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An Inklings' Bibliography (17)

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Mythcon 50

Looking Back, Moving Forward

San Diego, California

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An Inklings' Bibliography (17)

Abstract

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

AN INKLINGS BIBLIOGRAPHY (17)

COMPILED BY JOE R. CHRISTOPHER

Allen, John Alexander (ed.). Hero's Way: Contemporary Poems in the Mythic Tradition. Englewood Cliffs, N.J.: Prentice-Hall, 1971. 111 + 474 pp. [Tolkien, xxviii, 272, 443; Wain, 302, 318-319, 463.]

Allen's anthology, whose subtitle is indicative of its content, has opening essays to each section of poems, each section being tied to aspects of the hero's archetypal life. John Wain's "Poem" (pp. 318-319), reprinted from his Weep before God volume (p. 463), introduced by a brief paraphrase (p. 302), describes a god's sensibilities since he can be aware of what the worst suffering is on earth all the time. It appears in Section Two, "Conflict", of Part V, "The Father".

Tolkien is mentioned for having re-introduced the dragon (in The Hobbit) in a part of the "Preface: To the Reader" which discusses some mythic animals (p. xxviii). Allen calls The Lord of the Rings, which he lists in his bibliography (p. 443), "surely the classic of modern mythopoetic writing" (p. 272).

Barclay, Glen St. John. Anatomy of Horror: The Masters of Occult Fiction. New York: St. Martin's Press, 1979. (British ed., 1978.) 144 pp. [Williams, 97-109, 136.]

In general, a delightful book which attacks the writings of Sheridan Le Fanu, Bran Stoker, Howard P. Lovecraft, and Charles Williams, and faintly praises H. Rider Haggard, William P. Blatty, and Dennis Wheatley. Unfortunately, Barclay seems to never have come across such a basic distinction as that between the romance and the novel (e.g., at the simplest, that given in Hawthorne's preface to The House of Seven Gables), so that he keeps asking for realism--of character presentation, of conversation, of style--in these romances. But his prose is lively, and he often makes acute points. For example, he has an extremely thorough discussion of the erotic nature of the vampire in Le Fanu and Stoker--something often mentioned in passing but seldom demonstrated.

Chapter 6, "Orthodox Horrors: Charles Williams and William P. Blatty" (pp. 97-110), contains ten pages on Williams and four on Blatty. Sadly, Barclay does not discuss Descent into Hell or All Hallow's Eve despite a brief mention of them--sadly, since they are usually taken to be Williams' best fiction. "Williams' deficiencies are admittedly neither literary nor personal. . . . He was . . . quite simply totally unsuited to the craft of fiction. His failings in this area comprised a total inability to write idiomatic or even credible dialogue; a total lack of interest in the depicting and development of character; and a complete failure to appreciate the amount of esoteric philosophy that even an usually thoughtful reader of occult fiction is likely to be in a mood to appreciate" (p. 99). The examples of failure in characterization are taken from War in Heaven (pp. 99-100), The Place of the Lion (pp. 102-103), and Many Dimensions (pp. 104-106); evidence of poor dialogue is given only in the case of the first of these three romances (p. 100). Besides the foregoing, Barclay has such comments about Williams' characters as this in Lord Arglay in Many Dimensions: the "Chief Justice of England . . . is engaged on a book entitled The Survey of Organic Law, which expresses a mystical view of the nature of English law which few English lawyers would be likely to share. He is all-wise and all-pompous" (p. 105). Barclay does identify Sir Giles Tumulty, when he appears in War in Heaven, as having a name "obviously intended to evoke images of Gilles de Raiz and tumult [which] equals disorder [which] equals the Lord of Misrule" (p. 100).

Barclay praises Williams' concepts of the use of the Platonic Forms in The Place of the Lion (pp. 101-102) and of the Stone of Solomon in Many Dimensions (p. 104), as well as the description of Tumulty's "descent into hell" in the latter (pp. 104-105). But he doubts the consistency of the thought given to the concepts in these books--why not let the Forms

absorb the world in the former? why mix Islamic occultism and Christian values in the latter? (pp. 106-107). Barclay's wittiest line is this one, which carries with it a suggestion of the basis of Barclay's complaint about Williams' excessive esotericism: "What is at least clear by this time is the nature of the public Williams is writing for: his books are directed at Oxbridge-educated Anglican neo-Platonists about to enter enclosed religious orders" (p. 103).

Bradbury, Ray. "Pillar of Fire", pp. 1-64. [Tolkien, 37, 44.] In "Pillar of Fire" and Other Plays: For Today, Tomorrow, and Beyond Tomorrow. New York: Bantam Books, 1975. xiv + 114 pp.

"Pillar of Fire", one of Bradbury's twelve or so published plays, is one of his treatments of the future's destruction of fantasy and fiction. He refers to it in his "Introduction" as a forerunner of his novel Fahrenheit 451 (p. x), but the play itself seems more directly related to his story "Usher II" in The Martian Chronicles (cf. pp. 33-37 of the play)--they both refer to the Great Burning of books which had taken place thirty years previously in "Usher II" and "Ten Years Back" (with capitals) in the play (p. 31). There are other cross connections; and Fahrenheit 451 is, of course, one version of the Great Burning.

