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An Inklings Bibliography (5)

Joe R. Christopher

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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 contains articles 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,

Dr. J. R. Christopher
English Department
Tarleton State University
Stephenville TX 76402 USA

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

- Allan, Jim. "Tolkien in Britain and Canada." *Minas Tirith Evening-Star: Journal of the American Tolkien Society*, 5:4 (July 1976), 14-15, 17-19.
- 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 thrice-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, Canon A. M. "Poet under the Mercy." *The Charles Williams Society Newsletter*, No. 4 (Winter 1976), 7-10. 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.] New York: Harper and Row, 1976. xii + 322 pp. Index.
- 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. 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).
- Asimov, Isaac. "Nothing Like Murder." Originally published in *The Magazine of Fantasy and Science Fiction*, 47:4/281 (October 1974), 84-98. Reprinted in *More Tales of the Black Widowers*, pp. 62-76.
- Garden City, New York: Doubleday and Company, for the Crime Club, 1976. 180 pp.
- A mystery short story, of the armchair-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 he has read Tolkien's work four times, enjoying "it more each time."
- Atheling, William, Jr. [pseudonym of James Blish]. "Cathedrals in Space." In *Turning Points: Essays on the Art of Science Fiction*, ed. Damon Knight, pp. 144-162 [references to Lewis, pp. 148, 149, 156]. New York: Harper and Row, 1977. xii + 304 pp. No index.
- This essay -- or rather, two reviews joined under the same title -- is reprinted from Atheling's *The Issue at Hand* (Chicago: Advent, 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 -- Fr. Hugh Benson's *Lord of the World* (1908) and M. P. Shiel's *Lord of the Sea* (1901) -- Atheling refers to the Ransom Trilogy: Lewis's three books "set out to impose upon the solar system a strange Anglican-cum-Babylonian theology and cosmogony, with amazingly convincing results despite Lewis' decidedly foggy view of astronomy and most of the other sciences he seeks to diabolize" (p. 148). Atheling says these and other examples of religious science fiction present "a chiliastic crisis"; Lewis, specifically, is writing about "the coming of the Next Sacrifice (Ransom), the magician Messiah (Merlin), and the Anti-Christ (his scientist-villain who turns into Satan in *Peregrina*, and anticlimactically 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 emphases "on intelligence and empathy" to Lewis's treatment of "any *hnau* or reasoning being [as] a special child of God" (p. 156).
- barbour, douglas. "for j. r. r. tolkien, died 2 september 1973:". *The Antigonish Review*, No. 22 (Summer 1975), 8.
- A twenty-line free verse poem: "& 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, Ralph. "Charles Williams as I Knew Him." *The Charles Williams Society Newsletter*, No. 2 (Summer 1976), 9-11.
- 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: characterization, invented words, short fiction, novels, TV scripts (this essay, by Harlan Ellison, is as lively as one might expect), and profession-

alism. 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-fictional aspects of fiction: the extrapolation of present trends, the predictions of science fiction (that is the announced topic, but Theodore Sturgeon does not stick to 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 bibliography, on the genres inside 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 Fantasies: Sagas Still to Come" (pp. 22-35); James Gunn, "Heroes, Heroines, Villains: The Characters in Science Fiction" (pp. 161-175); Alan E. Nourse, "Extrapolations and Quantum Jumps" (pp. 73-86); Jerry Pournelle, "The Construction of Believable Societies" (p. 104-119).

Brown, Carol Ann. "The Land Where the Shadows Fall: The Idea of Heaven in C. S. Lewis." *CSL: The Bulletin of the New York C. S. Lewis Society*, 7:12/84 (October 1976), 1-2.

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.

Carnell, Corbin Scott. "A Prayer Written on the 13th Anniversary of C. S. Lewis's Death." *CSL: The Bulletin of the New York C. S. Lewis Society*, 8:1/85 (November 1976), 6.

A three-paragraph prayer, beginning, "Eternal God, Lord of eldila 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 which brings 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, 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.

The Charles Williams Society Newsletter, ed. Xenia Howard-Johnston, Nos. 1-4 (quarterly 1976), pp. 8, 14, 14, 14.

