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An Inklings Bibliography (5)

Joe R. Christopher

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

Allan surveys the editions of Tolkien's works available in Britain and Canada which vary from the Houghton Mifflin or Ballantine editions (as they all seem to). Perhaps of equal interest is his explanation of the four basic editions of The Hobbit (i.e., the original and three revisions) and of the equal number of the three revised The Lord of the Rings. Allan lists and annotates three current British editions of The Hobbit, four of The Lord of the Rings, one Canadian edition of The Lord of the Rings, three British editions of the shorter works, two British calendars, and one British poster.


Reprinted from CR: Quarterly Review of the Community of the Resurrection (no additional data given).

Allchin originally preached this sermon at the Royal Foundation of St. Katherine on 26 October 1975, when the pre-founding meeting of the Charles Williams Society was held as "Charles Williams -- An Exploration."

"Charles Williams is in some special way a theologian of the Holy Spirit, of the descent of the Dove. He is a spiritual flame, whose flesh and whose spirit leaps up in response to the Spirit's call, to the Spirit's coming." (p. 9)

Anderson, Poul. "Star-flights and Fantasies: Sagas Still to Come." In The Craft of Science Fiction, ed. Reginald Bretnor, pp. 22-35 [references to Lewis, p. 34; to Tolkien, p. 33; to Williams, p. 34.]


An essay on those science-fiction stories which convey "a feeling of grandeur more heroic" (p. 23); a fuller definition appears on pp. 24-25. Anderson mentions Olaf Stapledon's Last and First Men and The Star Maker; Jack Williamson's Darker Than You Think and The Humanoids; A. E. Van Vogt's Slan, The Weapon Makers, and World of A; and other works. "I haven't touched except in passing on heroic fantasy, whose modern fountainheads are E. R. Eddison, J. R. R. Tolkien, and, on a less exalted plane, A. Merritt ... Whether good, bad, or indifferent, every story of this kind is a saga of sorts, by definition" (p. 33). "A more contemporary or realistic setting does not rule out great quests and conflicts in fantasy. Consider, say, various works by Charles Williams, C. S. Lewis" (p. 34).


Binfield, Williams' office assistant at Oxford University Press for twelve years, writes personal impressions of Williams -- that he could write and carry on a conversation at the same time, that his patience was tried by some authors, one of whom he caricatured in a novel.

Bretnor, Reginald (ed.). The Craft of Science Fiction. New York: Harper and Row, 1976. xii + 322 pp. Index. [References to Lewis, pp. 34, (113), 119n, 163; to Tolkien, pp. 33, 74; to Williams, p. 34.]

A collection of fifteen original essays, placed into three sections: The Science Fiction Spectrum and its Sources, The Parameters of Creativity, Trade Secrets. The intention is a guide to writing science fiction, but it is the last section which is most obviously on writing: character creation, short fiction, novels, TV scripts (this essay, by Harlan Ellison, is as lively as one might expect), and profession-
alisim. The first section is on background: science fiction's significance, its relation to pre-novelistic forms, its use of science, and its freedom with science. The second section is on specific science-fiction aspects: the extrapolation of present trends, the predictions of science fiction (that is the announced topic, but the other topics are about it), the construction of imaginary societies, human beings in strange societies (a rather indirect essay by Frank Herbert), and alien psychology. (A clear-cut essay, with a list of characters. His list is useful science fiction would not have been amiss.) The four essays with specific references to the Inklings have been separately annotated: Poul Anderson, "Star-Flight and Fantasy Still to Come" (pp. 22-38); James Gunn, "Heroes, Heroines, Williams: The Characters in Science Fiction" (pp. 161-175); Alan E. Nourse, "Extrapolations and Quantum Jumps" (pp. 73-86); Jerry Fournelle, "The Construction of Believable Societies" (p. 104-119).


An appreciation of Lewis's originality in his symbols of Heaven in his fiction. In his essays he could discuss traditional symbols -- the Celestial City, a festal gathering. But in his fiction he used the medieval model of the universe and science fiction in order to capture Joy.


