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An Inklings Bibliography (5)

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An Inklings Bibliography (5)

Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.
AN INKLINGS BIBLIOGRAPHY (5)

Compiled by Joe R. Christopher

"An Inklings Bibliography" is an annotated checklist appearing in each issue of Mythlore and covering both primary and secondary materials on J. R. R. Tolkien, C. S. Lewis, Charles Williams, and the other Inklings. This installment contributes regularly appearing on the Inklings from October through December 1976, with a selection of other material. In particular, it contains a number of items omitted from the previous installment because of lack of space. Authors and readers are encouraged to send off-prints or bibliographic references to the compiler.

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(For this fifth installment, information or items were provided by Jim Allan, Raleigh Denison, and David R. Warren.)


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.


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).


An essay on those science-fiction stories which convey "a feeling of grandeur and heroism" (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. Edison, J. R. R. Tolkien, and, on a less exalted plane, A. Merritt..." (p. 23). 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).


A mystery short story of the dreamcatcher-detection type, involving a reference to The Lord of the Rings. As is explained in the afterword (printed in a fuller version in the book), Asimov wrote the story as a memorial to Tolkien; Asimov comments that his science-fiction writer's work four times, enjoying "it more each time.


This essay -- or rather, two reviews joined under the same title -- is reprinted from Atheling's The Issue at Hand (Chicago: Adapt Books [1964]. pp. 49-59, 62-70. The first discussion is of James Blish's "A Case of Conscience" on its original magazine appearance. In a list of religious science-fiction novels, Atheling says: "Other examples of religious science fiction present "a chiliasmic crisis"; Lewis, specifically, is writing about "the coming of the Next Sacrifice (Ransom), the magician Messiah (Merlin), and the Antichrist-villain who turns into Satan in Perelandra, and antichristically into H. G. Wells in That Hideous Strength" (p. 149). Later, in a discussion of Robert A. Heinlein's Stranger in a Strange Land, Atheling compares Heinlein's invented religion in its emphasis on intelligence and empathy to Lewis' treatment of "any known or reasoning being [as] a special child of God" (p. 156).


A twenty-line free verse poem: "And with you / the rings of power past like comets / across your vision" (one wonders if past should not be passed, but it may be a pun); "Words / built a Middle-earth / words / earthwards." The notes in the issue on the authors identify Barbour as a "prominent Canadian writer who lives in Edmonton, Alberta" (p. 109).


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 science fiction, short fiction, novels, TV scripts (this essay, by Harlan Ellison, is as lively as one might expect). and profession-
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 of fiction: the extrapolation of present trends, the predictions of science fiction (that is the announced topic, but there is still so little to it), the construction of imaginary societies, human beings in strange societies (a rather indirect essay by Frank Herbert), and alien psychology. (A clear-out essay, written with a love of his subject, since 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. 22-30); James Gunn, "Heroes, Heroines, Williams: The Characters in Science Fiction" (pp. 161-175); Alan E. Nourse, "Extrapolations and Quantum Jumps" (pp. 7-86); Jerry Pournelle, "The Construction of Believable Societies" (pp. 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 prayer, beginning, "Eternal God, Lord of Eddl 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."

Charles Williams Society. London, 1976. A two-page, printed notice. 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 biographical sketch of Williams, with a mention of his friendship with Tolkien and Lewis. He was a man of great humour, with a clear, cogent style. He does not stick home to the reader the relevance of the profound subjects he treats. His concerns were the most common and fundamental: love, marriage, the nature of the body, friendship with Tolkien and Lewis. "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 worth-while 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 "Founding of the Charles Williams Society," beginning with an October 1975 meeting at which the new topic does not stick with the Council Members, the regular Members (as of April 1976), and an announcement of where and when the meetings (in London) are to be held. The next page lists four forthcoming topics, as well as information about the London Reading Group which has gathered quarterly since Williams' death to read his works. (pp. 23-30) The next two pages list the possible production of a Williams play, list references to Williams in a variety of books and periodicals, and gives the books by or about Williams in print in England. The last two pages are half pages list the holdings of the Society's library.

The second issue (Summer 1976) has a two-paragraph meeting report, 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 Urang's Shadows of Heaven; and the first of a series of essays on Charles Williams with a new title: "Kneading Knowledge.