A notice of this new newsletter on an Inklings 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 "Founding of the Charles Williams Society," beginning with an October 1975 meeting. The next two pages are taken up 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 meetings with their topics, as well as information about the London Reading Group which has gathered quarterly since Williams' death to read his works. Pp. 5-6 have a notice of the possible production of a Williams play, list references to Williams in a variety of books and periodicals, and give the books by or about Williams in print in England. The last two and a half pages list the holdings of the Society's library.

The second issue (Summer 1976) has a two-paragraph meeting report; lists future meeting for both 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 as I Knew Him." The third issue (Autumn 1976) has a number of the foregoing items, but also a second essay (in addition to that in the series), a three-paragraph introduction by Richard Wallis to *Many Dimensions*, and a question-and-answer column (the biographical question out of the three in this issue asked if Williams was Welsh by descent; Edith Williams, his sister, replied they were not). 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 *Terror of Light* in October 1976, and a quiz over Williams' novels. The essays in the second, third, and fourth issues, and the sermon in the fourth, have been separately annotated.

Christopher, Joe R. "Christmas at the South Pole." *Minas Tirith Evening-Star: Journal of the American Tolkien Society*, 6:4 (October 1976), 4-5. (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.

Christopher, Joe R. "A Song for Saralinda." *Anduril: Magazine of Fantasy*, No. 6 (August 1976), 2. (Illustrated by Russ Nicholson.)

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

Evermist: A Magazine of Fantasy: Special Tolkien Issue [fanzine], ed. David R. Warren, 3:1 (Winter 1976-1977), 32 pp.

The contents concerning Tolkien are these: (1) David R. Warren, "Editorial," pp. 4, 15 [Lewis, pp. 4, 15]. A contrast between those fantasy fans who like all types (such as the editorial writer) and those who are limited to a few authors, particularly Lovecraft or Tolkien and Lewis. (2) Hal Sherman, "Book Review," pp. 5, 18, 27 [Lewis, p. 5]. A review of *Lord of the Elves and Eldils* by Richard Purtill; primarily a brief summary of those parts on Tolkien. (3) David Richard Warren, "Seagulls," pp. 6-11 (illustrated by Rick Harrison, p. 6). A short story in which Gimli and Legolas revisit Lothlorien after the elves have gone; they are looking for Arwen Evenstar, who has left Gondor. Better than much fan fiction. (4) Eric Storm, "The Hocket," pp. 12-15. A parody fiction about Biggo Saggins, the Hocket, and his visit from Dandruff the Dull and thirteen Dwarves ("Probably trying to buy the neighborhood, he supposed"). (5) Marjorie Warren, "Black Riders," pp. 16-18. A short story in which two men of Gondor weaken a bridge so as to stop the advance of Sauron's forces. (6) Rebecca J. Hoffman, "Leaf by Niggle," pp. 19-21. A good allegorical interpretation of Tolkien's story. (7) Marjorie Warren, "Book Review," pp. 28-29 [Inklings, p. 29]. A review of *J. R. R. Tolkien, Architect of Middle-Earth*, by Daniel Grotta-Kurska, "an excellent portrayal of Tolkien."

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. 4.)

Williams' cycle of Arthurian poems is, in the overview, complete in its texture, symbols, and balance of characters. "The cycle is about the unities and disunities of human history which flow around the themes of order versus disorder and identity versus false identity or lack of identity" (p. 3). Gottlieb supports his thesis with discussions of Galahad and his counterpoise to Mordred, Palomides ("who, because of his lack of consciousness, lacks the texture of ambiguity and absurdity woven around Galahad 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 an abstract figure" [p. 5]). "Much of the cycle grapples with the extent to which resolution of the chief contradictions is possible" (p. 5). Gottlieb finds a symbolic summation of Williams' answer to the contradictions in "The Last Voyage," of which he offers his fullest explication of any of

Williams' poems (pp. 5-6). Finally, he discusses Galahad's achievement of the quest for the Grail and Taliessin's personal conduct as statements of human order: "The spiritual quest leads always to the living of life on all levels"; "Taliessin's measuring is merely one way of drawing into human measure . . . the unruly dimensionality that is life" (p. 6).

Green, William H. "The Ring at the Centre: *Eaca* in *The Lord of the Rings*. *Mythlore*, 4:2/14 (December 1976), 17-19.