A three-paragraph Swansea, beginning, "Eternal God, Lord of elliad and Narnians, we give you praise for your servant C. S. Lewis, for his rigorous honesty and championship of reason and for his response to the cord of longing with which You seek to draw all people to Yourself."


The first page, under the title above, has a picture of Williams and a paragraph about the Society. "The Charles Williams Society exists to promote interest in, and to provide a means for, the exchange of views and information on the life and work of Charles Williams.... The Society was founded as a result of the successful conference held at the Royal Foundation of St. Katherine in October 1975." The second page has a brief bibliographical sketch of Williams, with a mention of his friendship with Tolkien. There have been two major studies, poetry and words, money and our relationships with others. He was a poet of the City, and it was one of his greatest images. The third page lists the eight founding members and has a membership coupon. The fourth page is blank.


A notice of this new newsletter on an inkling is worthwhile because a number of typical contents will not be annotated in the future. The first issue (Spring 1976) begins with a two-paragraph history of the "Pounding of the Charles Williams Society," beginning with an October 1975 meeting at which new topics and plans were announced with the Council Members, the regular Members (as of April 1976), and an announcement of who and when the meetings (in London) are to be held. The next page lists those forthcoming special topics, as well as information about the London Reading Group which has gathered quarterly since Williams' death to read interesting works. There has been a notable production of a Williams play, list references to Williams in a variety of books and periodicals, and will give the books by or about Williams in print in England. The last two of three half pages list the holdings of the Society's library.

The second issue (Summer 1976) has a two-paragraph report on the first meeting, a list of the Society and the London Reading Group, of new members, and of new acquisitions for the Society library; a report of the start of a bibliographic collection of Williams' works; a three-paragraph review, by Philip Borey, of Gunnar Urrang's Shadows of Heaven; and the first of a series of essays on the "The Art of Williams," by "Knowles." The third issue (Autumn 1976) has a number of the former going items, but also a second essay (in addition to that in the series), a three-paragraph introduction by Richard Wallis to Mervyn Huxley's If (1939). An extended essay is "The Problem of Answer" (the biographical question out of the three in this issue asked if Williams was Welsh by descent: his sister said he was not). The fourth issue (Winter 1976), in addition to the previous types of material, has a sermon on Williams, a good review by I. Muir of a production of Tolkien's The Father Christmas Letters. The essays in the second, third, and fourth issues, and the sermon in the fourth, have been separately annotated.


(illustrated by the author, "The Other Father Christmas and the Emperor of Penguins," p. 4.)

Light verse -- eleven unrhymed quatrains in the Kalevala meter, with an epigraph from Tolkien's The Father Christmas Letters. Christopher puts Father Christmas's Green Brother at the South Pole.


(illustrated by Russ Nicholson.)

The imitation folksong begins "Bilbo's walking in the Middle Earth;" it is obviously intended for the tune of "I've been working on the railroad."


Gottlieb, Stephen A. "A Reading of Williams' Arthu­rian Cycle." Mythlore, 4:2/14 (December 1976), 3-6. [References to Lewis, pp. 3, 5, 6; to Tolkien, p. 5]. ( Illustrated by Michael Kuchar-­­ski, p. 5)

Williams' cycle of Arthurian poems is, in the overview, complete in its texture, symbols, and balance of characters. Gottlieb summarizes his four-fold approach to the poetry, and his counterpoise to Mordred, Palomides ("who, because of his lack of consciousness, lacks the texture of ambiguity and absurdity which around Galadhad and native to Taliessin's actions" [p. 3]), Dindrane (one of the countertypes to Palomides), and Merlin ("He represents abstract order ... But like Tolkien's Gandalf he is not merely a sage, but also a leader" [p. 5]). "Much of the cycle grapples with the extent to which resolution of the chief contradictions is possible" [p. 5]. Gottlieb finds a certain "answer to the contradictions in "The Last Voyage," of which he offers his fullest explication of any of
A brief appreciation of Williams as a literary critic:


