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## An Introduction to Narnia Part IV: The Literary Classification of The Chronicles

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### An Introduction to Narnia Part IV: The Literary Classification of The Chronicles

#### Abstract

Reviews the chronology of the Narnia books, both the internal parts set in Narnia and those set on Earth, and the chronology of publication, with additional discussion of “The Narnian Suite” in Lewis’s collected poems.

#### Additional Keywords

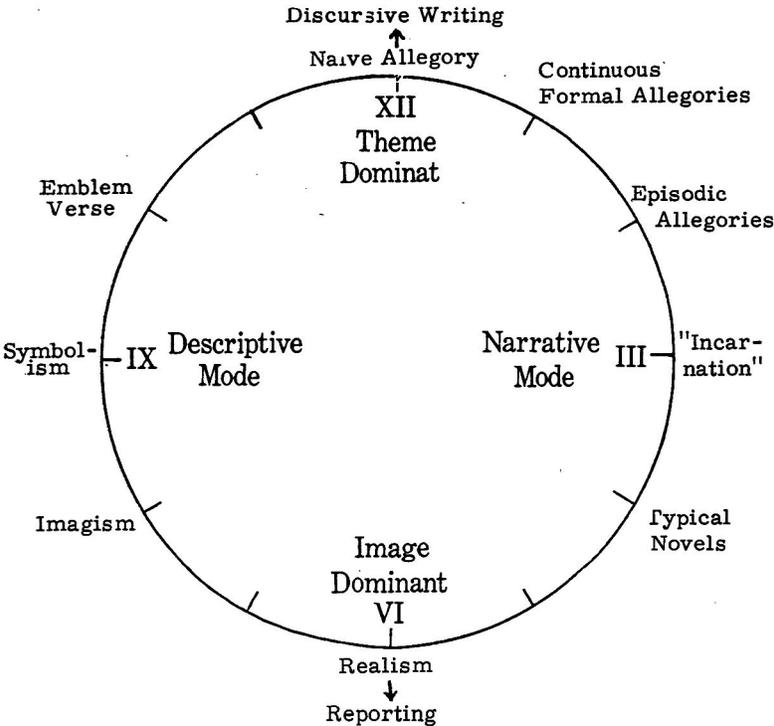
Frye, Northrop—Theory of literature; Hough, Graham—Theory of literature; Lewis, C.S. Chronicles of Narnia; Lewis, C.S. Chronicles of Narnia—Literary classification

# AN INTRODUCTION TO NARNIA

## Part IV: The Literary Classification of The Chronicles

by Joe R. Christopher

Graham Hough has an interesting, clock-face diagram for the classification of literature, which I would like to consider for ten paragraphs



while a large number of critics describe Symbolic poetry in psychological terms (as Edmund Wilson does in *Axel's Castle*), Hough sees it as something more occult: "When brooded over ... images tend to acquire magical properties. They engage in mysterious correspondences and enter into occult relations with visions." His description suggests he is thinking of Charles Baudelaire's "Correspondances" in *Les Fleurs du Mal* (1857), but the same type of material may be found in the English-speaking poet who was most influenced by the Symbolists, William Butler Yeats. Between twelve and nine, Hough places such seventeenth-century emblem verse as George Wither's *Collection of Emblems, Ancient and Modern* and Francis Quarles' *Emblems* (both 1635), although he admits this area produces materials outside of literature (like twelve and six o'clocks)--"its special field is iconography and religious imagery. ... We think of emblems like the cross or the marriage ring, heraldic devices or of various sacramental objects--baptismal water, oil of consecration." From this description, it is obvious why Hough labelled this area "Theme complex, image simple", but I believe when Emblems and Symbols show up in literature, they normally have to be described, so I am not backing down. Perhaps the only touch of this area in the Chronicles of Narnia is the Icon of Aslan which is above the door in Caspian's cabin in *The Voyage of the "Dawn Treader"* (pp. 21, 216).