After some introductory comments on Tolkien's scholarship, in which Tolkien's explanation of the meaning of the Anglo-Saxon *beorn* is used to illuminate the character Beorn in *The Hobbit*, Green defines his basic term: the Anglo-Saxon *eaca* refers to "power beyond the natural" (Tolkien, quoted on p. 17). Green finds in *The Lord of the Rings* that the various ring-bearers have moments when they seem to enlarge in size and power: Gandalf (who Green assumes has been bearing one of the elven rings invisibly throughout), Galadriel, Elrond (to a lesser degree); Frodo and Sam (when they are bearing the One Ring); the nine Nazgul; Sauron (who does not bear a ring but who shares his power with the One Ring). In addition, Aragorn has some lesser moments of enlargement, associated with images of his kinship -- the broken sword, the crown, etc. Green concludes his essay by outlining the "rules governing ring use." An interesting essay, which makes sense out of an often noted but previously unanalyzed series of events. (But also see the letter by James Spreckels, *Mythlore*, 4:3/15 [March 1977], 23, which argues against Gandalf's wearing an unmentioned, invisible ring.)

Gunn, James. "Heroes, Heroines, Villains: The Characters in Science Fiction." In *The Craft of Science Fiction*, ed. Reginald Bretnor, pp. 161-175 [reference to Lewis, p. 163]. New York: Harper and Row, 1976. xii + 322 pp. Index.

Gunn begins his essay with quotations from Henry James and others on the importance of characterization in fiction; then he quotes from Lewis's "On Science Fiction" the statement that the more unusual the events in the story, the more commonplace should be the characters. With these two poles established, Gunn does a historical survey of characterization in science fiction, finding more variety than those who attack science fiction would allow but less complexity than realistic fiction displays.

Harris, Jo. "Charles Williams as I Knew Him." *The Charles Williams Society Newsletter*, No. 4 (Winter 1976), 10-12.

Harris, a junior member of the clerical staff at the Oxford University Press in the 1920's and also a member of the Amen House Dramatic Society, writes of the one time 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 typescript which he said could go [i.e., be 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 W. S. Williams: A Checklist*, *War in Heaven* appeared from Victor Gollancz, not Michael Joseph.)

Harris, Sue. "Poets on Poetry." *The Charles Williams Society Newsletter*, No. 3 (Autumn 1976), 8-10.

A brief appreciation of Williams as a literary critic: "it is as a poet that Williams 'guards' other poets and indicates how they are themselves echoing other poets who are, in turn, echoing the Poetic Genius, a Spirit wholly dedicated to imaging man's 'wondrous architecture' -- and its overthrow, or 'subversion'" (p. 9). Harris also briefly indicates some of Williams' theological doctrines in his criticism.

Heinlein, Robert A. "Science Fiction: Its Nature, Faults, and Virtues." In *Turning Points: Essays on the Art of Science Fiction*, ed. Damon Knight, pp. 3-28 [references to Lewis, pp. 7, 16, 22]. New York: Harper and Row, 1977. xii + 304 pp. No index.

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 as being similar to those of earth] do 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" (p. 7). Of interest to this 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' . . .), but it is not 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 Heinlein's *Red Planet*" (p. 30ln).

Helms, Marci. "The Druadain." *Appendix*, No. 0 (December 1976), 5-7.

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

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

A story of a hobbit named Fungo, an under-gardner and handyman, who sets off after Frodo and Sam on their journey and who tends to arrive throughout just slightly later than they did. Helms explains several 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) points out some of the difficulties with accepting Fungo's tale and gives the mss. "sources"; an appendix (pp. 43-44) presents a chronology. There are extensive 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 illustration by Marci Helms (p. 20) and one of the maps by the author (p. 25).

Helms, Philip W. "Dunland and the Dunlendings: A Cursory View." *Appendix*, No. N (November 1976), 2-5.

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 [j] such practices. Perhaps the idea of 'eating men' was ready to hand from contact with orcs and trolls -- or perhaps from previous acceptance in Dunlending ethics" (p. 4). The one Dunlendish word recorded -- *Forgoil*, a term of derision -- "suggests a limited or undeveloped intellect, 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. [References to Lewis, pp. 901, 905, 907, 911-912, 913n; to Williams, p. 909.]