Harris, a junior member of the clerical staff at the Oxford University Press in the 1920's and also a member of the American Society, writes of one time when Williams "stormed at" her for failing to leave a message (p. 11), of his instigation in the beginning of the Dramatic Society, etc. Once "he turned out a large impossibility which would go [i.e., a story thrown out] as it had been refused by all the publishing houses. I said what a pity. He shrugged and said that I could do what I liked with it. So I sent it to Michael Joseph who had recently started publishing. It was accepted and appeared with the title War in Heaven" (p. 11). (Bibliographic note: according to Lois Glenn's Charles Williams: A Checklist, War in Heaven appeared with Victor Gollancz, not Michael Joseph.)


An important generic study of the prose romance, which finds Northrop Frye's description of the typical romance in The Anatomy of Fiction and the "displacement theory" (in which a romance is simply a novel "displaced" to a less realistic, or higher, mode) misleading. Essentially, the romance is based on a mythic, rather than historic, methodology. Specifically, in the terms here studied, the novel depicts wedlock of a couple in social terms; the romance depicts hierogamy of the sky and earth, or of the divine and the human. In a number of modern romances, the divine partner is a chthonic deity. "This very idea lies behind C.S. Lewis' statement in his Novel, Narnia, that his telling of the story of Cupid and Psyche is closer to the truth than Apuleius' narrative... in his version of the story Psyche's love is not called Cupid but in Jungian terms 'the Shadow-brute' whereas the romance depicts Psyche's divine encounter is the valley of a kingdom and its overthrow, or 'subversion.'"

A summary of what is said about the Woses in The Lord of the Rings, with some mild conjectures.


A story of a hobbit named Fungo, an under-gardener and handyman, who sets off after Frodo and Sam on their journey and who tends to arrive throughout just slightly later than the characters that he experiences. Of interest to the reprint is Damon Knight's editorial footnote to this passage: "Lewis himself would not have claimed that Out of the Silent Planet is realistic science fiction (see his essay 'On Science Fiction' in the surface of Mars in his novel which has 'conditions... much like those of Earth' but the bottom of deep chasms; the surface is 'a world not unlike that of Heinein's Red Planet' (p. 301n.)."

Helmis, Philip W. "Here and There Again: The Adventures of Fungo Hafules. Union Lake, Michigan: Pant-hoot Productions, 1976. 48 pp. (With a cover and seven illustrations by Marci Helmis, two maps by Philip Helmis.) (Reference to Tolkien by name, pp. 2 (dedication), 3, back cover.)

A summary of the titular subject based on The Lord of The Rings, with conjectures. "it is clear that these folk remain[ed] semi-nomadic herdsmen in large part... it seems likely... a large percentage were keepers of sheep and goats" (p. 3). By analog, this suggests the Dunlendings as Pictish stock (p. 4). "That the idea of Helm [Hammerhand] as cannibal met with ready acceptance bespeaks a social ethic close to, or familiar with[,] such practices. Perhaps the notion of 'eating men' was ready to hand from contact with orcs and trolls -- or perhaps from previous acceptance in Dunlendings ethics" (p. 4). The one Dunlendish word recorded -- "Forgotli", a term of derision -- "suggests a limited or undeveloped intellect, and almost certainly bespeaks a limited vocabulary" (p. 5).


A summary of the Arthurian tales based on The Lord of The Rings, with conjectures. He suggests the Dunlendings as Pictish stock (p. 4). "That the idea of Helm [Hammerhand] as cannibal met with ready acceptance bespeaks a social ethic close to, or familiar with[,] such practices. Perhaps the notion of 'eating men' was ready to hand from contact with orcs and trolls -- or perhaps from previous acceptance in Dunlendings ethics" (p. 4). The one Dunlendish word recorded -- "Forgotli", a term of derision -- "suggests a limited or undeveloped intellect, and almost certainly bespeaks a limited vocabulary" (p. 5).
called Glome" (p. 907). (Although Hinz does not note it, this assertion needs qualification in light of the Bridegroom's coming, presumably from the sky, at the end of the work.)