In the play, Tolkien is mentioned twice. First in a scene set on Mars in which a Rocket Captain and his Aide burn fantasy books. The Captain says, "So we dedicate ourselves to science and progress. So we destroy the dark past, and burn all superstition. So burn the monstrous names, the dreadful names of Cabell and Dunsany and Tolkien and Poe and Carroll and Lovecraft and Baum" (p. 37). At this point in the play there is a chorus of The Authors (Poe, Dickens, Hawthorne, and Melville when first introduced, pp. 32-33, but with possibly others and certainly standing for all authors of fiction) who cry, "Oh! Oh . . . ! We die . . . we die . . . save us!" Later, the main character of the play, William Lantry, has a soliloquy, "Night is made for contrast. You must be afraid, or, what use for life? There are no beginnings without an end [of life], don't you see? Noon has no meaning without midnight, fools! . . . Well, then, beware you stake-driving killers of Stoker and Poe, you burners of Tolkien, who assassinate Santa Claus of a Christmas Eve . . ." (pp. 43-44). Despite these two references to Tolkien, most of the authors cited by Bradbury are the Gothic fantasists, as is typical of his imagination.

The Canadian C. S. Lewis Journal, No. 3 (March 1979), 1-16. Edited by Stephen L. Schofield. [Two letters by Lewis, p. 13.]

A curious issue of the journal, mainly filled with brief letters discussing subscribing or not subscribing. A few interesting items are buried amid the letters and other ephemerae. Only those items initialed or signed by the editor are attributed to him, but several other items are obviously by him. Contents: (a) Letters, pp. 1-2, 5, 8-11. (b) "The Joke about the Inklings", pp. 3-5. The lead-in is two paragraphs introducing Humphrey Carpenter's The Inklings, followed by four brief excerpts from British reviews, along with a photograph of Carpenter (all on p. 3); the "joke" is explained by p. 4--that Carpenter, an Englishman, had to go to Wheaton, Illinois (to the Wade Collection), for the basic materials for his book. The item quotes a long letter (of several years earlier) from Dr. Clyde S. Kilby, then Curator of the Wade Collection, not about the Collection but about interest in Lewis and Tolkien; then it reports some items of current events--a trip to Lewis's England sponsored by the New York C. S. Lewis Society and the film on Lewis's life, Through Joy and Beyond. (c) "The Toronto Globe and Mail", p. 5. The item begins with an anti-Lewis (anti-Narnian, actually) remark in the titular newspaper and answers it with news of the TV production of The Lion, the Witch and the Wardrobe. (d) Vera M. Gebbert, "Warm Briar and Cold Teak", p. 7. This is actually a let-

ter from Mrs. Gebbert, printed as a brief article; it contains two, minor, "odd" events which followed Lewis's death--a package containing three of his pipes, mailed to her in New York, arrived with the package cold but the pipes warm to the touch; later, on a typed letter from Warren Lewis, the initials CSL were in a corner and Warren commented he did not know what the "squiggle" was. (e) "Why the Impact?" p. 7. A correspondent asks why Lewis "apparently made such an impact"; Schofield replies in five substantial paragraphs. (f) "Bodleian Library", p. 7. A one-paragraph note that the Bodleian Library subscribed to this journal, but none of the 500 Canadian libraries to which free copies have been sent have subscribed. (g) Israel Shenker, "Faithful Gather to Recall a Dinosaur: C. S. Lewis (1898-1963)", pp. 8-9. Reprinted from The New York Times, 10 December 1976, p. 1 of the general news section (photographic reproduction from the newspaper). A report on a Lewis meeting in the Cathedral Church of St. John the Divine on 9 December 1976. (h) [Stephen] L. Schofield, "Only One Error", p. 8. Schofield points out an error in the previously listed news story, about the number of C. S. Lewis societies in existence. (i) John Leyerle, "No Glory, Please, I'm Cringing", p. 12. An anecdote about a farewell dinner given for Lewis in 1954 by the Florio Society, the club of students reading English at Magdalen College, Oxford. Lewis was given a passage at random from Lydgate's Siege of Thebes and was able to carry on the quotation. Equally interesting is Lewis's comment that he was having difficulty in his writing at the time in keeping quotations (particularly iambic pentameter lines) out of his prose. (j) C. S. Lewis, "Letters from Lewis", p. 13. Schofield reprints two of the letters he received from Lewis, with brief background statements: 23 August 1956, from Eire, on Christians serving as soldiers; and 26 February 1959, from the Kilns, Oxford, about work in a Christian society. Most of the first letter is reproduced in Lewis's script, and the second letter in what is probably Warren Lewis's typescript. The first letter is the more interesting of the two, making a distinction about attitudes toward wars in general and in particular, and presenting an argument; the second simply gives a New Testament citation for a point made in Mere Christianity. (k) Newspaper clippings, pp. 14-15. Six clippings of stories about the founding of The Canadian C. S. Lewis Journal. (l) "A Taste of Heaven", p. 16. A reprint of an item about a 1977 "Lewis weekend", from CSL: The Bulletin of the New York C. S. Lewis Society, November 1977. It seems an odd choice, but the point seems to be a lengthy quotation from Lawrence Cobb on the effect of Lewis in bringing people together. The same page has "Un Avant-Gout du Paradis", a translation of the item into French, by P. E. Charvet (presumably in honor of the dual languages of Canada). (m) "500 Subscribers?", p. 16. A one-paragraph note to the effect that, although CSL has about 550 subscribers, The Canadian C. S. Lewis Journal has as yet only about 175.