An important generic study of the prose romance, which finds Northrop Frye's description of the typical romance in *The Anatomy of Criticism* sadly lacking 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, method of perception. 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' claim in his Note to *Till We Have Faces* 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,' while the landscape of Psyche's divine encounter is the valley of a kingdom

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 a mountain top or 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 Orual, 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).

Hodgens, Richard. "Book Notes." *CSL: The Bulletin of the New York C.S. Lewis Society*, 7:10/82 (August 1976), 7-8.

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

Hooper, Walter. In the "Book Notes section. *CSL: The Bulletin of the New York C. S. Lewis Society*, 8:2/86 (December 1976), 14. [Reference to Coghill and Tolkien.]

Hooper traces an allusion in a letter from John Masefield to Lewis, and finds that Lewis read *The Queen of Drum* 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 was, with Masefield, 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, W.R. *The Game of the Impossible: A Rhetoric of Fantasy*. Urbana: University of Illinois Press, 1976. xii + 216 pp. Index. [References to Cecil, p. 168; to Lewis, pp. x, 5, 7, 35, 45-52, 68, 70, 73, 80, 92-94, 97-98, 140-141, 151, 154, 156, 161, 164, 167-169, 174-181; to Tolkien, pp. 5, 35, 43-45, 51, 66, 70, 80, 93-94, 160-166, 182; to Williams, pp. x, 5, 27, 36, 43, 78, 139, 144, 155, 165, 167-168, 170-173, 175, 180, 182.]

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 fantasy and 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. Tied to Irwin's distinctions is 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 later discusses a number of works he calls romances. Irwin's goal is suggested by his analysis of Kafka's *Metamorphosis* in the fourth chapter (pp. 81-88).

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 in *Surprised by Joy*, *Experiment in Criticism*, "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.

Irwin's next five chapters are studies of typical varieties of fantasy fiction: "Metamorphosis," "Impossible Societies," "Organized Innocence," "Parodies and Adaptation," and "The Supernatural." Typical of his emphasis on wit are the extended discussions of 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. 166-170), Charles Williams' *War in Heaven*, *The Place of the Lion*, and other novels more briefly (pp. 170-174), and C.S. Lewis's *The Great Divorce* and the Ransom Trilogy (pp. 174-181). Tolkien's work is a fantasy (following Irwin's definition) because it uses the rhetoric of history-writing (p. 163); 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 chapter's opening description of the fantasy in which "the supernatural is shown as present and acting of itself because it is real" (p. 155) -- i.e., real within the fictional world. (This begs this question of the reality of the supernatural for Williams and Lewis, of course.) The theological romancer seeks "to impart a sense of high adventure, wonder, and moral loftiness triumphant over evil" (p. 167). 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 an emphasis on wit in fantasy: "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 true enough of many of the writers he discusses, tends 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.

Janssen, Guthrie E. "Shadows of Ecstasy by Charles Williams." *The Chronicle of the Portland C. S. Lewis Society*, 5:4 (October-December 1976), 4-6. [References to Lewis, pp. 4-6.]

"In *S[hadows] of E[stasy]*, the theme is the demonic character of gnosticism; its ultimate destructiveness" (p. 4). On characterization: "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 foibles 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 discovers only the shadows 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 *Mere 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's indebtedness to the Church Fathers.) Kawano 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 finds Lewis commenting on in passages in *A 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 controlled wildness of the Great Snow Dance in *The Silver Chair* and offers a much more extended examination of the Great Dance in *Perelandra*. This latter also involves an Athanasian metaphor, of "the beam of His brightness"; the image of an arch to illustrate hierarchy; a developmental, "enlargement" concept of history (until Christ); and an Augustinian view of evil as nothingness. Kawano finds, however, 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 Romance languages

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 view is also parallel to George 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 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).

Kemball-Cook, Jessica. "Male Chauvinist Lions: Sex Discrimination in Tolkien and C. S. Lewis: Part I." *Mallorn: The Magazine of the Tolkien Society*, No. 10 (n.d. [late 1976]), 14-19.

This half of Kemball-Cook's essay is on Tolkien: the sexual roles among his Hobbits, Dwarves, Elves, nature spirits (Tom Bombadil and Goldberry), monsters (Shelob), and men. "To sum up my arguments on Tolkien's behalf: women are not inferior, though they perform their historic role, and some women are important examples of fantasy archetypes. 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).