In the ritual of the sacred marriage, the place of union may, at the top of a deep valley; if an example of the latter is "the symbolic 'downs' in Charles Williams' The Greater Trumps" (p. 909). Further, those history-bound critics who deny the sacredness of the union, seeing it simply as a psychological form of sex, are like Orual, whose jealousy of her sister's marriage made her try to convince Psyche that her marriage partner was not a villain, a god (pp. 911-912).


Hodgens traces references to Lewis in Brian Ash's Aspects of the Future, Franz Rottensteiner's The Science Fiction Book, David Kyle's A Pictorial History of Science Fiction, and James McAuley's Verifiction.


Hooper traces an allusion in a letter from John Masefield to Lewis, and finds that Lewis reads The Queen of Drums at the Oxford Summer Diversions, August 1938; Coghill produced Troilus and Cressida by the Exeter College Dramatic Society and The Silent Woman by the Experimental Theatre Club, and he composed, the co-director of the whole Diversions; Tolkien read Chaucer "in the contemporary pronunciation." Hooper quotes a reminiscence of part of the meeting from Priscilla Tolkien.


Irwin's book is a good academic study -- essentially a definition of genre -- of fantasy fiction. His basic definition: "a narrative is a fantasy if it presents the persuasive establishment and development of an impossibility, an arbitrary construct of the mind with all under the control of logic and rhetoric" (p. 9). His examples come primarily from English and American fiction from 1850 to 1957. The first five chapters -- "Fantasy versus the Fantastic," "Fantasy and Play," "Help from the Critics," "The Nature of Fantasy," "What Fantasy Is Not" -- are general discussions. Irwin distinguishes between the fantasy as fiction and the fantastic as material to be used in other works -- for example of the latter (as discussed in the fifth chapter), ghost stories, fairy tales, gothic romances, beast fables, pornographic stories, and science fiction. Irwin observes how the one-timer commonplace nature of the image. Then even though the author has a number of works he calls romances. Irwin's goal is suggested by his analysis of Kafka's Metamorphosis in the fourth chapter.

In "Help from the Critics," Irwin includes summaries and discussions of Tolkien's On Fairy Stories" (pp. 43-45) and a variety of 'internally consistent' comments on Lewis by plankton, Lewis by Gerald J. B. Black, Experiment in Criticism, Psycho-analysing and Literary Criticism," "On Stories," "It All Began With a Picture," "Miracles: A Preliminary Study, George MacDonald: An Anthology, On Science Fiction," and "On Three Ways of Writing for Children" (pp. 45-52). This synthesis of materials from Lewis is a useful summary.

Irwin's next chapter focuses on the development of typical varieties of fantasy fiction: "Metamorphosis," "Impossible Societies," "Organized Innocence," "Parodies and Adaptation," and "The Supernatural." Typical of his emphasis on both the works of fiction and the critical responses is David Garnett's Lady into Fox, Ronald Firbank's The Flower beneath the Foot, Sir Herbert Read's The Green Child, and T.H. White's The Once and Future King in the first four of these chapters respectively. (Till we Have Faces and Perelandra are mentioned as adaptations, p. 140.) But the tenth chapter has the discussion of the Inklings: Tolkien's The Lord of the Rings (pp. 160-166); and, after some comments on the theological romance and George MacDonald (pp. 167-170), Charles Williams' In the Lamp (p. 171) and The Greater Trumps (p. 136); it does not fit very comfortably into his topic for the chapter, since he finds little of the supernatural in it. But Williams and Lewis fit his scheme of opening discussions of the supernatural which "the supernatural is shown as present and acting of itself because it is real" (p. 155) -- i.e., real with-in a sense of high adventure, wonder, and moral loftiness that transcends the realm of evil. Irwin’s study is mainly in terms of technique -- for example, Williams’ use of ordinary people in his supernatural battles between good and evil (p. 172), and the unifying theme of the struggle against Satan in the Ransom Trilogy (p. 176). He concludes the chapter, "The trilogy of C.S. Lewis is a triumph in theological romance" (p. 181).