The Charles Williams Society Newsletter, No. 21 (Spring 1981), [1 +J] 1-7. Edited by Molly Switek. The issue consists of society announcements, pp. 1-3, and brief reminiscences of Williams, pp. 4-7. The latter may be noted here. They were written after a September 1979 meeting in Oxford, with the society the guest of the Oxford University Press. Those who were asked for reminiscences all knew Williams through his work at the press. Ena Sheen knew Williams for eight months while she was a typist, remembering generally the brilliance of the talk at tea between Williams and his friends (one paragraph, p. 4). Peter J. Burney knew Williams slightly, describing his appearance (two paragraphs, p. 4). Kenneth Day, the first London Production Manager of the press, describes Williams and others collaborating orally on The Oxford Dictionary of Quotations, mentions such visitors to see Williams as Dorothy L. Sayers and Edith Sitwell; he gives an anecdote about Williams as editor of The Periodical, an O.U.P. publication of the time; he sums a thirty-minute talk with Williams, caused by his challenging a trite phrase used by Williams; and he lists the nicknames used by people working in Amen House, based on The Masque of the Manuscript (these are also given in Carpenter's The Inklings) (seven paragraphs, pp. 4-5). Leslie Taylor, who worked at the time on business aspects of O.U.P. school books, lists several of the editors at the time--beyond Williams' close friends of Gerard Hopkins (the nephew of the poet), known

for his translations of French classics, and Frederick Page, editor of Notes and Queries; he mentions other matters briefly--the Library at Amen House where the editors met; the O.U.P. Dramatic Society, of which Williams was a member; and Williams being caught taking a bath in his bathroom/office at Southfield House in Oxford (seven paragraphs, pp. 5-6). Irene Smith, then working in the mail room, describes Williams' and Page's office, Williams' reactions to her delivery and to his mail, and his attempt once to help her resort the mail after they ran into each other at a hall corner; she mentions his interest in the O.U.P. Dramatic Society productions, his generosity in wedding and retirement donations, and his friendliness (six paragraphs, pp. 6-7).

Frazetta, Frank. Frank Frazetta: Book Three, ed. and intro. Betty Ballantine. New York: Peacock Press/Bantam Books, 1978. No page numbers. The antepenultimate and penultimate drawings are from Frazetta's earlier portfolio on The Lord of the Rings: untitled (Eowyn killing the Wraith King's mount) and "Orcs".

Gaillard, Dawson. Dorothy L. Sayers. Recognition Series. New York: Frederick Ungar, 1981. xiv + 124 pp. [Tolkien, 95, 109n.] Except for Sarah Lee Soloway's 1971 dissertation, "Dorothy Sayers: Novelist", Gaillard's book is the best critical study of Sayers' mystery fiction--and Soloway omits the short stories and The Documents in the Case. The reference to Tolkien records his dislike for Sayers' later novels about Lord Peter Wimsey and Harriet Vane, and it is used in the last chapter as a starting point for several paragraphs of negative criticism. Note: the source of Tolkien's statement is Carpenter's The Inklings; the bibliography lists this book with its subtitle references to Lewis and Williams in addition to Tolkien (p. 116), but there are no other references to the Inklings in Gaillard's text.

MacLeod, Charlotte. The Luck Runs Out. (1979.) New York: Avon Books, 1981. 192 pp. [Lewis, 8.]

The second of MacLeod's humorous detective novels about Professor Peter Shandy of Balaclava Agricultural College (MacLeod also has at least one other series of novels with a different detective in process). The first of this series had a reference to Tolkien; this one has an allusion to Lewis in the following conversation:

The farrier had on neat brown corduroy pants and jacket. Her shoes were polished brown oxfords.

... [She works on a horse's hoof.]

"He looks as if he's loving it," Helen [Shandy] observed.

"Yes, Odin does enjoy being fussed over," Miss Flackley [the farrier] agreed. "They all do, except Loki. He's a very private horse."

"I pay respect to wisdom, not to strength," Helen murmured.

"That's C. S. Lewis, isn't it?" Miss Flackley surprised her by saying.

Within the context of the novel, this is primarily a means of characterizing Miss Flackley, a school-teacher turned farrier, who is murdered in the course of the story.

Miller, David M. Frank Herbert. Starmont Reader's Guide, No. 5 Mercer Island, Washington: Starmont House, 1980. 70 pp. Index. [Tolkien, 4, 15-16, 32.]