In the next quadrant, from nine to six o'clock, one moves from Symbolism through Imagism to Realism. Imagism is another name of a poetic movement, this one connected to Amy Lowell and Ezra Pound. Hough alludes to Pound's "In a Station of the Metro" (1916): "We are presented simply with petals on wet black boughs and must make what we can of them." In other words, the poets present "objective correlatives" (in T. S. Eliot's phrase) for their emotions, and leave the reader to discover the emotion behind the image. One notes that here there is no longer any suggestions of Supernatural Meaning of even a mild sort: only the poet's human feelings lie behind the image. One notes that here there is no longer any suggestions of Supernatural Meaning of even a mild sort: only the poet's human feelings lie behind his images. And Realism is "That literature which presents itself as the direct mimesis of common experience ... --realist and quasi-documentary fiction, descriptive writing and so forth." Theodore Dreiser's *Sister Carrie* (1900) is a novelistic example.

The other half of the clock has been more fully charted. Here is the quadrant from six o'clock to three:

- 3:00 Shakespeare's plays.
- 3:30 Tolstoy.
- 4:30 Henry Fielding: Joseph Andrews (1742), Tom Jones (1749); Dickens; Thackeray.
- 5:00 Flaubert and other professed "realists".
- 6:00 Zola.

Thus Hough--I would tend to put Dickens in a less realistic company than that of Thackeray, but the details are not so important for my present purposes so much as the general classification. As Imagism tends to have only Humanism behind it, so also the great nineteenth-century novels (Fielding is an earlier example) tend to depict a human society only. Those critics who believe that "atoms are all" tend (for obvious psycholog-

(See the bibliography at the end of this installment for my source.) I find this diagram a useful way of placing writings into species, although (of course), like all such classifications, it is something of a game. (And something more than a game, as I will suggest later.) Here, Hough has stretched his scale from Idea or Theme at one end to Image at the other; he suggests that up from twelve o'clock, outside of literature proper, lies the area of Discursive Writing--the discussion of ideas (lots of philosophy and government textbooks are there, I imagine), and outside of literature, down from six o'clock, lies the area of Reporting (newspapers and newsmagazines)

On the chart itself, he allows two ways to get from Theme to Image, and here I have fudged slightly: his description of the route by three o'clock was "Theme simple, image complex" (my "Narrative Mode"), his route by nine, "Theme complex, image simple" (my "Descriptive Mode"). I do not know if he would accept my terms, but I think they fit the material he actually uses. For my purposes, I think I should prefer to move around the clock with levorotation (dancing widdershins, if you prefer that image)--so I can consider the area from three o'clock to twelve last.

Naive Allegory, at twelve o'clock, consists of such material as the Pageant of the Seven Deadly Sins, described by Edmund Spenser in *The Faerie Queene*, Book I, Canto 4. Spenser spends three stanzas describing each of the Sins--although each figure is riding in a procession, the emphasis is not on action *per se* at this point. Jumping to nine o'clock, one finds Symbolism: Hough is thinking of the nineteenth century French tradition in poetry (e.g., the works of Baudelaire, Mallarmé, and Valéry), but

ical reasons) to praise the writings of this area and depreciate fantasy (which will appear in the remaining quadrant). And here one sees a problem with Hough's chart: what he quite flatly calls "Theme" suggests, in light of the predominant number of examples, "Religious Meaning". Perhaps this is just a comment on our cultural history; perhaps something else (I do not think I am called upon in this critical essay to try to answer that question).