A final chapter, "The Value of Fantasy, returns to a reemphasis on what the purveyor of wit may provide amusement, liberate the mind, expand judgment, and preserve sanity" (p. 196). Irwin's thesis about wit or play throughout his book, while extending to others of his discussions, aims to trivialize the others -- not all religious -- who have serious points, even if put by analogy to the real world. There is a seven-page, briefly annotated list of "Suggested Reading" afterwards.


"In [Shadows of Ecstasy], the theme is the demonic character of gnosticism; its ultimate destructiveness" (p. 4). On characterizing: "Sir Bernard Travers, the retired surgeon . . . is the scientific humanist alive, with all his sense of decency, of the value of intellect, and of the follies of human nature" (p. 5). "The ending [of the book] . . . is important. The folly of man's attempts at self-realization by his own power merely releases demonic power and the enterprise self-destructs, as in Lewis' That Hideous Strength." The point of course is that man in his vanity only the shadow of ecstasy, never the real thing" (pp. 5-6). (See also the summary of the discussion at the meeting at which this paper was read, reported on pp. 3-4.)

Kawano, Roland M. "C.S. Lewis and the Great Dance." Christianity and Literature, 26:1 (Fall 1976), 20-38.

Kawano begins with a brief survey of the imagery of music and dance in early religious literature to establish the one-time commonplace nature of the image. Then he surveys Lewis's use of the image in his apologetics, his criticism, and his fiction. In Here Christianity a passage not only involves a reference to dance but images from the writings of Athanasius on the Trinity. (Surely this is just the beginning of tracings of Lewis' and Tolkien's indebtedness to the Church Fathers.) Kawano also finds dance or music images in The Problem of Pain and Letters to Malonin. By this point Kawano has broadened his topic to encompass orderly playfulness, and this is what he begins on the last page of his Preface to "Paradise Lost": Kawano ties this to Lewis's (and Milton's) love of hierarchy and belief in Natural Law. Turning to Lewis's fiction, he discusses the control that J.R.R. Tolkien's The Silver Chair and offers a much more extended examination of the Great Dance in Perelandra. This latter also involves an analysis of the image of "the brightness"; the image of an arch to illustrate hierarchy: a developmental, "enlargement" concept of history (until Christ) and an Augustinian view of evil. This puts into context Kawano's finding that Lewis also allows evil into the Dance (he cites a passage from The Problem of Pain in his notes); and he believes that this may be implied by the mal of Maleldil. Kawano is probably wrong in using the invocation language.
rather than Hebrew as his guide here.) The essay now considers two Christian views of the fall of Man, and decides that Lewis follows not that of Augustine but of Irenaeus: the latter's views also parallel that of MacDonald's, and Kawano uses an illustration from At the Back of the North Wind. "The images of the Dance illustrate for us the great creative movement of the cosmos when we succumb to will, but we, indeed, are thrown out to nowhere for we miss our place in the Dance and deliberately step out of tune. With this stringent rationality Lewis might never have received such an interpretation appended to his works" (p. 35).


This half of Kemball-Cook's essay is on Tolkien: the sexual role assigned his female characters can be seen as a counterpoint to Tolkien's official biographer, has found a comment by Tolkien comparing his own perceptions to that of the writer, and men. "To sum up my arguments on Tolkien's behalf; women are not inferior, though they perform their historic role and become the core of Tolkien's "extended parable, of which two accounts have been published in Tolkiens' official biography, has found a comment by Tolkien comparing his trees to Alexander's. Further, there is a phoenix in the wood with Alexander's trees, so Kemball-Cook suggests that the medieval legends may also have influenced Lewis's western garden in The Magician's Nephew. She also offers a number of more general parallels to passages by Tolkien and Lewis in various works.