A survey of Herbert's fiction giving ten pages to Dune and two or three pages each to the other novels; its publication shortly before the appearance of God Emperor of Dune was unfortunate. Obviously, in a pamphlet this size, which also includes brief plot summaries, any comparisons to other fictions are limited: but Miller does have a short discussion of the popular books of several "generations" of readers--J. D. Salinger's Catcher in the Rye, William Golding's Lord of the Flies, Tolkien's The Lord of the Rings, and Robert A. Heinlein's Stranger in a Strange Land--all of which he sees as blending entertainment and "essay" (the novel-of-ideas or anatomy aspects of fiction) in various proportions. Of these four, only Tolkien's book holds up for him after many re-readings--and he suggests, with qualifications, that Herbert's Dune is like Tolkien's work (pp. 15-16). In a discussion of The Eyes of Heisenberg, Miller compares Herbert's "solution" of a human return to breeding children and to death to the Valar's gifts to man of prolificacy and mortality in The Silmarillion (p. 32). Miller is identified in a

brief biographical statement as, among other things, the author of several articles on Tolkien's fiction (p. 4).

Parker, M. Pauline. The Allegory of "The Faerie Queene". Oxford, at the Clarendon Press, 1960. [viii] + 328 pp. Index (which does not list non-Spenserian personages). [Lewis, v, 30, 42, 59; Tolkien, 35.]

Parker's book is an extended survey of the moral and spiritual allegory of The Faerie Queene, with some comments (and an appendix) on the historical allegory. She indicates in her "Preface" her indebtedness to C. S. Lewis's writings on Spenser (p. v). She paraphrases (and footnotes) The Allegory of Love on p. 30: "Professor Lewis has pointed out that when medieval writers turned their glance within they began to write allegory"; again, "Professor Lewis has perceived that in Spenser's contrast of art and nature, art is inferior and corrupt" (p. 42); and, without a footnote, "It is true, as Professor Lewis points out, that Spenser's thought on love goes far beyond the distinction of lawful and lawless, it does nevertheless insist on that distinction, and to that which is lawless the poet would ever deny the name of love" (p. 59). Lewis's contrast of the Bower of Bliss and the Garden of Adonis --art and nature in Lewis's terms (although not all critics agree)--is paraphrased and discussed on pp. 150-153 and 167-168, without Lewis being mentioned. Other parallels could be cited.

On the other hand, the reference to Tolkien is not one of scholarship: "the successor of Spenser in narrative who most resembles him speaks of 'ents', the giant shepherds of the trees, themselves tree-like. The description cannot but carry with it a fugitive gleam, a breath of fragrance, borne on the air of that first moment when men were seen as trees walking; and the whole conception is deepened and enriched by this, however little direct relevance the reference may seem to possess. In this particular instance no allegory would seem to be intended; but the possibilities for [allusive] allegory are evident" (p. 35).

Note: Lewis reviewed this book in The Cambridge Review, 81 (13 February 1960), 643, 645.

Rendell, Ruth. "The Green Road". Ellery Queen's Mystery Magazine, 77:1/448 (1 January 1981), 36-51. [Tolkien, 38, 43.]

A fantasy story, unusual in the oeuvre of Rendell, known for her psychological mysteries. The fiction tells of Arthur Kestrell, a writer of heroic-fantasy novels; it is told by a friend of his. "I believe that Arthur Kestrell was convinced in his heart that he was writing great literature, never perhaps to be recognized as such in his lifetime but for the appreciation of posterity. Liz [the narrator's wife], privately to me, used to call him 'the poor man's Tolkien'" (p. 38). Elizabeth upset Kestrell by wishing one of the holy fountains in his stories was present to produce drama, thus suggesting she did not take his works seriously. "Liz said [after Kestrell was gone] she was sure Tolkien wouldn't have minded if someone had made a gentle joke to him about Frodo" (p. 43).

Rogers, Deborah Webster, and Ivor A. Rogers. J. R. R. Tolkien. Boston: Twayne Publishers (Twayne's English Authors Series, No. 304), 1980. 164 pp. Annotated bibliography. Index. [Barfield, 156; Coghill, 25, 83; Dyson, 22-23, 48; Havard, 23; C. S. Lewis, 8, 10, 22-25, 27, 31, 35, 39, 48, 55, 57, 93-94, 99, 106-107, 110, 118-119, 127n-129n, 132n-133n, 136n-137n, 139n-141n, 144n-149n, 151-152, 154-156; W. H. Lewis, 22, 128n; Christopher Tolkien, 15, 22, 27, 59, 62, 66, 68, 152, 157-158; Williams, 23, 145n, 151-152, 154-156; Inklings generally, 25, 61, 157-158. A 25 October 1958 letter from J. R. R. Tolkien to Deborah Webster is printed as the Appendix, pp. 125-126.]