Kemball-Cook, Jessica. "The Story of Alexander." *Amon Hen: The Bulletin of the [British] Tolkien Society*, No. 21 (August 1976), 12-14.

Kemball-Cook, using an old children's book -- *The Story of Alexander*, "retold from the originals [that is, the medieval legends] by Robert Steele" (David Nutt, 1894) -- locates the source of Tolkien's two trees in Valinor: the Tree of the Sun and the Moon discovered in India by Alexander; the reason for saying "the source" is that Humphrey Carpenter, Tolkien's official biographer, 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, Clyde S. "Some Insight on Emeth." *The Chronicles of the Portland C. S. Lewis Society*, 5:4 (October-December 1976), 11.

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

Knight, Damon (ed.). *Turning Points: Essays on the Art of Science Fiction*. New York: Harper and Row, 1977. xii + 304 pp. No index. [References to Lewis, pp. 7, 16, 22, 64, 68, 119-131, 148, 149, 156, 301n; to Tolkien, p. 129; to Williams, p. 128.]

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*); three 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 some blame 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, Damon. "What Is Science Fiction?" In *Turning Points: Essays on the Art of Science Fiction*, ed. Damon Knight, pp. 62-69 [references to Lewis, pp. 64, 68]. New York: Harper and Row, 1977. xii + 304 pp. No index.

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 all 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, 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. 124-132), "After 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*, in which 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 Man Born Blind" is the short 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 operation when he is an adult, tries to see the light which he has heard discussed while blind. The other three pieces of fiction and two notes are reprinted from *Of Other Worlds*.

Lewis, C. S. "On Science Fiction." In *Turning Points: Essays on the Art of Science Fiction*, ed. Damon Knight, pp. 119-131 [reference to Tolkien, p. 129; to Williams, p. 128]. New York: Harper and Row, 1977. xii + 304 pp. No index.

Reprinted from Lewis's *Of Other Worlds* (New York: Harcourt, Brace, 1967), pp. 59-73.

Linton, Calvin D. "C.S. Lewis Ten Years Later." *CSL: The Bulletin of the New York C.S. Lewis Society*, 7:9/81 (July 1976), 1-4.

Reprinted from the 9 November 1973 issue of *Christianity Today*; an appreciation of a number of areas which Lewis illuminated, originally published a decade after Lewis's death.

Merchant, Robert. "An Approach to *Miracles*." *CSL: The Bulletin of the New York C. S. Lewis Society*, 8:1/85 (November 1976), 1-5.

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 back-to-nature movement certainly has all the 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.)

Miller, Sister Ignatius, O.S.U. "A Visit to the Wade Collection at Wheaton College." *CSL: The Bulletin of the New York C. S. Lewis Society*, 7:12/84 (October 1976), 5-7.

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

Morrison, John. "Obedience and Surrender in Narnia." *CSL: The Bulletin of the New York C. S. Lewis Society*, 7:2/84 (October 1976), 2-4. [Reference to Tolkien, p. 4.]

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 a covenant between 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 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 *Prince Caspian*. 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 necessary, to follow Aslan. These are analogues to conversion, and preparations for lives in the true Narnia. Morrison throughout cites Biblical injunctions to support his points.

Nourse, Alan E. "Extrapolations and Quantum Jumps." In *The Craft of Science Fiction*, ed. Reginald Bretnor, pp. 73-86 [references to Tolkien, 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 of dramatic works 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 premise is as vital to 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" (p. 74).

Oberdieck, Bernhard. "Bild-Leporello zu J. R. R. Tolkien, 'Der Herr der Ringe' 1." Stuttgart, Germany: Ernst Klett Verlag, 1975.

A folding card with eight illustrations for *The Fellowship of the Ring: Book 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 predominant -- trunks of trees are purple, for example. The subjects of the drawings are these: (1) Gandalf the Grey comes to Hobbiton (*Hobbiten* 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.

Panshin, Alexei and Cory. *SF in Dimension: A Book of Explorations*. Chicago: Advent Publishers, 1976. viii + 342 pp. Index. [References to Lewis, 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 outmoded 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 because it [depicts a responsive moral universe] that human beings need and seek." In their actual analyses of the meaning of science fiction, the Panshins do one of two things: (1) analyze it in terms of the author'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 (e.g., Chs. 16, 18).

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 as "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. 305), which is accurate if unsympathetic.