Kilby cites three New Testament parallels for the situation of Emeth in The Last Battle.


A collection of twenty-three essays, of which fourteen are reprinted from other books (although one of these is newly translated from French) and seven are reprinted from other books (although one of these is newly translated from French) and seven from magazines (four of these from the SFMA Bulletin); three are printed for the first time. These essays which contain references to Lewis or other inklings and hence are separately annotated in this bibliography, are these: William Atheling, "Cathedrals in Space"; Robert A. Heinlein, "Science Fiction: Its Nature, Faults and Values"; Damon Knight, "What Is Science Fiction?"; and C. S. Lewis, "On Science Fiction." In addition, Kingsley Amis's "The Situation Today" (reprinted from his New Maps of Hell, 1960), pp. 100-116 [102], has an editorial footnote on the statement by P. Blamire H. G. Wells for starting the tradition of the alien monster in science fiction, in which Knight quotes Lewis's Out of the Silent Planet on how Ransom expected aliens to be monsters due to his reading of Wells (Knight, p. 302n).


Knight isolates seven elements stressed in definitions of science fiction and then checks a number of stories to see if they contain at least three of these elements. "In none of the stories of this study, did our own perceptions were altered. At the end of it I found that I agreed with C. S. Lewis when he said that not all romances laid in the future are science fiction" (p. 64). Later, in a brief sketch of the history of science fiction, Knight begins, "Science fiction, as C. S. Lewis points out, is not one thing... it has undergone repeated infusions from other kinds of fiction" (p. 68).

Lewis, C. S. "The Dark Tower" and Other Stories, ed. Walter Hooper. London: Collins, 1977. 158 pp. [References to Barfield, pp. 9, 10, 14, 92, 96, 97; to Hardie, p. 14; to Havard, pp. 14, 93; to W. H. Lewis, pp. 7, 12, 92; to Mathew, pp. 14, 92, 94, 95, 96; to Tolkien, pp. 9-10, 93, 96; to Williams, p. 96.]

Contents: "Preface" by Walter Hooper (pp. 7-14), "The Dark Tower" (pp. 15-91), "A Note on The Dark Tower" by Walter Hooper (pp. 92-98), "The Man Born Blind" (pp. 99-103), "The Shoddy Lands" (pp. 104-111), "Ministering Angels" (pp. 112-123), "Forms of Things Unknown" (pp. 124-129), "The Ten Years" (pp. 133-154), "Notes to After Ten Years" by Roger Lancelyn Green and Alastair Fowler (pp. 155-158).

The "Preface" by Hooper explains the circumstances under which a number of Lewis's papers were rescued from a bonfire; from these papers come the incomplete "Dark Tower" and the complete "Man Born Blind." "The Dark Tower" is the novel which Lewis began immediately after Out of the Silent Planet. Of other Places, Ransom, Lewis, and MacPhee (more or less in personality as he is in That Hideous Strength) are characters; the setting is Cambridge University; the plot, as prepared for in the conclusion to Out of the Silent Planet, is a time-travel story -- or, more accurately, an alternate (or parallel) universe story. Hooper's note, among other things, points out Lewis's use of Spenser in this fiction, "The Magician's Blindeye" being taken from A Primeval Story, or extended parable, of which two accounts have been published (by Barfield and by Clyde S. Kilby, reporting Tolkien): a man, whose sight has been given by an omnipotent power, is brought to see the light of which he has heard discussed while blind. The other three pieces of fiction and two notes are reprinted from Of Other Worlds.


Reprinted from the November 1973 issue of Christianity Today: an appreciation of a number of areas which Lewis illuminated, originally published a decade after Lewis's death.