The last remaining quadrant is that between three o'clock and twelve:

- 12:00 Naive Allegory  
 ex.: The Pageant of the Seven Deadly Sins in The Faerie Queene.
- 1:00 Allegory Proper (Continuous Formal Allegories)  
 ex.: Edmund Spenser: The Faerie Queene, Book I (1590); John Bunyan: The Pilgrim's Progress (1678).
- 1:30 "Humor" Literature and Romance of Types  
 ex.: Ben Johnson's comedies; "the romance episodes in The later books of The Faerie Queene that have a moral and typical significance but fall short of pure allegory."
- 2:00 Freestyle Allegories  
 ex.: works of Ariosto, Ibsen, and Goethe; "poetic fictions ... in which allegorical significance is picked up and dropped at will."
- 2:30 Exempla  
 ex.: the epics of Milton; "poetic structures with a large and insistent doctrinal interest".
- 3:00 Incarnation  
 ex.: Shakespeare's plays; "literature ... in which any 'abstract' content is completely absorbed in character and action and completely expressed by them."

Again, it is possible to raise questions about Hough's placement of material: why is a doctrinal exemplum nearer Shakespeare's balance than an episodic allegory? Would not an exemplum be more thematic (and thus nearer twelve o'clock) than a work which depicts a theme only at moments? But, again, the general area under discussion is clear enough, and my purpose is not criticism of criticism.

I do not find any examples of Naive Allegory (twelve o'clock) in the Chronicles of Narnia, nor of the continuous Formal Allegory (one o'clock). (Tolkien's "Leaf by Niggle" probably belongs in the latter, as does, most obviously, Lewis's Pilgrim's Regress.) But at one thirty, with the use of Humors (or Type Characters) the applications to the Narnian sagas begin. Most of the non-humans in the Chronicles are Types; Puddleglum is the most obvious example--the glum on his name indicating his type--but Trumpkin, with his alliterative oaths, also illustrates the patterning. In Prince Caspian, one finds him swearing, "Bulls and bolsters!" (p. 63), "Whistles and whirligigs!" (p. 64), "Soup and celery!" (p. 83), "Thimbles and thunderstorms!" (p. 89), "Giants and junipers!" p. 98), and so on. Such a device for characterization indicates his type--an irascible dwarf (as dwarves tend to be), but not an evil dwarf, for his oaths are not anything more than explosive noise.

The Narnian Chronicles also contain Freestyle Allegories (two o'clock). I suppose that Aslan's substitution of himself to pay for Edmund's sins in The Lion, the Witch and the Wardrobe (ch. XIV and XV) and the story of Eustace's moral conversion in The Voyage of the Dawn Treader (ch. VI and VII) are the most obvious examples of allegories in the Chronicles, where Aslan is parallel to Christ (although not as universal in his sacrifice) and where Eustace undergoes a casting off of his

dragon form, parallel to his evil nature (since the Serpent is Satan), and a washing in well water, parallel to baptism (pp. 100-103, for this end of his adventure).

I am not certain if the Chronicles can be said to have examples of Hough's Exempla class or not, for I cannot distinguish between his description of "poetic structures with a large and insistent doctrinal interest" (Exempla) and works with "a moral and typical significance which fall short of pure allegory" (Romance of Types). From his examples, the latter books of The Faerie Queene (Romance of Types) and Milton's Paradise Lost and Paradise Regained (Exempla), I should say the Chronicles are much more like the Spenser's narratives than Milton's--for the latter are straight Biblical paraphrases. But I am not certain Hough's definitions are as limiting as his examples; certainly the Chronicles have a "doctrinal interest" (if not large and insistent), but it is handled through allegory, or at least through narrative images, rather than being spelled out. (I shall return to the Chronicles' likeness to The Faerie Queene in the paragraph after next.)

Likewise, the Incarnation class (where theme is incarnated in character and action) has intriguing possibilities, without certain application. The one of the Chronicles which is (I judge) closest to Shakespeare's late comedies (or romances) is The Silver Chair, which has little explicit moral; the use of twins in The Horse and His Boy suggests Shakespeare's very early Comedy of Errors (based, in turn, on Plautus's Menechmi) or his later Twelfth Night, with its confusion of brother and sister. But the mix-up about the twins in The Horse and His Boy is only an episode, while the whole of The Silver Chair is close to the tone of Cymbeline, The Winter's Tale, and The Tempest. I do not propose to try to prove this identification here, but the opening example of my next installment will discuss the difference in tone between the romance and the anatomy, and will use a passage from The Silver Chair as evidence; I believe the fact that critics usually refer to these late plays by Shakespeare as romances is indicative of the point I am making. (It would be interesting to know if Hough considers all of Shakespeare's rather different plays as fitting at three o'clock; I suspect that these three late romances come about 2:45, as does The Silver Chair, and, for that matter, Tolkien's Lord of the Rings.)

