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An Inklings Bibliography (10)

Joe R. Christopher

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An Inklings Bibliography (10)

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

Additional Keywords
Mary Janis Johnson

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A healing spring awoke and flowed.

A boat called Guingelot — and hence to Earendil's Vingelot. From Christopher Tolkien's appendix on "Elements in Quenya and Sindarin Names", Gilson discusses by Cynewulf) as well as in Elvish, and he traces Earendel (as a personage) through Germanic myth and legend-, mixing in his father and his uncle, to arrive at a reference to...
(c) Margaret Esmont, "Watch Out for Wardrobes: Part VI: Penelope Farmer's A Castle of Bone," pp. 11-14. References to Lewis' use of a wardrobe in the Narnian chronicles appear in the first two paragraphs because Farmer's book uses a clothes cupboard for a similar purpose. The rest of the substance is far from Lewis and no further comparisons appear. (d) [An] M. S.[later], in the "Reviews" section, pp. 15-18. A short essay on E. R. Edson's The Norm Outbores. Lewis' dislike of the character's morals in the Ziniania for his papers 1962-pp. 117-118. In a discussion of Mercury in The Discarded Image is cited on the setting of The Norm Outbores (Ibid); Lewis' defense of Edson's style is mentioned (p. 18, col. 1). (e) [An] M. S.[later], in the "Reviews" section with this heading "A New Story for Yourself: Tolkien, the Inklings, and the Middle English Romance", pp. 19-20. A review of a new edition of William Morris' Child Christopher and Goldilind the Fair. In comparing Morris' work to its original, the medieval Lay of Ravelock the Dane, Slater comments, "J. R. R. Tolkien seems to have taken the name Westernes from King Horn, and Golberry may be an echo of Goldeborn, the heroine of Havelock" (p. 19, col. 2). 

Finger, Reta. "Some Thoughts on Power". Daughters of Sarah, 4:2 (March/April 1978), 1-5. [Lewis, 4-5.] A discussion of women's power in a Christian feminist journal. The Sceptre Letters is quoted on the different things the two sexes are taught in an essay on marriage (pp. 26, second paragraph). Finger concludes from this, "I believe that special power given to women lies in being able to teach men how to be servants. How else will men learn how to do 'spontaneous work to please others,' save by patient demonstration and continual teaching? Men need to be trained, as girls have been by their mothers, to see work."

Green, Martin. Transatlantic Patterns: Cultural Comparisons of England with America. New York: Basic Books, 1977. viii + 298 pp. [Index. References to Cecil, p. 160; to Lewis, pp. 49, 104, 237, 239; to Tolkien, p. xiii.] Green collected a number of his essays and addresses and adds some new chapters, making something more than a miscellaneous collection out of them, mainly because of his interest throughout in the social implications of literature. None of the inklings are major figures. Cecil is mentioned for an essay on P. G. Wodehouse in a discussion of Evelyn Waugh's Lord Sebastian Flyte in Brideshead Revisited; Wodehouse being for Green Sebastian's "literary equivalent" (p. 160). Lewis appears occasionally, and Williams once, as an example of reactionarism: "the whole religious-aristocratic reaction between St. S. Eliot, Dorothy Sayers, [and] C. S. Lewis" is part of Edmunds' style (p. 104) after 1918 (p. 49); Sayers was "a poet, playwright, translator, scholar, working within the circle of those interests common to Oxonian High Churchmen then; like Charles Williams, C. S. Lewis, and T. S. Eliot" — with examples, and the mistaken attempts to see science-fiction as existent in the rational, and not the spiritual. In this light, it is not surprising that, although Out of the Silent Planet is listed in the basic SF chronology at the end of the book (p. 249) and although Lewis gets a phrase in a sentence in the history proper, listing the Trilogy and quoting Kingsley Amis on it, and a photograph (p. 99), there is no substantial treatment of it at all. Indeed, the book does not itself indicate any first-hand knowledge of the Trilogy. If there is any element of surprise here, it is because of one Gunn's concerns is size of sales. (No mention is made of Lewis' SF short stories, criticism, or poems.) The two references to Tolkien are to the popularity of The Lord of the Rings (p. 30) and to Tolkien fandom (p. 124); since this is a history of SF, these passing mentions are acceptable, unless one notices that Weird Tales is mentioned nine times and Unknown another nine — in short, a bias towards the American pulp magazine tradition dominates the book.