For the most part, a summary of major aspects of Lewis's book. On Lewis's revision of the third chapter: "it is not clear to me that there is in fact a sweeping change" (p. 2). Occasionally Merchant suggests some applications of his own: after summarizing what Lewis says about Nature religions, he adds, "the background of this movement will be a renewed reverence of Nature uncathed, a will to believe that whatever can be done may be done and even should be done." (p. 4).

The author describes the appearance of the Wade Collection, indicates generally its holdings, and in a question-and-answer form gives its history.


Beginning with Aslan's speech after his creation of
Narnia -- "Creatures, . . . I give you myself. You can return to being Dumb Beasts! Do not so . . .

Morrison offers a discussion of two extended examples of this relationship as it applies to human visitors: Eustace and his transformations in The Voyage of the "Dawn Treader" and Lucy and her decision to follow Aslan in the case of D.S. (74). In the latter case, it is only after Eustace surrenders himself to Aslan that he can be transformed back from being a dragon to being a boy. In the second case, Lucy has to learn that she must forsake others, if she is to follow Aslan. These analogues to conversion, and preparations for lives in the true Narnia, Morrison throughout cites Biblical injunctions to support his points.


Essentially Nourse is writing on two ways of projecting futures: through extrapolation of present trends into the future or through assuming radical changes. But he begins with more elementary aspects of fiction writing, discussing first the premise of a story. "In the greatest number of cases, the premise can often be identified and stated in a simple sentence. In Romeo and Juliet, for example, the premise is clear from the beginning of the play: Great love defies even death. . . . And the point is that in good science fiction or fantasy as it is to any other form of dramatic writing. Thus . . . in Tolkien's Ring trilogy [it is shown] that the forces of good can ultimately overcome the forces of evil, but only at a price." (74).


A folding card with eight illustrations for The Fellowship of the Ring: One printed on one side, Bild-Leporello means a book of the sort used by Leporello, a servant of Don Juan, to keep track of his master's conquests: it unfolded. The style of the illustrations is detailed but unrealistic in colors: blues and purples predominate -- trunks of trees are purple, for example. The subjects of the drawings are these: (1) Gandalf the Grey comes to Hobbiton (Bobbingen in German), (2) Frodo, (3) The Ring, (4) The First Black Rider, (5) The Three Dogs of Farmer Maggot, (6) In the Old Wood, (7) In the Treasure Barrow, (8) The Fall of the Black Horses.


A collection of essays (most of them previously published), book reviews, one parody fiction, and two bibliographies. The general thesis, so far as the relationship between fantasy and science fiction is concerned, is that traditional fantasy is outdated and that science fiction is the modern fantasy. The Panshins' most positive statement on fantasy appears in "The Special Nature of Fantasy" (Ch. 8): "Fantasy endures in our time in spite of its anachronistic superficial trappings in the same way that it [depicts a moral universe] that human beings need and seek." In their analyses of the meaning of science fiction, the Panshins do one of two things: (1) analyze it in terms of the modern world's psychological development, as in their two chapters on Robert A. Heinlein (Chs. 10, 11), or (2) discuss the ways in which it reflects current society, as in several of their studies of the science fiction of the 1970s (Chs. 12, 13).

In light of their position on fantasy, the following view is not unexpected: traditional fantasy "must exclude much of the modern world, and hence no one was ever able to take it seriously, even in the hands of William Morris, Lord Dunsany or J. R. R. Tolkien" (p. 71). On the other hand, in one of the bibliographies, The Lord of the Rings is listed in "The modern epic fantasy, Old-fashioned. Highly detailed secondary universe" (p. 317). Out of the Silent Planet receives "Traditional religious concerns in science fiction dress" (p. 309), which is accurate if unsympathetic.


Patterson, Nancy-Lou. "Narnia and the North: The Symbolism of Northernness in the Fantasies of C. S. Lewis." Mythlore 14 (Spring 1976): 9-16. [References to Tolkien and Williams, pp. 9, 14-16.] (Illustrated by Christine Smith, p. 8; by Valerie Protopapas, pp. 11, 14.)