The third issue (October 1976) has a number of the going items, but also a second essay (in addition to that of the series), a three-paragraph introduction by Richard Wallis to Moriarty's Ancient Science and the second item of a question-and-answer column (the biographical question out of the three in this issue asked if Williams was Welsh by descent, and his sister." (p. 27) The fourth issue (Winter 1976), in addition to the previous types of material, has a sermon on Williams, a good review by L. 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 Kavalier 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 "Biblo's walking in the Misty Mountains..."; it is obviously intended for the tune of "I've been working on the railroad."


Reprinted from The Science Fiction Novel, intro. Basil Davenport (Chicago: Advent, 1959), pp. 17-63. The first and third references claim that Out of the Silent Planet is a fantasy. Heinlein says that "Assumptions contrary to fact such as [those representing Martian surface conditions]... are not in themselves invalidate a story; C. S. Lewis's powerful [work] is not spoiled thereby as a religious parable -- it simply happens to be fantasy rather than science fiction." Of interest to the present discussion 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'...). But the surface of Mars in his novel has 'conditions... much like those of Earth' but the bottom of deep chasms; the surface is a world not unlike that of Heinlein's Red Planet" (p. 301n).


Helm, Marci. "The Drudain." Appendix, No. 0 (December 1976), 5-7. 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 they. He gives them some of the events of The Lord of the Rings by Fungo: e.g., the Black Riders withdrawing from Weathertop, Gollum falling with the Ring into Mount Doom. The introduction (pp. 3-4) presents a brief of some of the relevant verses in Fungo's tale and gives the miss. "sources": an appendix (pp. 43-44) presents a chronology. There are extensiveness misprints in the typing of the text, although more in the first half than the second.

Bibliographic note: the first chapter of this work first appeared in Minas Tirith Evening-Star: Journal of the American Tolkien Society, 5:4 (July 1976), 20-30, with the cover ill using some of the maps by Marci Helms; one of the maps by the author (p. 25).

Helm, Philip W. "Dunland and the Dunlendings: A Cursory View." Appendix, No. 0 (November 1976), 5-7. A summary of the titular subject based on The Lord of the Rings, with conjectures. "It is clear that these folk remain semi-nomadic herdsmen in large part... . It seems likely... a large percentage were keepers of sheep and goats", (p. 3). By analogy, this suggests the Dunlendings as fictious folk (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 'eatin' 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 -- "Forgot", a term of derision -- "displaced", with a limited use in context and almost certainly bespeaks a limited vocabulary" (p. 5).

Hinz, Evelyn J. "Hierogamy versus Wedlock: Types of Marriage Plots and Their Relationship to Genres of Prose Fiction." PMLA: Publications of the Modern Language Association of America, 91:5 (October 1976), 900-913. [Reference to Tolken by name, pp. 2, 6, 12.] "Lewis [himself] would not have claimed that Out of the Silent Planet is realistic science fiction, (see his essay 'On Science Fiction'...). But the surface of Mars in his novel has 'conditions... much like those of Earth', but the bottom of deep chasms; the surface is a world not unlike that of Heinlein's Red Planet" (p. 301n).
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 be on top of a deep valley; 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 Oral, whose jealousy of her sister's marriage made her try to convince Psyche that her marriage partner was a villain, not a god (pp. 911-912).


Hooper traces an allusion in a letter from John Masefield to Lewis, and finds that Lewis read The Queen of Drau at the Oxford Summer Diversions, August 1938; Coghll produced Troilus and Cressida by the Exeter College Dramatic Society and The Silent Woman by the Experimental Theatre Club, which passed with, the co-director of the whole Diversions; Tolkien read Troilus and Cressida "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 im-- possibility, 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 Plato," "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 realizable, to be sustained by other works -- for examples of the latter (as discussed in the fifth chapter), ghost stories, fairy tales, gothic romances, beast fables, pornographic stories, and science fiction. Irwin traces these to Plato and the Image, the insistence of fantasy as an intellectual game (second chapter); hence a romance is not a fantasy, for the "romance effects a total separation from experience" (p. 67), 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 by Lewis on the Fairy and the Fantastic, "Psycho-analysis 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.