Hafwise, Fungo [pseudonym of Philip W. and Marci Helms] (ed.). Delvings. N.p. [Union Lake, Michigan]: n.p. [The American Tolkien Society] 1978. 24 pp. + covers. The chapbook contains a "Forward" [sic] (pp. 3-4), forty-nine limericks (pp. 5-24), a list of authors (inside the back cover), identifying the initials signed to the limericks, and a note on the "editor" (outside the back cover). Most of the limericks are by Tolkien related, and most are clean. The limericks are by Rayna Alsberg, Marion Benedict, Vera Chapman, David Dettman, Anne Etkin, Geoffrey Farmer, "Fungo Hafwise", Marci Helms, Philip Helms, David Marshall, Dennis Persinger, Evallo
Richardson, and Randi Weiner. The illustrations (reprinted for the most part from earlier publication) are by Marthe Benedect, Marc Halms, Philip Helms, Tim Kirk, Dave Marshall, Brian Pavlac, and Donna Willow.


In a one-volume, illustrated history of Christianity, Hooper writes one of the inserts on major figures and movements which appear in the book (it is printed on a yellow band, covering slightly more than half of each of the illustrations on which it appears). There are no illustrations with it, but quotations from The Problem of Pain and Reflections on the Psalms (p. 605) and Mere Christianity (p. 606). Hooper's four paragraphs trace Lewis' life, with an emphasis on his Christian belief and his evangelism. A curious error in the account (perhaps a result of editorial shortening?) is the statement that Lewis' atheism was caused by that of his tutor, Kirkpatrick; Lewis said he was an atheist before he went to study under Kirkpatrick (Surprised by Joy, Ch. IX).

Lewis is mentioned twice elsewhere in the volume. At the end of the introduction, "The Christian Centuries" by Robert D. Linder, Lewis' name appears two times ("Outstanding writers such as C. S. Lewis...have provided a model of intellectual attainment for Christians"); "From the apostle Paul in the first century to C. S. Lewis in the twentieth, Christians have arisen to defend it [Christianity] with vigour and wit"). And Lewis' life is given a line on a chart of "The Modern World" (which starts with Martin Luther), pp. 392-393; other personages at the modern end of the scale are Billy Graham; Martin Luther King, Jr., Albert Schweitzer, Pope John XXIII, Dietrich Bonhoeffer, Adolf von Harnack, Rudolf Bultmann, Karl Barth, Martin Heidegger, Sigmund Freud, and Albert Einstein. The significance of Lewis in this volume is an interesting indication of the current Christian evaluation of his work (Charles Williams, for example, is not mentioned).


[But] C. S. Lewis has some perceptive things to say about the diction of the romances." (b) John Hollow, "Deliberate Naphista Press, The Late Prose Romances of William Morris", pp. 77-94 [93: 94, n. 4]. Hollow suggests the tension error in the account (perhaps a result of editorial shortening?) is the statement that Lewis' atheism was caused by that of his tutor, Kirkpatrick; Lewis said he was an atheist before he went to study under Kirkpatrick (Surprised by Joy, Ch. IX).


A one-paragraph note about a Hebrew translation of The Hobbit, done by members of the Israeli Air Force while in Abasya Prison, Cairo, from 1970 to 1973.


A review which attacks Lewis for his projection of evil onto women and other characters, and offers an extended contrast of his art with Tolkien's. Note: The letter by Wendell Wagner, Jr., which begins "C. S. Lewis defended", in 176/20/3253 (14 May 1977), 7, describes the Lewis from Le Guin's charges of wanting to be in an inner ring, of being against science, of creating black-and-white characters, and of being misogynistic in "Misterring Angels".