Beginning with the original title of The Horse and His Boy (used as the main title of her essay), Patterson traces Lewis's love of "Northernness": she cites Lewis's essay on William Morris, and indicates Morris's own exultation at Iceland. Lewis also quotes from Longfellow's 'Tegner's Drapa'; Patterson corrects Lewis, who calls it a translation, and shows its influence on an episode in The Voyage of the "Dawn Treader." First, in this survey of Narnia and the North! in The Horse and His Boy. Having established the North-South polarity in Lewis, Patterson explores the ideological uses of these areas, with occasional comparisons to other of Lewis's writings. Then she compares The Horse and His Boy and The Lord of the Rings in their use of European racial stereotypes with those of Lewis.

"We should remind ourselves that Aravis is a Calormene, and she becomes the wife of Shasta" (p. 15). Williams, in his Arthurian perspective and in The House of the Octopus, uses "an antipodean Empire, 'P-o-l-u-'" for the far South; it is essentially a spiritual state -- Romanticism (mysticism, occultism) without God, at least in the Arthurian works.

Sammons, Martha C. "Lewis's View of Science." CSL: The Bulletin of the New York C.S. Lewis Society, 7:10/82 (August 1976), 1-6. [References to Barfield, pp. 4, 5, 6n.]

Sammons traces Lewis's comments on science in his non-fiction (although she illustrates one point with Till We Have Faces), including The Discarded Image, The Abolition of Man, Letters to Malcolm, "De Futilitate," and His Boy. Lewis's View of Science. Thus ends up with "abstracted ideals" (p. 2). Contrary to popular notions of science, these products are not so much ultimate reality that science finds as mathematical symbols, substitutes for reality. And science is not science in its particular conception to be: both the material to be observed and the type of conclusions drawn from it depend on the society, culture, if not of the individual. Science in each age is also involved in constructing fact, body and soul, matter and spirit, and God and man (p. 1); only through Christianity can these be reunified.

In the meantime, the results of man's separation of subject and object are numerous. One of them is reductionism: the universe is dead, man's reason is a product of random atoms -- although this ends with reason unreasonable. Science is a product of the general dissociation, for it observes only physical reality; and that reality is a pre-selected, abstracted reality. Science thus ends up with "abstracted ideals" (p. 2). Contrary to popular notions of science, these products are not so much ultimate reality that science finds as mathematical symbols, substitutes for reality. And science is not science in its particular conception to be: both the material to be observed and the type of conclusions drawn from it depend on the society, culture, if not of the individual. Science in each age is also involved in constructing a model of the universe, including as many of the hypotheses of the time as is possible; these models are clearly thought to be, although modern scientists realize they are simply temporary intellectual constructs.

Science fiction goes on to consider Lewis's knowledge of some modern scientists' statements which fit his liefts that the universe is, and has to be, unknowable in a complete way; she also traces what he has to say about bridging the gap between the reality perceived and the reality experienced -- which involves at its best, myth. "Myth is a necessary mode of knowledge complementary to science, because reality is much larger than just the rational" (p. 5). Lewis's essen-
tial definition of the sciences is this: "hypotheses (all provisional) about the measurable aspects of physical reality.""

Sammons' essay pulls together a number of statements by Lewis on science (although the documentation could have been more thorough), and is the best general survey up to this point. It does not consider his presentation of his ideas in fiction, nor does it touch on Lewis's occasional emotional biases against technology.


Scott, an undergraduate at Oxford University when Williams was lecturing there, tells of first hearing him at a meeting of the English Club. "At first I could hardly understand what he was saying. All his words seemed to be diphthongs: his 'rs' were not exactly 'rs', but were slurred and softened; and he spoke with a stately manner suggestive of something of the character rings true in the quarrels, mutual definition of the sciences is this: "hypotheses (all provisional) about the measurable aspects of physical reality.""

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