A final chapter, "The Value of Fantasy," returns to emphasis on the purveyors 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 emphasizing that many of the characters he discusses are "trivializing 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 (shadow) of (seta), the theme is the demonic character, 'a concept of gnostic which white means. . . .' The purpose of the image of 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 More Christianity, his passage not only involves a reference to dance but images from the writings of Athanasius on the Trinity. (Surely this is the just the beginning of tracings of Lewis's "Christ in "Mere Christianity" and Tolkien.) Lewis's study also finds dance or music images in The Problem of Pain and Letters to Malcolm. By this point Kawano has broadened his topic to encompass orderly playfulness, and this is what he includes on the red flag for the reader in The Problem of Pain: "The imagination proper, 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. Both this kindle in. Kawano finds that Irwin 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 ma of Maleldil. "Kawano is probably wrong in using the irreplaceable languages
rather than He 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 view also parallels MacDonald's, and Kawano uses an illustration from Atlantica. The images of the Dance illustrate for us the great creative movement of the cosmos when we succumb to the bent will, 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 Kemboll-Cook's essay is on Tolkien: the sensitivity of creating his Hobbits, his dwarves, his nature spirits (Tom Bombadil and Goldberry), monsters (Smeagol), and men. "To sum up my arguments on Tolkien's behalf: women are not inferior, though they perform their historic role..." (p. 19). However, it is obvious that Tolkien prefers to write about men and that he considers the creative role of women [child-bearing and rearing] to be their greatest function in life (p. 19).


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 from magazines (four of these from the SFWA Bulletin), are printed for the first time. Those 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 Virtues"; 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 Amis's statement that "Mr. George Blamey 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).


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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 the course of this study, my 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).


Contents: "Preface" by Walter Hooper (pp. 7-14), "The Dark Tower" (pp. 15-17), "A Note on The Dark Tower" by Walter Hooper (pp. 92-99), "The Man Born Blind" (pp. 99-103), "The Shoddy Lands" (pp. 104-111), "Ministering Angels" (pp. 112-123), "Forms of Things Unknown" (pp. 124-132), "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 the First World War. Among the characters of this "parallel universe story -- or, more accurately, an alternate (or parallel) universe story" (p. 14), are Spenser's Mab, Lewis's Alex, 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 this story, 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 "Man Born Blind" is a parallel universe story, or an 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 operator when he was young, is sent to the light 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 backlash against the most prominent signs of the Nature religions, the naive acceptance and reverence of Nature unscathed, a will to believe that whatever can be done may be done and even should be done" (p. 4). See also a report of the discussion at the meeting at which this paper was read, in the same issue, pp. 5-6.)


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 finds that Aslan and the Narnians: He will be loyal to them "if they will surrender themselves to him and be obedient" (p. 2). Then Morrison offers a discussion of two hundred examples of "A 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 true Narnia. In the first 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.

Nourse, Alan B. "Extrapolations and Quantum Jumps." In The Craft of Science Fiction, ed. Reginald Bretnor, pp. 32-46 [reference to p. 74]. New York: Harper and Row, 1976. xii + 322 pp. Index. 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 stories, the premises 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 there is good 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" (p. 74).


Panshin, Alexei and Cory. SF in Dimension: A Book of Explanations. Chicago: Advent Publishers, 1976. Will + 342 pages [reference to Tolkien, p. 305; to Tolkien, pp. 71, 81, 306, 317.] 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 character, because it [represents a departure from 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 goals of psycho-spiritual 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 Panshin, Bretnor (New York: Harper and Row, 1974): "Reflections and Commentaries" (Ch. 9, pp. 81-89 [Tolkien, p. 81]), in The Magazine of Fantasy and Science Fiction, November 1976. 9-16. [References to Tolkien and Williams, pp. 9, 14-16.] (Illustrated by Christine Smith, p. 8; by Valerie Protopopas, pp. 11, 14.) Beginning with the original name of the title 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 "Tiger's Drapae": 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 Lewis, Patterson notes the uses of the phrase "Narnia and the North!" in The Horse and His Boy. Having established the North-South polarity in Lewis, Patterson goes on to speculate about the 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 the themes in Tolkien, pp. 71. On the other hand, in one of the bibliographies. The Bulletin of the New York C.S. Lewis Society, 7:10/82 (August 1976), 1-6. [References to Barfield, pp. 4, 5, 6.] Patterson traces Lewis's comments on science in his non-fiction (although she illustrates one point with "Tell We Have Faces"), including The Discarded Image, The Abolition of Man, Letters to Malcolm, "De Futilitate," The Seeing Eye, "Behind the Scenes," "Meditation in a Toolshed," and unpublished correspondence with Owen Barfield. Lewis believes that the "dissociation of sensibility" (to use Eliot's phrase) which man suffered in The Fall was a separation of myth and science, a fact, body and soul, matter and spirit, and God and man" (p. 1); only through Christianity can these be reunited.