Lindskoog has traced a large number of inconsistencies or unanswered questions in Walter Hooper's accounts of his relationship with Lewis. She raises twenty questions related mainly to Hooper's ownership of manuscripts or to the sources of works in the second edition (the first section being introductory), and five questions about statements in C. S. Lewis: A Biography, by Roger Lancelyn Green and Hooper, in the third section. Two examples will suggest the type of material covered: (a) In two places Hooper tells of a 1963 or 1964 bonfire in which W. H. Lewis destroyed papers, and Fred Paxford, the gardener at the Kilns, saved some of C. S. Lewis' script from the third day of the bonfire; Lindskoog reports Paxford's denial of any such bonfire (p. 51). (b) Hooper has described in one account his first night spent living at the Kilns as Lewis' secretary, with Lewis washing dishes; Lindskoog raises questions about Lewis' health in the late summer of 1963 (Lewis returned to the Kilns in August, very weak, after three weeks in a hospital) and reports the denial by the Millers -- Mrs. Miller was the housekeeper at the Kilns that Hooper ever lived in the Kilns (p. 59).


The chapbook has four major sections, discussing four themes in Williams' novels: power (p. 1-55), exchange and the Doctrine of Creation (pp. 56-67), imagination (pp. 68-74), and joy (pp. 75-82). Six of the seven novellas receive their fullest discussion under the first topic, and the other -- Descent into Hell -- under the second. The last two topics contain brief discussions of the novels as an extended meditation on the subjects. The booklet concludes with a Jungian glossary (pp. 83-84).

Although Luke discusses the symbolism and the social implications of the novels, her basic emphasis is on the choices the characters make and the results of these choices on their lives -- and with application to the readers' lives. An opening statement which typifies this approach: "Superficially read, Many Dimensions may seem loaded with 'magical' happenings, but it contains a great deal of practical wisdom for us all, exposing for us, if we have ears to hear, the terror and ugliness, the beauty and joy of

Larson, Lois. "Further Up and Further In: C. S. Lewis as Refracted in Recent Secondary Sources". Mycologica, No. 4 (late May) 1978. 22-29 [Tolkien, 28.].

The first installment of an annotated checklist intended to cover secondary material on Lewis from June 1972 to June 1975. This installment has an introduction (pp. 22-24); an outline of contents in six sections (p. 25); and the first eleven items, B through F in alphabetical order, of the first section, "General and Miscellaneous". According to a letter from one of the associate-editors to this bibliographer, there are plans to eventually publish this checklist as a separate book or chapbook.
the forces underlying our daily choices, and revealing the profound implications of so many of our casual assumptions and demands. The seeming 'magic' wrought by the stone merely dramatises and makes real to us through imagination the working of the unconscious in our lives" (p. 16). A number of times Luke calls the supernatural, or magical, aspects of the novels symbolic of unconscious forces (e.g., the Stone of Solomon, in its ability to divide and redivide without change, is "a symbol of that which is at the same time the whole and unique in every individual", p. 18; more obviously, the archetypes in The Place of the Lion are "the unleashed powers of the collective unconscious", (p. 26); also she gives a summary of the major images of the whole (not unconscious) self (p. 47). Jung and Williams are compared in various ways; both denied that evil could be suppressed or destroyed, but rather must be confronted, as in War in Heaven (pp. 7-8); Sybil Coningsby receiving a blessing from the mad Joanna in The Greater Tramps is like Jung learning from schizophrenics in the Burgholtzli (p. 40); the exchanges in Descent into Hell are like Jung's vision in 1944 in which a friend consented to die for him, and did die soon thereafter (p. 61); Jonathan Drayton's painting of the City in Light in All Man's Eye is like — not in detail but in some themes — Jung's painting of a 1927 dream, which he titled "A Window on Eternity" (pp. 73-74). Besides Luke's psychological understandings of Williams' characters -- sometimes in their archetypal sexual roles — her commentary has occasional statement of other kinds of interest, such as her observation, based on Adela Hunt in Descent into Hell, that the "sin against the Holy Ghost is surely the refusal of consciousness" (p. 63), instead of the more traditional identification of it as despair. Overall, a compact and extremely valuable discussion of the applicability of Williams' fiction.

The references to Tolkien are brief, and all in the chapter discussing the theme of power; the two more important citations (pp. 7) are to "The Return of the King" and to Aragom's decision at the Falls of Rauros to help his friends rather than proceed against Sauron.