Bibliographic note: "Science Fiction: New Trends and Old" (Ch. 7, pp. 62-78 [Tolkien, p. 71]) first appeared in *Science Fiction, Today and Tomorrow*, ed. 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*, March 1974; "A Bibliography of Twentieth Century Science Fiction and Fantasy" (Ch. 20, pp. 304-323 [Lewis, p. 305; Tolkien, pp. 306, 317]), in *Science Fiction: Education for Tomorrow*, ed. Jack Williamson (Baltimore: Mirage Press, 1976).

Patterson, Nancy-Lou. "Narnia and the North: The Symbolism of Northernness in the Fantasies of C. S. Lewis." *Mythlore*, 4:2/14 (December 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"*. Finally, in this survey of Lewis, comes a study of the uses of the phrase "Narnia and the North!" in *The Horse and His Boy*. Having established the North-South polarities in Lewis, Patterson turns to wide-spread symbolic 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 these directions; "we should remind ourselves that Aravis is a Calormene, and she becomes the wife of Shasta" (p. 15). Williams, in his Arthurian poems 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, 6nn.]

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," "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 truth and 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. Also, science is not objective, as it is popularly conceived to be: both the material to be observed and the type of conclusions drawn from it depend on the biases of the 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 popularly thought to be true, although the major scientists realize they are simply temporary intellectual constructs.

Sammons 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 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" (p. 4).

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 summing up of his theoretical position; it obviously does not consider his presentation of his ideas in fiction, nor does it touch on Lewis's occasional emotional biases against technology.

Scott, Anne. "Charles Williams as I Knew Him." *The Charles Williams Society Newsletter*, No. 3 (Autumn 1976), 6-7. [Reference to Lewis, p. 6.]

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 vowels seemed to be diphthongs; his 'rs' were not exactly 'ws', but were slurred and softened; and he spoke with . . . extremely rapid and energetic changes of tone, volume and pitch. He would be almost shouting one minute, almost whispering the next, and . . . he marked the metre and rhythm [of the poems he quoted] so strongly that he chanted rather than spoke" (p. 6). Scott made friends with him at a Lewis lecture, and remained a friend until his death.

Shaw, Greg. "People Who Read J. R. R. Tolkien's *Lord of the Rings*: Some Thoughts." *Appendix*, No. 0 (December 1976), 16-17.

Reprinted from *Unicorn*, 1:1 (May 1967), 18-19.

Sperou, Carole. "An Introduction to Dorothy Sayers." *The Chronicle of the Portland C. S. Lewis Society*, 5:3 (July-September 1976), 3-12. [References to Lewis, pp. 4, 7, 10, 11; to the Inklings generally, pp. 4, 11.]

"Like the emphasis in *The Abolition of Man*, Sayers wrote often on the modern tendency to receive any statement only as an expression of personal feeling" (p. 7). "Like Lewis, Dorothy Sayers believed that an artist creates the art, rather than setting out to teach" (p. 10). "Some of her work is, I think, a bit more time-bound than Lewis'.... In comparison to Lewis, Sayers is on occasion difficult, complicated, and ponderous; but at other times she sparkles. She shared the value system and emphases of the Inklings" (p. 11).

Sperou, Carole. An untitled essay on *The Silver Chair*. *The Chronicles of the Portland C. S. Lewis Society*, 5:4 (October-December 1976), 8-10.

The Silver Chair differs in degree from the Narnian books in that Lewis's wisdom is found more in episodes than in epigrams; also the plot, with its reversals, is more important here than in the others. The psychology of the characters rings true in the quarrels, and the humor of the "modern education" episodes can be clarified by Lewis's comments on bullies in *Surprised by Joy* and on claims of "fairness" in *Mere Christianity*. The characterizations of the speaking animals are illustrated in the use of oo's in the speech of the owls "Too true . . . who are you . . . you two . . . you flew." The earthmen are "like MacDonald's goblins in form and unsymmetrical, varied appearance, although not in character" (p. 9). The children's forgetfulness while thinking on the comforts of Harfang suggest Scripture's comments about setting one's mind of physical things. The episode in which Jill has to approach Aslan in order to drink echoes *Mere Christianity*: "God designed the human machine to run on Himself." The "most moving passage of all" is Puddleglum's statement that he is "going to live as like a Narnian as I can even if there isn't any Narnia" (p. 10.)