The Rogerses provide a lively survey of Tolkien's sources, ideas and beliefs, and fiction. The liveliness (discussed below) make this book sound as if it is aimed at highschool students or undergraduates only, but the materials are also of significance at a graduate level. (The series of which this is part is primarily aimed at academic libraries, but the book should also have non-academic appeal.) Main contents: photograph of Tolkien for the frontispiece (p. 2); "Chronology" of Tolkien's life (p. 15); "Chapter 1: A Modest Life", biography (pp. 17-27); "Chapter 2:

Literary Backgrounds", divided into "Myth", which includes Judeo-Christian materials; "Medieval", which gives a brief sketch of what the period means; "Morris", who is used as a starting point for some notes on nineteenth-century romanticism and scholarship; and "Modern", against which Tolkien is set in contrast (pp. 28-40); "Chapter 3: Playing and Thinking", primarily concerning Tolkien's scholarship and lesser fiction although beginning with a section "Language" before proceeding to "Beowulf: the Monsters and the Critics", "'On Fairy Stories'", "The Adventures of Tom Bombadil", "Farmer Giles of Ham", "'Leaf by Niggle'", "Smith of Wootton Major", and "Other Arts"--the latter includes the only mention in the book (and that not by title) of Pictures by J. R. R. Tolkien (pp. 41-60); "Chapter 4: For His Children", which, without section titles, mentions the unpublished "Mr. Bliss" and discusses The Farmer Christmas Letters and The Hobbit--primarily the latter (pp. 61-77); "Chapter 5: Mythic History", a survey of The Silmarillion, since Unfinished Tales appeared too late to be considered in this book (pp. 78-93); "Chapter 6: The Dawn of the Age of Man", a survey of The Lord of the Rings (pp. 94-120); "Chapter 7: Fantasy and Realism: Sadness and Hope", a brief statement of the values and universality of Tolkien's works (pp. 121-124); "Appendix", a Tolkien letter in which he decries biographical approaches to an author's works and then provides some (pp. 125-126); "Notes and References" (pp. 127-150); "Selected Bibliography" (pp. 151-158); "Index" (pp. 159-164).

Since the series in which this book appears requires plot summaries, the treatments given of The Hobbit, The Silmarillion (selectively), and The Lord of the Rings tend to be running commentaries on the action of the stories. A few examples from the chapter on the latter work can illustrate the general approach. Some of the statements are clever: "ever since Tolkien did not write a trilogy, the fantasy trilogy has been a form well recognized by readers and publishers" (p. 96); "the shire seems to be polluted [in Galadriel's mirror]. Tolkien, ten years before the public consciousness-raising of Silent Spring, saw with distress the fragility of ecosystems and the porpensity of human beings to commit countrycide" (p. 105); "With ents, those unrealistic creatures, Tolkien gets to a subject dear to realistic writers: degenerated relations between the sexes" (p. 108). Sometimes the diction is very popular: "Boromir is an authentic good guy and an authentic bad guy" (p. 105); "Before entering Morдор, the travelers [Frodo and Sam] are waylaid by some Robin Hood types" (p. 112). There are a number of comparisons to Lewis: on Tolkien not being as productive with children's stories (p. 94), on Tolkien's and Lewis's views of George MacDonald (p. 99), on Lewis's Belbury in That Hideous Strength being as self-divided as different groups of orcs (p. 106), on Fangorn's voice being an imitation of Lewis's (p. 107), on Lewis's comment that Merry and Pippin smoking amid the ruins of Isengard being like his and Tolkien's experiences of war (undocumented, p. 110--but the source is in Lewis's review, "The Dethronement of Power"), and on the resemblances of Grima Wormtongue to a character in The Great Divorce (p. 118), the Shire under Saruman to Edgestow under the N.I.C.E. in That Hideous Strength (p. 118), and the Sackville-Bagginses to Curry in the same romance (p. 119). (None of the other Inklings happen to be mentioned in this chapter.)

Many other literary comparisons appear in this sixth chapter: to the Nibelungenlied (p. 95), Thomas Aquinas (p. 95), Chaucer (p. 97), Arthur Rackham (p. 100), George MacDonald's Phantastes (p. 100), Proverbs 8:22-31 (p. 101), Rachel Carson's Silent Spring (mentioned above, p. 105), Paul Valéry (p. 107), Shakespeare's Macbeth (pp. 108, 116), Sigmund Freud (p. 108), William H. Masters and Virginia E. Johnson's Human Sexual Response (p. 108), Sartre's No Exit (p. 110), Sir Gawain and the Green Knight (p. 112), Robin Hood (ballads or movies?--mentioned above, p. 112), Thomas Hardy's "The Man He Killed" (p. 112), Cynewulf's Crist (p. 113), Christopher Marlowe's Doctor Faustus (p. 116), the Gospels (p. 117), The Song of Roland (p. 117), and The Battle of Maldon (p. 117)--some of these are allusions rather than direct citations. This emphasis on reading literature within the framework of literature (and particularly the number of plays) is not typical of Tolkien criticism, but few of the references are vital to the meaning. When the references are sources more than parallels, the authors tend to quote the works--e.g., in their suggestion that Tom Bombadil is derived

from the description of Wisdom in Proverbs, although they omit the context which makes Wisdom feminine. (It is interesting to note that, while the Index picks up the above reference to Cynewulf and a later one, it misses the earlier passage--p. 44--which explains the significance of Cynewulf's poem to Tolkien's creation.)

This treatment of the Rogerses' chapter has emphasized that which makes it unlike other criticism of The Lord of the Rings. It would be equally possible to trace their emphases on the autobiographical nature of Tolkien's romance, its quest nature, Tolkien's literary treatment of women, the romance's themes--such as heroism and pity--as well as the Rogerses' approach through the six books (cited by the names Tolkien gave them in manuscript, before the publisher decided on three volumes). Perhaps the most fannish touch in the chapter is the discussion of who is responsible for Angmar's defeat at the battle of Minas Tirith (p. 117)--but this is only because the discussion of whether Tom Bombadil or the Ents are the oldest is settled in a footnote (p. 144, n. 20).