McNaspy, C. J. (S. J.). "Snippets From An Oxford Diary." New Orleans Review, 6:2 (January 1979), 140-142 [Lewis, 140-141; Tolkien, 160]. McNaspy writes of his postdoctoral year in Oxford, 1947-1948. He describes the popularity of Lewis' lectures, "Prolegomena to the Study of Medieval Poetry", mentions having tea with Lewis and having him out to dinner several times after meeting him through the Socratic Club; he quotes from his pocket diary about a guest night (where is not indicated) on 9 March 1948 when Martin D'Arcy, Leslie Walker, Lord Chetwode, and Lewis argued about "swans, telepathy, ghosts, causality and the like." McNaspy met Tolkien but did not know about his creative works.


Moore, Brian. In "The State of Fiction: A Symposium". The New Review, 51:1 (Summer 1978), 52-53 [Tolkien, 53]. Among other problems with recent fiction is the current American tendency to treat the supernatural as mean fictional value: '[The New York Times'] Book Review called The Silmarillion a work of genius....I hope that in the next decade the novel will survive this state of schlock.' (See also the item by David Benedictus for another statement in the symposium.)

Riven, Larry, and Jerry Pournelle. The Mote in God's Eye. New York: Simon and Schuster, 1974. 476 pp. [Tolkien, 9-10, 40-41, 163, 448-450, 461-462]. A science-fiction novel of the first-contact genre, laid in A.D. 3017 and the period immediately following, during man's Second Empire (interstellar). The allusions to Tolkien are reference to an earlier period, A.D. 2603-2640, when a planet or a sun-system called Sauron bred supermen (actually cyborgs, p. 449), once referred to as "Sauron's Death's-heads" (p. 462). There is no explanation offered for the use of the name Sauron for a planet or a sun. Obviously, the allusions are intended as an in-joke to Sauron's orbs and/or Black Riders in The Lord of the Rings, with perhaps a further analogy intended to the origin of the orcs.

Orcrist: A Journal of Fantasy in the Arts, No. 8 (1977), 1-26. Edited by Richard C. West, as the bulletin of the J. R. R. Tolkien Society at the University of Wisconsin-Madison and of the Modern Language Association seminar [special interest group?] on the Medieval Tradition in Modern Literature. Inkling-related contents: (a) S. Chaves, "Nador Where the Shadows Lie", p. 1. A drawing on the cover, in a circle, with the title on a banner (or ribbon) below. (b) Robin Wood, "Beren and Tinuviel", p. 4. A drawing, covering about four-fifths of the page. (c) Patrick L. McDougal, "Her Strong Enchantments Fading: A Study of [Poul] Anderson's 'Queen of Air and Darkness'", pp. 5-13 [Lewis, 10, 12n.; Tolkien, 7, 10, 13n.]. A very good study of Anderson's novelette, with occasional references to Lewis and Tolkien. Anderson's untraditional nicos "look something like a cross between an elephant...and an Ent" (p. 7); Tolkien's "On Fairy-stories" is cited on one trait of fairies (p. 10); both Lewis' Narnian 'witch-queen' and Anderson's fairy queen live in the north (p. 12, n. 6). As the editor points out on p. 2, the delay in the publication of Orcrist has meant that this essay has been published in The Many Worlds of Poul Anderson, ed. Roger Elwood (1974). (d) Robert A. Bunda, "Color Symbolism in The Lord of the Rings", pp. 14-16. Bunda is concerned mainly with colors associated with characters. Hobbits like bright colors (their bright, although naive, outlook on life), especially yellow and green ("their enjoyment of sunshine and gardening"). Elves dress in grey (= shadowy forests), and have golden hair (= nobility, purity of purpose) and auras (= magical powers). (Bunda does not mention the elves who do not have golden hair.)
In this same fashion, he discusses the dwarves, orcs, wizards, demons, men of Rohan, men of the South, Galadriel, Tom Bombadil and Goldberry. Overall, there are no surprises in Bunda's essay, and he is essentially bringing together materials on colors which earlier essays have noted in passing. (e) Roger Schlobin, "King Arthur in Alabama," p. 16. A review of Excalibur by Sanders Anne Lambenhall (1971). (f) Michael J. Ehling, "The Conservatism of J. R. R. Tolkien," pp. 17-22 [Lewis, 17, 21]. A good essay, distinguishing Tolkien's type of conservatism -- based on Natural Law -- and such other types as defences of status quo or of free-market capitalism. The oddity in the essay is the use of Hooker's Of the Laws of Ecclesiastical Polity as the main basis of understanding Natural Law, when Tolkien would have been more likely to have been influenced by Aquinas. Ehling's discussion of Tolkien's attitudes toward the State involves him in a discussion of the Romantic natural man, or men living outside of Natural Law (the examples here are the Orcs, the goblins of The Hobbit, and Gollum). Of the instances of organized States, Mordor and Isengard represent the general type of dictators of which Bolshevnik Russia and Nazi Germany are also examples; the Shire represents "a self-satisfied, complacent, isolated democracy" which is run by two traditions much like English Common Law, but which cannot protect itself at its intellectual level, since the traditions have been questioned. Ehling also discusses Gondor and Rohan, rejecting some of the religious analysis in Charles Moorman's The Precincts of Felicity (1966). The essay concludes with discussions of Tolkien's attitudes toward class (with a clear distinction between servants and slaves), race (Tolkien's weak point in Ehling's view because of an implicit "separate but equal" attitude), and concentrations of power. Ehling's essay ties Tolkien into the modern world with citations from William Faulkner, T. S. Eliot, Jorge Luis Gasset, and Gabriel Marcel. (One possibility missed in the citation of Edmund Burke and others was to connect Tolkien's treatment of masters and servants -- Frodo and Gollum is one example in the text -- to Thomas Carlyle's paternalistic ideas on employer-employee relationships. (g) "Moot Point," pp. 22-25. Six letters to the editor, mostly commenting on issue 4. (h) "Mathoms" p. 29. Ian M. Slater provides some material on the Estonian tarik (wise man) and the Finnish tarrika (attorney), for comparisons with Tolkien's tariki (king). Paula Marmor translates literally the line of "Arctic" which appears in The Father Christmas Letters. (j) Backcover, p. 30. A poem in Sindarin, by Bill Weldon and Chris Gilson, written in Tengwar by Paula Marmor.