I mentioned the resemblance of the Chronicles of Narnia to Spenser's Faerie Queene above; I would like to expand on that point with a thematic emphasis for a paragraph. The subject of Spenser's Book I, Holiness, is abundantly represented in the Chronicles, and particularly in The Horse and His Boy which represents the quest for faith (I will defend that thesis in Installment IX). Temperance (Spenser's Book II) is suggested several times, perhaps most clearly in Edmund's temptation and fall when the White Witch offers him a box of Turkish Delight (The Lion, the Witch and the Wardrobe, p. 39) and in the analogous but less serious temptation and fall of Eustace and Jill when the Lady of the Green Kirtle tells them of all the comforts waiting them at Harfang (The Silver Chair, p. 84). Friendship (Spenser, Book IV) is illustrated many times: Digory and Polly, Shasta and Corin, Caspian and Trumpkin, Eustace and Jill, King Tirian and Jewel the Unicorn, to mention some obvious examples. Justice (Spenser, Book V), of course, is the point of the warfare in the books (this point will be developed in the next installment). And Courtesy (Spenser, Book VI) is exemplified, for instance, in the episode of the giant Rumblebuffin with Lucy's handkerchief (The Lion, the Witch and the Wardrobe, pp. 159-160). (Note that I do not say that Lewis's books are developed around a separate thematic

core, one to a book, as are Spenser's.) But Chastity (Spenser, Book III), with Spenser's large number of parallels, ranging in examples from Belpheobe to Hellenore, is an aspect of experience foreign to the Chronicles. (As Lewis said, in the essay quoted in my previous installment, "As these images sorted themselves into events ... they seemed to demand no love interest....") One assumes, for example, that Rilian and the Lady of the Green Kirtle were lovers while he was being kept in the Underworld, but no one could prove it from the text. (No doubt an interesting Freudian analysis could be made of a young man whose mother dies and who almost immediately is captured by a lady who turns into a snake--a young man who is so entranced that he believes he turns into the snake. But this is hardly at Spenser's level of conscious treatment of a variety of human sexual responses.) It is typical of the Chronicles of Narnia that the most affectionate attachment in the whole series--an example of philia, not eros--seems to be that between King Tirian and Jewel. "There was no one with him that spring morning except his dearest friend, Jewel the Unicorn. They loved each other like brothers and each had saved the other's life in the wars" (The Last Battle, p. 18). Of course, the critic realizes that these are children's books, and something as indirect as Rilian and Serpent Lady is as much as he can expect in sexual terms, but the point of the classification according to Hough's scheme and the comparison to Spenser's romance epic is simply to indicate the league in which the Chronicles are playing (if a trite sporting metaphor is acceptable): as children's books, the Chronicles are expected to have this suppression in our culture; as romances, they suffer in comparison with their peers by the omission of a huge area of human concern (Hawthorne, in his preface to The House of Seven Gables, said the romance must remain true to the human heart, however fanciful in other matters). And it is not that the Fairy Tale (of some sort) cannot contain sexuality: after all, Lewis subtitled That Hideous Strength "A Fairy-Tale for Grown-Ups".