Swedenborg, Emanuel. *Heaven and Hell*. Translated by George F. Dole. "Introduction" by Colin Wilson. New York: Swedenborg Foundation, 1976. 430 pp.

This new translation of Swedenborg's work is of collateral 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*, 5:9/57 (July 1974), 7-8, that Lewis had a copy of Swedenborg's book in his personal library. (Swedenborg's original book, in Latin, appeared in 1758; Noel 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. A person, upon death, enters this state, with Heaven above and Hell below; he can meet others he has known in this world, and talk 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 death is met by an angel, who tries to "talk with him about the Lord, heaven, and angelic life, and give him instruction in matters of truth and goodness" (p. 384); if he rejects the instruction, it is because he wishes to enter Hell. Those who enter Hell "do enter of their own free will."

Tetreault, James. "C. S. Lewis and T. S. Eliot."

CSL: The Bulletin of the New York C. S. Lewis Society, 8:2/86 (December 1976), 1-5.

Tetreault begins with a list of characteristics which Lewis and Eliot shared, and then details Lewis's nearly life-long "resentment and antipathy" towards Eliot (p. 2). Lewis's strongest statements against Eliot appear in the 1930's, and seem to be a mixture of anti-Modernism and anti-Americanism. Tetreault's evidence for the latter is Lewis referring to Eliot, at one point in *The Allegory of Love*, as "a modern American critic" -- nine years after Eliot had become a British citizen. Tetreault compares the poetic theories behind *Dymor* (1926) and *The Waste Land* (1922), and indicates the effect the success of Modernism had on Lewis. Without going into such matters as the difference between Lewis and Eliot as social and religious thinkers, Tetreault turns to their personal friendship in Lewis's last few years, growing out of their work together on a revised *Psalter* for the Church of England. (See also the discussion of the meeting at which this paper was read, in the same issue, pp. 5-6, reported by James Como. Also in the same issue, pp. 6-9, is a series of quotations for identification, "Eliot, or Lewis, or Lincoln?" The answers appear on p. 16.)

Walsh, Chad. *From Utopia to Nightmare*. (Originally published: Harper and Row, 1962.) Westport, Connecticut: Greenwood Press, 1972, paperback ed., 1976. 192 pp. [References to Lewis, pp. 28, 139, 147n, 163, 165.]

Walsh writes a survey of the major utopias in western literature, Plato to H. G. Wells (Chapter Four), and then of the dystopias -- a term Walsh seems to have invented -- mainly in the twentieth century: Evelyn Waugh, Ayn Rand, E. M. Forster, Kurt Vonnegut, Jr., Aldous Huxley, George Orwell, Eugene Zamiatin, Vladimir Nabokov, and others (Chapters Seven and Eight). Since Walsh's purpose is a social and moral commentary on an aspect of western history-of-ideas, he avoids *Out of the Silent Planet* as not being a human utopia (p. 28), although he mentions its euthanasia theme in a footnote (p. 147n). In his two chapters on recurrent themes, Walsh twice cites *That Hideous Strength*: first for the anti-organic biases of N.I.C.E. (p. 139), and second for its use of the theme of the saving remnant in the persons at St. Anne's (p. 165). Also in these two chapters, he spends a paragraph on *The Abolition of Man*, concerned with the two attitudes Lewis says a writer may have towards his language (p. 163). Walsh includes Auden and Joyce among those who, in his expansion of Lewis, have worked from within the language to enlarge its virtues; the application to dystopias here is to impositions on the language from without, as in Orwell's *Newspeak*.

Bibliographic note: Christopher and Ostling, in *C. S. Lewis: An Annotated Checklist*, list an edition of this book (as III-D-84, p. 93) published by Geoffrey Bles, London, in 1962; it is identical to this reprint in type and pagination, so photographic reproduction has been used, if not necessarily directly (the Harper and Row edition has not been seen for comparison).

Young, Kevin. "The Hobbits." *Mallorn: The Magazine of the Tolkien Society*, No. 10 (n.d. [late 1976]), 6-11.

An article comparing the texts of the first edition of *The Hobbit* with the third edition. Young traces all the changes in the first four chapters -- before Chapter V, "Riddles in the Dark" -- and sometimes offers interpretative comments.