In general, the characteristics of this chapter are the characteristics of the book as a whole. There are occasional failures in the popularizing--for example, in the depiction of three literary periods by their typical heroes. Those of the Romantic period--the sensitive young man out in nature by a ruined castle (p. 36)--and the Modern period--the wounded young man by ashcans in a bombed city, who lives in a basement with two other men and a woman (p. 38)--are at least within some distance of the types, but the Neoclassical hero, in a king's court, pondering a conflict between love and honor (p. 36), has little to do with English neoclassicism--unless John Dryden's heroic plays are taken more seriously than they have been yet. (In England, the hero was in a London coffee house, planning the seduction of a merchant's wife. The Rogerses perhaps have been influenced by French literature in their description.) On the other hand, many of the Rogerses' interpretive comments on Tolkien's works are new and probably correct; for a trivial example, they are the first to identify Father Christmas's Green Brother as the spirit of the summer solstice (p. 64).

Some notes may be added about the bibliography since the book series emphasizes that aspect. As noted above, Pictures by J. R. R. Tolkien and Unfinished Tales do not appear in the primary listing; most of Tolkien's scholarly work and all of his uncollected creative work are omitted. The first section of the Secondary Sources lists thirty-one books, five articles, and six magazines. In general, a good, basic listing, although no other critic would necessarily pick quite the same selection. The essay by L. Sprague de Camp which the Rogerses list has appeared in de Camp's Literary Swordsmen and Sorcerers, and it seems odd to list the less available version. There have been two checklists of secondary materials in The Bulletin of Bibliography, and the second, at least, would make a good supplement to West's Tolkien Criticism: An Annotated Checklist, which is listed. The second section of the Secondary Sources lists four records, out of the six available on Tolkien's original materials.

Sibley, Brian, and Michael Bakewell (adaptors). The Lord of the Rings. A radio adaptation, of which the first episode, "The Long Awaited Party", was broadcast over BBC Radio 4UK on 8 March 1981 at noon and repeated 11 March at 10:30 p.m.; the program was thirty minutes long.

Not heard. (a) "Sunday Radio", Radio Times, 230: 2991 (7-13 March 1981), 33, notes Frodo was played by Ian Holm and Gandalf by Michael Hordern; eighteen other actors and actresses are listed, sometimes with their parts. Music was composed by Stephen Oliver, and this episode was directed by Jane Morgan. This first episode is credited to Sibley alone, whether or not that is accurate. The serial is completed in twenty-five subsequent episodes. (The Wednesday repeat is noted on p. 55.)

The color cover of this issue of Radio Times is by Eric Fraser (also available separately as a poster), with Mount Doom in the center, three of the Companions to the left (Gandalf, Frodo, and Sam, probably), an orc in the lower center, and a pterodactyl (of a sort) to the right.

On pp. 70-74, Máire Messenger writes, in "The Ring in your ear", on this radio adaptation and on the Tolkien Society. Messenger identifies Jane Morgan as the producer of the serial. Brian Sibley's account of his first reading of The Lord of the Rings

is given. A black-and-white photograph of the radio cast appears on p. 70. Some details of the radio adaptation are indicated on p. 74: the Tom Bombadil episode was cut, the first episode opens with Gollum being captured on the borders of Mordor, and the largely complete re-telling of the rest of the book is presented chronologically, rather than following the alternate-book structure of the latter part of Tolkien's work. It is also noted that Stephen Oliver composed 105 different pieces of music for the serial. Much of the material on pp. 41-44 (top of the latter) concerns or pictures the Tolkien Society: seven color photographs appear of members in costumes for their Yulemoot--Brian Sibley is shown talking to a group on p. 41; Vera Chapman, author and founder of the Tolkien Society, appears as an Entwife on p. 42; Jonathan Simons, chairman of the Society, in the character of a dwarf produces fire from his fingers on p. 44. (C. S. Lewis is quoted on The Lord of the Rings, from a review, p. 40, col. 3.)

(b) John Ezard, "BBC fellowship of the ring", The Guardian, 9 January 1981 (no page numbers on the Xerox copy examined; this is presumably from The Manchester Guardian). An account of the recording of episode 14, with thirteen actors playing "thousands of orcs"; also described is the making by Paul Pearson, special effects man, of the hobbits' journey through the Dead Marshes: he trod in a child's wading pool. The whole serial is said to be costing £50,000 and using over fifty actors and actresses. A tape by Christopher Tolkien on how to pronounce the names is mentioned. A photograph by Frank Martin shows the special effects man in his pool and three actors at the microphones.

(c) [Alan Coren], "A Brief Guide for Listeners to the Wonderful New Serial: The Lord of the Wings", Punch, 280:7323 (18 March 1981 [Spring Number]), 406-407. A political satire based on a mock information-layout for the serial, appearing sideways across the two pages. The author's name appears only in Punch's contents-page listing. A "summary" of the story appears in the center, with photographs of nine politicians around the borders identified as Tolkien's characters. For example, former Prime Minister Harold Wilson is identified as Gollum, "a slimy creature with little shifty eyes, who had gradually retreated further and further into the darkness", and current Prime Minister Margaret Thatcher as Sauron, "iron of will, awful of mien" (the description makes more sense if one remembers the political description of Thatcher as the "Iron Lady"). [The bibliographer thanks Jessica Yates and the Tolkien Society for these background materials on the radio serial.]