So far I have been developing some ideas based on Hough; I would like to now turn to the critic who inspired his literary clock, Northrop Frye. In Frye's Anatomy of Criticism: Four Essays, the first essay is "Historical Criticism: Theory of Modes" and the second is "Ethical Criticism: Theory of Symbols". Hough begins from Frye's second essay (p. 91 in particular), but I would like to turn to a passage in the first essay (pp. 33-34) in which Frye is distinguishing fiction (and narrative poetry, folktales, etc.) on the basis of the power of the hero; he establishes five steps, of which the first three apply to the Chronicles of Narnia:

1. If superior in kind both to other men and to the environment of other men, the hero is a divine being, and the story about him will be a myth in the common sense of a story about a god. Such stories have an important place in literature, but are as a rule found outside the normal literary categories.
2. If superior in degree to other men and to his environment, the hero is the typical hero of romance, whose actions are marvelous but who is himself identified as a human being. The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons, talking animals, terrifying ogres and witches, and talismans of miraculous power violate no rule of probability once the postulates of romance

have been established. Here we have moved from myth, properly so called, into legend, folk tale, marchen, and their literary affiliates and derivatives.

3. If superior in degree to other men but not to his natural environment, the hero is a leader. He has authority, passions, and powers of expression far greater than ours, but what he does is subject both to social criticism and to the order of nature. This is the hero of the high mimetic mode, of most epic and tragedy, and is primarily the kind of hero that Aristotle had in mind [in his Poetics].

The other two levels are those of low mimesis, used in comedies and realistic fiction; the hero of low mimesis is equal to other men, and of irony, inferior. Obviously, if the children-heroes of the Chronicles were put against Wodan, Sir Gawain, or Hamlet, they would be judged inferior in power simply as children; if judged against the Dick and Jane of usual school textbooks, they would be superior. (Or if judged against the Hardy boys, for that matter.) But I believe a general application of Frye's scheme can be made without having to settle this issue. For example, Andrew Ketterley of The Magician's Nephew, considered by himself (and ignoring his not being the hero of the book), is a low mimetic character striving through magic to become a romance hero (or villain); that he is unsuccessful and becomes the butt of humor is typical of the low mimesis used in comedies. Obviously, the part of the Chronicles dealing with Aslan are, in Frye's terms, a myth--at least, those parts where Aslan is the main figure, the "hero"; the creation episode in The Magician's Nephew, for example, or the visits to Aslan's land in the east at the end of The Voyage of the Dawn Treader and at the first of The Silver Chair. Obviously, too, most parts of the Chronicles of Narnia are a romance--animals talk, witches enchant, and merpeople look up at the cloud-like ships passing over their watery world. (Here I am using Frye's description of "enchanted weapons, talking animals, terrifying ogres and witches, and talismans of miraculous power" more than the power of the hero because of Lewis's child-protagonists.)

Next, I wish to argue that the Chronicles of Narnia also include High Mimesis, the third of the steps listed above. The clearest illustration is in Caspian's failures on the voyage of the Dawn Treader. He is the king and leader of the expedition, but he is not constantly the moral superior of the others, nor is he beyond their criticism.

[Caspian] stooped down and wrenched up a spray of heather. Then, very cautiously, he knelt beside the pool and dipped it in. It was heather that he dipped; what he drew out was a perfect model of heather made of the purest gold, heavy and soft as lead.

"The King who owned this island," said Caspian slowly, and his face flushed as he spoke, "would soon be the richest of all the Kings of the world. I claim this land for ever as a Narnian possession. It shall be called Goldwater Island. And I bind all you to secrecy. No one must know of this. Not even Drinian--on pain of death, do you hear?"

"Who are you talking to?" said Edmund. "I'm no subject of yours. If anything it's the other way round. I am one of the four ancient sovereigns of Narnia and you are under allegiance to the High King my brother."

"So it has come to that, King Edmund, has it?" said Caspian, laying his hand on his sword-hilt.

Another lapse occurs near the end of the voyage, when Caspian decides to go with Reepicheep to the end of the world:

"...And if I come not again it is my will that the Regent Trumpkin, and Master Cornelius, and Trufflehunter the Badger, and the Lord Drinian choose a King of Narnia with the consent--"

"But, Sire," interrupted Drinian, "are you abdicating?"

"I am going with Reepicheep to see the World's End," said Caspian.

A low murmur of dismay ran through the sailors.