An interesting survey of the topic in the subtitle, which is not as sensational as the main title suggests (although the answer to the titular question is "Yes -- if Joseph fulfilled his Jewish obligations to find his son a bride soon after puberty and certainly before the age of 20"). At any rate, the reference to Lewis is just a brief citation on the medieval view of sexuality, taken from The Allegory of Love and used in Ch. 8, "Sexual Attitudes in Roman Catholicism."


Fittenger, a normally liberal Anglican theologian, writes a moderate book on the Third Person of the Trinity. "A modern writer, Charles Williams, has written of 'our Lord the Holy Spirit.' This is a useful phrase, for it reminds us ... thinking the Holy Spirit is not a 'stepped down' or depotentiated divinity" (p. 57). No footnotes or bibliography.


Press' book is a good general introduction to and brief collection of British poetry and criticism of poetry, 1800-1939. Tolkien (omitted from the index) is mentioned in passing as one of W. H. Auden's interests (p. 187). Campbell is quoted against the Georgian poets (pp. 119-120), is cited as an anti-type of the Marxist poets of the 1930's (p. 203), and has his "autumn" collected (p. 214); two volumes are mentioned in the select bibliography (p. 216) to the chapter on "Poets of the 1930's" (pp. 199-217) in which most of the references to Campbell appear; one of his epigrams is alluded to, by Louis MacNeice, in a quota taken from The Movement (p. 257). Wain is referred to in the chapter on "The Movement and Poets of the 1930's" as doing a series of readings over BBC's Third Programme -- one of the early marks of the Movement (p. 251); as writing an enthusiastic essay about the poetry of William Empson, one of the poetic models for the Movement (p. 257); and -- in a brief lacuna -- as being one of the writers who was associated from the first with the Movement (p. 254n.).

1977 exhibition. "doesn't the very phrase 'Oxford writers' inevitably imply second raters:...those imbued with pro-
vincial snobbery and high-table conceit of the place (like C. S. Lewis and Tolkien)." Wain is also mentioned as appearing in a photograph "in his bookie's runner's cap."

"Queen's Secret Life" (in the "Profiles" section). Dallas Times Herald, 4 October 1977, p. 2A. [Presumably appearing in other newspapers with the same date.]