Shippey, T. A. "The foolhardy philologist". TLS: The Times Literary Supplement, No. 3922 (13 May 1977), 583. [Lewis, col. 4.]

A review of Carpenter's J. R. R. Tolkien. "The simplest way to understand The Lord of the Rings is to take it as a great work of national pride, designed to re-establish the mythological creatures and heroes of England as they would have been if only the French had let them alone." Shippey goes on to discuss Tolkien's dislike of the French language, his death wish about publication, and his work as a comedy, in the Dantean sense.

Stewart, J. I. M. Eight Modern Writers. Oxford, at the Clarendon Press, 1963. Vol. XII of the Oxford History of English Literature. [viii] + 704 pp. [Cecil, 636; Lewis, 252, 264, 670; Williams, 670.]

Stewart writes extended essays on Hardy, Henry James, Shaw, Conrad, Kipling, Yeats, Joyce, and Lawrence, instead of a standard literary history. In his discussion of Kipling (pp. 223-293), he twice quotes from Lewis's "Kipling's World" with general agreement on the points he uses (pp. 252, 264), and cites it as a better essay than Orwell's on Kipling in the bibliography (p. 670). Stewart's bibliography also mentions Charles Williams' Poetry at Present for its discussion of Kipling (p. 670) and calls Lord David Cecil's Hardy the Novelist "outstanding" (p. 636).

Sweeton, Susan Greenwood. Seven 8½"x11" drawings. No place or publisher listed; six drawings are copyrighted 1973, one, 1976. (Distributed at one time in the Dallas, Texas, area by the Hobbit House.)

The seven drawings seem to reproduced by photo-

offset means; the examples examined are printed on heavy, light-brown paper. The titles: "Gollum" (with the 1976 copyright), "Frodo", "Gandalf", "Thorin Oakenshield", "Bilbo Baggins", "Sam Gamgee", and "Strider". The drawings are pen and ink, with use of stippling on parts of each. The drawings are neither the best nor the worst published on Tolkien. For example, "Gollum" has cracked earth in the foreground, Gollum (with extremely long arms) supporting himself over stones and by brambles immediately behind that, and more stones and a twisted tree stump in the background; Gollum, with four pointed teeth, a protruding tongue, and half-closed eyes, rather resembles a scrawny Quasimodo from Lon Chaney's 1923 version of The Hunchback of Notre Dame (Chaney did not have pointed teeth, but several of his upper teeth were blacked out, giving something of the same effect). Other oddities or devices could be mentioned in the other drawings (Bilbo, Frodo, and Sam all look like they are wearing fuzzy house shoes), but the above may be enough to suggest the general approach. [The bibliographer wishes to thank Rose Ann Kincannon who provided him with the copies he examined.]

Tempo Books: The Best in Family Entertainment: Order Form: April/May/June 1980. 12 pp. [Lewis, 4.]

A mass-produced catalogue of teenage and children-oriented paperbacks. Of interest here only for listing Alice in Wonderland as by C. S. Lewis. This shows the pervasive reputation of Lewis. (The cover of the paperback, reproduced on the same page and illustrated with characters from the Walt Disney movie, gives the correct author.)

Tolkien, J. R. R. Poems and Stories. Illustrated by Pauline Baynes. London: George Allen and Unwin, 1980. 344 pp.

A black-bound book, in a light-weight white unprinted dustjacket, having a tree by Tolkien printed in gold and green on its front cover and having marbled endpapers and sprinkled edges; the book comes in a box with "De Luxe Edition" printed below the title and author's name on the paper glued to its top. The contents of the book are not new: The Adventures of Tom Bombadil (1962), "The Homecoming of Beorhtnoth Beorhtelm's Son" (1953), "On Fairy-Stories" (1947), "Leaf by Niggle" (1947), Farmer Giles of Ham (1949), and Smith of Wootton Major (1967). Note: the copyright page of this edition gives 1961 for The Adventures of Tom Bombadil, but the original edition (London: George Allen and Unwin) gives 1962.

Since the contents are familiar, the illustrations are of the main interest in this book. The book is printed with orange as an available color throughout, so many of the drawings are not just in black and white but have orange or brown in addition. Most of the drawings for The Adventures of Tom Bombadil are unchanged, although there are new designs for the title page (P&S, pp. 6-7). There is one modification of contents: "The Cat" and "Fastitocalon" are reversed in order of publication from the first British edition, so that now that full-page drawing of the cat accompanies the poem about the cat. The full-page drawing for "The Hoard" (p. 61) is new; it gives the dragon an immense hoard of gold, unlike the first version (ATB, p. 54). The color cover of the original edition is not here, of course. More specifically, the omitted drawings from the original version are the dragonfly (ATB, p. 2), the boar (ATB, p. 3), the dripping back-view of Tom (ATB, p. 10), the boat (ATB, p. 17), and the sea shell and sea weed (ATB, p. 60). Some of the remaining pictures are enlarged or reduced from the original book's sizes, and some are slightly relocated. (These types of changes also happen to some of the other illustrations from earlier books.) Between each section of Poems and Stories appears a two-page orange-and-white drawing of birds on tree branches. It should be noted that the title pages of all the sections take on a typical pattern: on two facing pages, the left-hand page (the verso) has an uncolored drawing of one or more trees (as is appropriate to the story or poem); the right-hand page (the recto) has a colored house of some type above the title. Thus, in The Adventures of Tom Bombadil, the left-hand drawing is of Old Man Willow (probably), and the right-hand drawing is of Tom entering the door of a small house (pp. 6-7). The latter is a redrawn version of the small sketch of Tom walking from the title page of the original edition.

