3-5. Some minor comparisons to Lewis's Narnian Chronicles and That Hideous Strength, and to Tolkien's books, appear. (c) A brief review of Voyage to Narnia Response Book (1978), ed. Marshall Shelley, creator Denny Rydberg, resource author Kathryn Lindskoog, p. 5. One part of Lindskoog's boxed set Voyage to Narnia seems to have been marketed separately. The fanzine editor also reprints the recipe for Turkish Delight from the 56-page booklet.

Lindskoog, Kathryn. C. S. Lewis: Mere Christian. Revised and expanded ed. "Foreword" by Clyde S. Kilby. Downers Grove, Illinois: InterVarsity Press, 1981. Title index (Lewis titles only). 260 pp. [Barfield, 18, 27, 49, 168, 185, 195, 219, 223, 234, 240; Coghill, 163, 168, 255n; Dyson, 16; Havard, 133, 193-194, 256n; W. H. Lewis, 10-11, 13-14, 16-17, 21-23, 77, 118, 194, 203, 211, 218, 229-230, 234-235, 241, 256-257nn; Tolkien, 16, 233-235; Wain, 211; Williams, 75, 131, 136, 138-139, 141, 181, 230, 233-234, 254n, 257n. Unpublished Lewis letters quoted, 143, 214, and perhaps 203.]

Lindskoog's book is a popularly written (but footnoted) summary of Lewis's thought in fifteen areas: God, nature, humanity; death, heaven, hell; miracles, prayer, pain; love, ethics, truth; sciences, the arts, education. The semicolons indicate larger divisions, each given a title in the book. Lindskoog does not go deeply into these areas in a scholarly sense; there is no source hunting, no discussion of Natural Law in the chapter on ethics, no attempt at formal criticism--simply a summary of Lewis's ideas on the topics, brought together from various writings throughout his career, seasoned with many anecdotes (hence the references to the Inklings as listed above). Sometimes the footnoting is light--e.g., none on pp. 170-171; the anecdote about Rosamund Rieu Cowan on p. 221 has no footnote; a reference to a 1936 letter to Dom Bede Griffiths on p. 225 has no footnote. As usual with Lindskoog, the style is simple and direct--popular in a good sense.

The first edition of this book (Glendale, California: Regal Books [G/L Publications], 1973), at 242 pp., contained Kilby's foreword but no index. It had thirteen chapters instead of sixteen; for the 1981 edition, a brief section on foreign translations of Lewis's books has been added to Appendix 3, "Special Resources for C. S. Lewis Readers". A new appendix, No. 5, "A Year with C. S. Lewis", gives a suggested reading schedule for a year, by month; the books are Lewis's non-fiction, Christian works. The footnotes, instead of following each chapter, now are in the back of the book. It should be noted that a slightly revised version of the first edition appeared from the first publisher in 1976; it had a revised reading list appended to the first, biographical, chapter, some updating in the appendices, and perhaps minor changes elsewhere; the text runs one more page than did the first edition.

The current (third?) edition retains the format of the earlier editions. Each chapter is divided into two parts. Usually, the first part is general and the second is Christian application. For example, "Pain" has "Part One: How to Understand Suffering" (p. 130) and "Part Two: How to Cope with Suffering" (p. 136); "Love" has "Part One: Love Is Not God" (p. 147) and "Part Two: God Is Love" (p. 155); "The Arts" has "Part One: The Arts in Life" (p. 207) and "Part Two: Life in the Arts" (p. 212). Not all part titles are as neatly balanced as these. In the first edition, there were a large number of unnumbered section titles within each part; these have been reduced in number and put in heavy type at the start of paragraphs.

Two of the first thirteen chapters have been retitled: the first chapter used to be "Introducing C. S. Lewis: Sincerity Personified"--following the colon it is now "A Messenger"; and the fourth chapter used to be "Man" and it is now "Humanity" (an appropriate change for Lindskoog to make since she wrote a mild women's liberation book from a Christian point of view, Up from Eden [1976]). The new chapters--"Sciences", "The Arts", "Education"--which follow the first thirteen, are under the grouping title of "Culture: What Is Our World View?" (p. 191).