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. All science is not so much the possible to be perceived -- but the total material to be observed and the type of conclusions drawn from it depend on the quality of the culture, if not of the individual. Science in each age has also been included in the making of the universe, including as many of the hypotheses of the time as is possible; these may be falsely thought of, although modern scientists realize they are simply temporary intellectual constructs.

The problem goes on to consider Lewis's knowledge of some modern scientists' statements which fit his beliefs that the universe is, and has to be, unknowable in a complete way; she also traces what he has to say about bridging a 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-

Bibliographic note: "Science Fiction: New Trends and Old" (Ch. 7, pp. 62-78 [Tolkien, p. 71]) first appeared in Issues and Answers in Science Fiction: New Trends and Old (Reginald Bretnor, New York: Harper and Row, 1974); "Reflections and Commentaries" (Ch. 9, pp. 81-89 [Tolkien, p. 81]), in The Magazine of Fantasy and Science Fiction, November 1976. 9-16. [References to Tolkien and Williams, pp. 9, 14-16.] (Illustrated by Christine Smith, p. 8; by Valerie Protopopas, pp. 11, 14.) Beginning with the original name of the title 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 "Tiger's Drapae": 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 Lewis, Patterson notes the uses of the phrase "Narnia and the North!" in The Horse and His Boy. Having established the North-South polarity in Lewis, Patterson goes on to speculate about the 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 the themes in Tolkien, pp. 71. On the other hand, in one of the bibliographies. The Bulletin of the New York C.S. Lewis Society, 7:10/82 (August 1976), 1-6. [References to Barfield, pp. 4, 5, 6.] Patterson traces Lewis's comments on science in his non-fiction (although she illustrates one point with "Tell We Have Faces"), including The Discarded Image, The Abolition of Man, Letters to Malcolm, "De Futilitate," The Seeing Eye, "Behind the Scenes," "Meditation in a Toolshed," and unpublished correspondence with Owen Barfield. Lewis believes that the "dissociation of sensibility" (to use Eliot's phrase) which man suffered in The Fall was a separation of myth and science, a fact, body and soul, matter and spirit, and God and man" (p. 1); only through Christianity can these be reunited.

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. All science is not so much the possible to be perceived -- but the total material to be observed and the type of conclusions drawn from it depend on the quality of the culture, if not of the individual. Science in each age has also been included in the making of the universe, including as many of the hypotheses of the time as is possible; these may be falsely thought of, although modern scientists realize they are simply temporary intellectual constructs.

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tual 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 statement up to the present day. It understandably 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 us of first hearing him at a meeting of the "Inklings Club." At first he could not understand what he was saying. All his vowels seemed to be diphthongs; his 'r's' were not exactly 'wr', but were slurred and softened; and he spoke with a Breton-like accent which he evidently acquired when living in France.

Scott made friends with him at a Lewis lecture, and remained friends until his death.


The Silver Chair differs in degree from the Narnian books in that Lewis's wisdom is found more in episodes and on claims of "fairness" in the persons of the characters than in the quarrels, and that the humor of the "modern education" episodes can be clarified by Lewis's comment on his back cover, "by joy and on claims of "fairness" in Mere Christianity. The characterization of the speaking animals may give us the answer to the question of "who is speaking" in the speech of the "true" in the speech of the "true" people of the "true."" (p. 10.)


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This new translation of Swedenborg's work is of utter interest in this bibliography, for it has been suggested, particularly by Henry Noel, that Lewis's The Great Divorce was influenced by it. Noel notes, in "Some Little Known Books in Lewis's Background" (CSL, 5:6/79 (July 1974), 7-8, that Lewis had a copy of Swedenborg's book in his personal library. (Swerdborg's original work in Latin, appeared in 1758, gives its title as Heaven, and its Wonders, and Hell, from Things Heard and Seen.) Noel suggests in his note a comparison of Sections 422, 427, and 548 to Lewis's work; the first two of these are in the second part of Swedenborg's book, "The World of Spirits," which is held to be an intermediate state between Heaven and Hell.

Swerdborg's book, "The World of Spirits," which is held to be an intermediate state between Heaven and Hell. A person, upon death, enters this state, with Heaven above and Hell below; he can meet other spirits, who keep his words and thoughts with them, before proceeding to the ultimate spiritual state he desires. Section 548 is in the third part of Swedenborg's book, "Hell," but it describes how each person upon entering Hell "do enter of their own free will."