The item is quoted fully: 'One of Danish Queen Margrethe's secrets has been revealed -- she is also the 'Inghild Grathmer' who drew 70 illustrations for a new three-volume collection of J. R. R. Tolkien's 'Lord of the Rings.' Under the Grathmer pseudonym, the queen drew the illus-
trations for the 15,000-copy limited edition which will be released Friday [4 October, the newspaper publication date, was a Tuesday]. The collection, with a face value of $100 has been sold out. 'We don't know how the secret was discovered,' said a spokesman for the Forum publishing company. 'But it has certainly given rise to frantic activity in our order department.'"


A collection of ten essays on the visionary or mystical tradition in poetry. In the second essay, "Vernon Watkins and the Bardic Tradition," Williams is mentioned alone with Robert Graves for having written versions of the "Lay of Taliesin" (p. 20); Watkins' "Taliesin and The Mockers" is being considered, as another imitation of the Welsh poem. In the fifth essay, "Traditional Symbolism in 'Kubla Khan'," Lewis is quoted on the "grammatical" use of tradi-
tional symbolism, including "[g]iants, dragons, paradies, and gods" (p. 95); Raine goes on to discuss the tradition behind Coleridge's use of Alph, the sacred river. In the seventh essay, "On the Mythological", "Tolkien's Hobbits" are mentioned in a list of "purely fictitious" creations by Lewis Carroll, Edward Lear, Charles Kingsley, George MacDonald, Rider Haggard, David Lindsay, Sir James Barrie, and Mervyn Peake (p. 125); the point is a nineteenth and twentieth century tendency for a large reading audience to refuse the marvellous unless it is clearly labelled as make-believe. And in the eighth essay, "A Defense of Shelley's Poetry", Lewis is referred to twice: for his use of the term "old western" civiliza-
tion (p. 139) and, more significantly, for his essay on Shelley, contrasting the poet to Dryden (p. 135). Perhaps the use, in the first essay, "Edwin Muir", of the phrase "poets of the Anglican revival" should be noted (p. 1): this refers to modern poetry, and hence mainly Eliot and Auden, but probably Williams is also meant.


An 11 x 8-1/2 inch calendar (unfoiling to 22 x 8-1/2), with quotations from various writers for each month, written in casual printing, with various uses of black and red on the white pages. The days of the months note the major religious festivals (Christian and Jewish), with some secular holidays of the United States and Canada. No notation of Lewis' birthday or date of death, for example, or any other Inkling-related occasion.

The quotation for January comes from Mere Christianity, with a smaller one from George MacDonald's Willfred Cumber-
mode in the extra space at the end of the days of the month. February: major quote from Lewis' "The Weight of Glory"; minor, from Edmund Spenser's Amoretti. March: major, from Thomas Traherne's Centuries of Meditations; minor, Lewis' The Magician's Nephew. April: major, Lewis' "The Weight of Glory"; minor, Lewis' "Is Theology Poetry?" May: major, George Herbert's "Man"; minor: Dorothy L. Sayers' The Man Born to Be King. June: major, Lewis' Surprised by Joy; minor, Sir Thomas Browne's letter to a friend. July: major, Lewis' "Man or Rabbit?"; minor, Tolkien's The Fellowship of the Ring. August: major, Lewis Letters to Malcolm; minor, Lewis' letter to Dom Bede Griffiths. September: major, Charles Williams' Shadows of Ecstasy; minor, none (a drawing of seven candles). October: major, Lewis' "Religion: Reality or Substitute?"; minor, a phrase of the major quotation repeated. November: major, Lewis' The Great Divorce; minor, letters to Charles Williams. December: major, G. K. Chesterton's "A Child of the Snows"; minor, Lewis' Perelandra. These quotations are religious or ethical in emphasis, and sometimes rather bald in isolation, such as the one from Perelandra for December: "There is nothing now between us and Him." (The calendar prints it wholly in capitals, so the Him -- here intended as a statement of the Incarnation -- does not seem quite as artificially stressed as it does in this annotation.) The choice of the main quotation for June seems unusual: "Give me the man who takes the best of everything (even at my expense) and then talks of other things, rather than the man who serves me and talks of himself, and whose very kindnesses are a continual reproach, a continual demand for pity, gratitude, and admiration" (Surprised by Joy), since Lewis is hardly holding either type up to complete admiration. On the back of the calendar is a brief, Christian appraisal of Lewis, with a mention of the meetings of the Inklings.