Revisions of the text are shown in such things as the introduction of an anecdote about Lewis's debate with G. E. M. Anscombe (p. 105). On the other hand, other points need revision. There is such a dubious statement as "Of all the stars, only ours is known to have planets" (p. 110). Studies of the minor movements of a few stars have suggested gravitational evidence for planets. In the bibliography of Lewis's works, the second (expanded) edition of Studies in Words is not listed (p. 240). Many other such quibbles are possible, but they do not affect the general popular value of the book.

Lindskoog's one meeting with Lewis, in July 1956, for an hour and a quarter, is described in several places in the text: the meeting at the Royal Oxford Hotel, with Lindskoog pouring tea and Lewis's statement he was not coming to America (p. 19); his reaction to the idea of his being an woman-hater (p. 20); his discussion of his smoking (pp. 170-171); his repetition of an insight from one of his books (p. 222). Lewis's poor spelling may have been mentioned to Lindskoog at this meeting, but it equally well could have come up in a letter; the context is not clear (p. 14). Clearly from a letter is a judgment that Orwell's 1984 is inferior to Animal Farm (p. 211).

Two or three letters not previously published appear in this book: from a 26 October 1963 letter to Ruth Broady, one sentence on continuing to love Jesus (pp. 143, 254n); from an 18 December 1939 letter to W. H. Lewis, one sentence about their early enjoyment of books (pp. 214, 257n). On p. 203, from an 8 April 1932 letter to W. H. Lewis (p. 257n), Lewis recounts a dinner with a partially deaf man; the deaf man's one-sentence exclamation, given in quotation marks in Lindskoog's summary of the letter, may be directly quoted from Lewis's letter.

The cover of this book is an uncredited painting of Lewis's head and shoulders.

Maryles, Dairy. "The Year's Bestselling Books: Hardcover Fiction and Nonfiction". Publishers Weekly, 219:11 (13 March 1981), 31-33. [Tolkien, p. 33, col. 1.]

According to this listing, based on sales figures from publishers, Tolkien's Unfinished Tales placed twenty third in fiction sales in 1980 after being released on November 18 of that year. Also note p. 70 of this issue which has a list of B. Dalton's best sellers of 1980; this bookstore chain's list has the actual sales of books in the chain, unlike the publishers' figures above which contain numbers of books shipped to stores which may still be returned. In the B. Dalton list, Unfinished Tales is eighth among the fiction sales.

Michener, James A. "How to use a library". A two-page advertisement sponsored by the International Paper Company; printed widely, including Omni, 3:6 (March 1981), 88-89. Also available in reprints. [Tolkien, p. 1 of the ad, col. 2.]

Michener writes enthusiastically about the use of a library. At one point he suggests his reader might be interested in reading books he has seen dramatized on TV; included in the list of four examples is The Hobbit.

Nivens, Larry, and Steven Barnes. Dream Park. New York: Ace Books, 1981. viii + 342 pp. [Tolkien, 9, 176-177.] (There is also a Science Fiction Book Club hardcover edition with the same pagination.)

A science-fiction novel laid in the future "Dream Park"--in which, among other things, fantasy games are played out by live adventurers, these being rather like acted-out Dungeons and Dragons. In the adventure in this novel, the game is based on a South Seas Treasure Hunt with the addition of the Melanesian myths and Cargo Cult. (An "Afterword", pp. 339-341, explains the background.)

The references to Tolkien tie to the fantasy gaming. The first refers to weddings in the chapels at Dream Park: "Those could be interesting ceremonies; the wedding guests might include anyone from Glenda the Good Witch to Bluebeard to Gandalf. . . . Angels were popular" (p. 9). The later passage comes from a conversation about some natives which the adventurers had fought with hologram swords the previous evening; one characters calls them "Typical orcs" (p. 176) and another explains to a member of the group who questions the word, "Generic term. The old role-playing games were overrum with these little beasties out of Lord of the Rings [sic--no The]. They were ridiculously easy to kill. Now it's a nickname for sword fodder in general" (p. 177).