The title-page drawings of "The Homecoming of Beorhtnoth Beorhtelm's Son" are these: a dead tree with a skull and a raven (p. 74); four monks carry-

ing a coffin, framed by a chapel (p. 75). The drama has two later, full-page illustrations: the battlefield at night (p. 83); a corpse being carried from the field to a wagon (p. 95). This is the first illustrated edition of this drama. (The sword drawn in a Celtic style which was used on the title pages of "The Homecoming of Beorhtnoth Beorhtelm's Son" and Tree and Leaf in The Tolkien Reader was borrowed from the original edition of Farmer Giles of Ham.)

"On Fairy-Stories" has title-page illustrations only: a tree with a club leaning against it and a bird in its branches--actually, the bird seems to be flying up out of a cloud in the branches (perhaps it is supposed to be a Phoenix) (p. 112); a cauldron--"Soup"--in a ginger-bread house, with a dragon above the cauldron, a witch flying from an upstairs window, and a frog-prince leaving from the first story (p. 113). "Leaf by Niggle" is more elaborately illustrated. The title pages: the tree on the verso (p. 192) has a variety of types of leaves on it--maple, oak, etc. (a variant of Tolkien's Tree of Amalion obviously, and here standing for Niggle's Tree: "he wanted to paint a whole tree, with all of its leaves in the same style, and all of them different"); the recto shows Niggle in a train station (p. 193). There are three other illustrations: Niggle on a ladder, painting on his Tree, with Parish looking in through the open door (p. 199); Niggle discovering his Tree in the open countryside (p. 211); and a framed picture of a leaf (p. 220). Excerpt for the 1964 paperback edition of Tree and Leaf which had a drawing of a Tree of Amalion by J. R. R. Tolkien on its cover, this is the first illustrated edition of "On Fairy-Stories" and "Leaf by Niggle".

Farmer Giles of Ham is more complicated since the original edition had both orange and blue colors on a few inserted plates. The title page has two trees, some flowers, and some hills on the left (p. 224), which extend onto the right-hand page; on the right (p. 225), Giles, in armor, is confronted with flames (presumably from a dragon)--a sort of building is around him, with trees at either sides and a pointed roof above. Most of the small line drawings of the original edition are reprinted here, with grey or orange added. (The exceptions are the three on pp. 23, 45, and 77 of the first edition, which are dropped; no new small drawings are added.) All of the orange-and-blue plates of the original edition (and its cover) are dropped; instead, some new, full-page drawings appear--Farmer Giles shooting his blunderbuss at the giant (p. 236), a knight bringing in the platter of Mock Dragon's Tail on Christmas Day (p. 244), Farmer Giles trying to control his mare while in conversation with Chrysophylax (p. 263), Chrysophylax lying and gasping (he is crying in the picture) in front of the church (p. 267), and Chrysophylax attacking the procession of knights with Farmer Giles dismounted (p. 281).

Smith of Wootton Major has redrawn illustrations. The left-hand title page has another Tree of Amalion (p. 302), much like but not the same as that opposite the title page in the original edition (SWM, p. 2). The left-hand page has a man standing in a barn (p. 303)--flying birds appear on both pages and seem to carry across them both. The other illustrations are these: the children around the table with Noke's Great Cake on it (p. 311), much like, but redrawn for a single page, that on pp. 16-17 of the original edition; a redrawn version of Smith at his forge (p. 314; cf. SWM, p. 23); a redrawn version of Smith entering Faery (p. 317; cf. SWM, p. 25); a redrawn version of Smith and the elven warriors (p. 319; cf. SWM, p. 27)--Baynes has kept the number of warriors at eleven, perhaps in honor of the misprint in the original magazine version); a redrawn version of Smith in the faery dance (p. 323; cf. SWM, p. 32); a redrawn version of Smith and his family at home (p. 325; cf. SWM, p. 34); and a redrawn version of Smith and Alf approaching the Hall (p. 331; cf. SWM, pp. 42-43). The small drawing which ended the book (SWM, p. 62) is reproduced without change (p. 343).

Yancey, Philip. "What's Wrong with Religious Writing Today". Publishers Weekly, 210:8 (20 February 1981), 44-45. [Lewis, 45, col. 2.]

The final paragraph: "C. S. Lewis once likened his role as a Christian writer to an adjective humbly striving to point others to the Noun of truth. For people to believe that Noun, we Christian writers must improve our adjectives."