Lewis and Tolkien receive passing mention as anti-techno-
logical writers, their examples being cited from William Irwin Thompson, At the Edge of History: Speculations on the Transformation of Culture (New York: Harper and Row, 1971), 178.


Rotsler reports on a 15 August 1978 Hollywood press con-
ference held by Ralph Bakshi to promote his movie. The technique for rotoscoping was discussed (the film was shot in black and white, each frame was projected on an animation stand, and a drawing was made at each frame). Rotsler comments, "Seeing the [brief selection shown] I could not help thinking -- why not just photograph it with live actors? ... The film definitely had a quality, an effect, however. The colors are dark, muted, not flashy. Bakshi said there were many artists that were...modest, they were N. C. Wyeth, Howard Pyle and those of that school of illustration." A number of other points about the animation and the selectivity of what was filmed were discussed. "About a book and a half of the epic was created[,] however Bakshi said that at this time he had no plans to film the rest. It was a 'wait and see' situation."


Rottensteiner's history is episodic and chronological: essentially he has written fifty-two short essays on aspects of science fiction, with greater knowledge of European SF than most critics have. The illustrations --
usually drawings or covers from SF magazines and books — are extensive and often in color; at least one appears per page of the basic text. This emphasis sounds as if a coffee-table or public-library book was intended; but Rottensteiner supplies a better text than that implies (even though he has occasional errors, like saying that in Edgar Rice Burroughs' *A Princess of Mars* John Carter had to be born from an egg on arriving on Mars, or that Ray Bradbury's *Dark Carnival* was first published in New York). In particular, he distinguishes between the scientism which Lewis attacked and science proper (p. 65); he shows he has read the essays in *Of Other Worlds* (pp. 11, 20).

Rottensteiner's note on the Ransom Trilogy (mainly the first volume) appears on p. 65, with a Chesley Bonestell painting of Mars reproduced in pale green and white, presumably to recall Malacandra. (The chapter is titled "Living suns and sentient planets: Stapledon and Lewis," pp. 64-65.) Tolkien receives a lengthy paragraph in "Secondary universes and magic lands" (pp. 112-113). On *The Lord of the Rings*: "this gigantic fairy tale for grownups seems to satisfy its readers' longing for a world closer to nature, homely in its fashions and languages, and with clear-cut loyalties and simple delineated moral problems" (p. 113). "Homely languages" seems odd, since two of Tolkien's bases are Finnish and Welsh; and the simple morality is at least debatable. This note is illustrated by a paperback cover of *In de Ban van de Ring* (a translation of the first volume), reproduced in black and white. All three books of the Ransom Trilogy appear in the "Chronology of science fiction" (p. 154). In the five-page secondary bibliography (pp. 154-158), seven books wholly on Tolkien are listed (without much discrimination — William Ready's *The Tolkien Relation* is included), two books in part on Tolkien (one, Hillegas' *Shadows of Imagination*, includes materials on Tolkien and Williams), and Lewis' *Of Other Worlds* appears. Overall, Rottensteiner comes out slightly better on Lewis than most writers of SF surveys.


"Lewis saw in Paradise Lost much more than a re-enforcement of his own convictions" (p. 272); but "it was genial of C. S. Lewis, who missed little of what Paradise Lost has to offer, to regard Milton with such admiration that he read into him his own doctrine of hierarchy" (p. 271). The actual passage in the book involves some contrasts to William Empson's criticism in Milton's God.


All references to Tolkien in this volume are to his fictional counterpart, J. B. Timbermill; since Timbermill is fictionally dead in this last volume, the references are brief reminiscences. " hadn't Timbermill been — increasingly so at the time of his death — a seer preternaturally endowed?" (p. 47). "That impressive old headache, the late J. B. Timbermill!" (pp. 90-91). "Timbermill...companioned to the end at least by the residual deliverances of his own imagination and the achievements of his own scholarship" (p. 122). "the spot where Lempriere and I had once come upon the aged J. B. Timbermill nested amid a bunch of juvenile Wandervögel" (p. 241). "For a moment I was afraid... — I suppose with that terror of death which a sudden revelation of extreme debility in another can bring. Timbermill had made me the same parting gift" (p. 296).


Stewart's pentalogy has as its main character Duncan Pattullo, a middle-aged mildly successful playwright, here returning to Surrey College, Oxford, for a dinner for old graduates. The references to Tolkien in this first volume are minor: a character coming out of the library is compared to a hobbit (p. 10), because of the size of the library compared to human beings. The second reference is more significant so far as the later volumes are concerned. Pattullo, thinking of his undergraduate days, comments, "it was I myself who, inspired by an elderly don called Timbermill, had for a time absorbed myself in the pursuit of mere-dragons, marsh-steppers, eldritch wives, whales, loathly worms, and argumentative nightingales and owls" (pp. 67-68). Since Timbermill will turn out to be a fictional recreation of Tolkien in subsequent volumes, perhaps it is worth pointing out that Stewart does not provide him with a family and does not tie him down to a college; these obvious marks of fictionalizing should keep a reader from assuming that
All references to Tolkien in this volume are to his fictional counterpart, J. B. Timbermill. This volume tells of Duncan Pattullo’s undergraduate days at Surrey College, Oxford, and so it contains his first visit to Timbermill, his Anglo-Saxon tutor (pp. 93-113). Timbermill tutors in his home, an attic apartment in a large house converted into a rental property; his apartment being filled with “thousands and thousands of books” (p. 107). Timbermill is not an absent minded scholar (as is Pattullo’s other tutor), and makes an allusion to Yeats — which hardly seems Tolkienesque. It even felt...that I might have...in the presence of a magic stronger than its own had blasted; the tunnel-like openings...the roofs; the great houses were as...the forest haunted by...the forest haunts... (p. 112). Since Stewart is identified in Humphrey Carpenter’s Tolkien (Boston: Houghton Mifflin Company, 1977), p. 133, as having studied under Tolkien, it would be nice to read passages about Timbermill’s tendency to doodle on the margins of his (Pattullo’s) essays, which were submitted in advance: What I carried back to college with me each week was...the Lindisfarne Gospels or the Book of Kells. Long afterwards I was...my essays on...the art of Middle-earth.”

The painting, reproduced “From the artist’s portfolio” (p. 148), is in the section on symbolism, and not all details are applicable to Tolkien. The top of the painting has a hobbit with a sword — presumably Bilbo or Frodo with Sting — between two birds’ heads; the latter look...metallic eagles. In the center of the painting is what seems to be Smaug breathing fire; he is a blue-eyed monster with a head shaped something like a horse, with a pair of horns curling up from his forehead and a pair of horns curling up from near his cuirouche; one each side are brown, leathery wings, and the fiery breath descends on a treasure which includes a sword, a flagon, and two metal buckets (the one on the left and the other on the right). The greenish-hued head at the bottom of the painting and other details are obscure in the Tolkienesque context.

All of the references to Tolkien in this volume are to his fictional counterpart, J. B. Timbermill. There are two major scenes with Timbermill in this volume: the first (pp. 76-80) is when he is seen by the narrator seated by St. Michael-at-the-North-Gate, surrounded by hippies: “Since Timbermill had been attracted by the outstanding Anglo-Saxon scholar of his time, the tower of St. Michael-at-the-North-Gate was a wholly appropriate background for him” (p. 76); “He was exceedingly unkempt — like a tramp, it might have been said, who has for some time been letting himself go” (p. 77); “the author of The Magic Quest had thus found and elected his final companions” (p. 78). The second passage, much too long to be excerpted, is Chapter XVII (pp. 240-255), describing Timbermill’s senility and death, with his whisper of "Anna!” (p. 253) as he died.

It is most obvious when Benjamin is telling stories. The other characters are relatively realistic, that Timbermill is a humor character, or a grotesque, rather at odds with the tone of much of the sequence; of course, there is a tradition of...the sequence; of course, there is a tradition of academic eccentricity, but the book’s compass is stretched widely to include Timbermill.

The references to Lewis in this volume are to his fictional equivalent of The Lord of the Rings. In the first scene in which Timbermill appears, Duncan Pattullo — the fictional protagonist of the series — comments, “I had...of the sequence; of course, there is a tradition of academic eccentricity, but the book’s compass is stretched widely to include Timbermill.”