"We will take the boat," said Caspian. "You will have no need of it in these gentle seas and you must build a new one in Ramandu's island. And now--"

"Caspian," said Edmund suddenly and sternly, "you can't do this."

"Most certainly," said Reepicheep, "his majesty cannot."

"No indeed," said Drinian.

"Can't?" said Caspian sharply, looking for a moment not unlike his uncle Miraz.

"Begging your Majesty's pardon," said Rynelf from the deck below, "but if one of us did the same it would be called deserting."

"You presume too much on your long service, Rynelf," said Caspian.

"No, Sire! He's perfectly right," said Drinian.

"By the Mane of Aslan," said Caspian, "I had thought you were all my subjects here, not my schoolmasters."

"I'm not," said Edmund, "and I say you can not do this."

"Can't again," said Caspian. "What do you mean?"

"If it please your Majesty, we mean shall not," said Reepicheep with a very low bow. "You are the King of Narnia. You break faith with all your subjects, and especially with Trumpkin, if you do not return. You shall not please yourself with adventures as if you were a private person. And if your Majesty will not hear reason it will be the truest loyalty of every man on board to follow me in disarming and binding you till you come to your senses."

"Quite right," said Edmund. "Like they did with Ulysses when he wanted to go near the Sirens."

Caspian's hand had gone to his sword hilt....

(pp. 214-215)

(According to Robert Graves' dictionary of The Greek Myths, the sailors of Odysseus did bind him tighter when he heard the Sirens and wanted to be free from the mast.) According to Frye, as quoted above, the leader in the high mimetic mode "is subject ... to social criticism...." Caspian's likeness to "the kind of hero that Aristotle had in mind" may also be illustrated from the action immediately following the second of the above quotations from The Voyage of the "Dawn Treader": Caspian's flinging himself down to his cabin after being corrected may be compared (in a minor but true way) with Achilles sulking in his tent, after his disagreement with Agamemnon, during most of the Iliad. It is notable that Achilles begins to draw his sword to attack Agamemnon before Athena stops him. (A fuller treatment of the literary allusions of the Chronicles will appear in Installments VIII, IX, and X.)

I said in my opening paragraph of this installment that all literary classification was something of a game; I also said it was something

more than a game. Charles Williams wrote in his Preface to his English Poetic Mind, "Poetry is a good game--let us take it lightly. But it is also 'liberty and power'--let us take it seriously." I am not certain that classification is quite "liberty and power", but it is useful (to return to sports metaphors) to see what ballpark we're playing in. Thus I have compared the Chronicles of Narnia in this installment either briefly or at length to

Ariosto's Orlando Furioso

Goethe's Faust

Homer's Iliad

Ibsen's plays (the symbolic, not the realistic, ones--Peer Gynt is an example)

Ben Johnson's plays (Everyman in His Humor is the best example)

Francis Quarles' Emblems

Shakespeare's Comedy of Errors, Twelfth Night, Cymbeline, Winter's Tale, and Tempest

Edmund Spenser's Faerie Queene

George Wither's Collection of Emblems, Ancient and Modern.

If a critic is going to discuss the Chronicles of Narnia seriously and fully, in contrast to analyzing them (such as I intend to do in future installments), then he must begin here, I believe. Literature may both teach and please, according to Horace. What the Chronicles of Narnia teach can be (and has been) reduced to Mere Christianity; I shall try to counteract this in later installments. How they please--what is the essence of their artistry--is much more difficult to discuss, because few of us get beyond the surface of the images. (Is it just a good plot, simple style, type characters, or imaginative settings?) When, in a number of Shakespeare's comedies, the characters who find insoluble problems flee to a green woods, there solve their problems, and then return to the world of the opening (The Tempest is laid entirely in the "green woods"), what can we say that the woods symbolize? If I hint (as I have) that a Freudian analysis of The Silver Chair is possible, is that not just as reductionist as a sheerly Christian reading would be? Thus I can only suggest that in the comparison of the literary works of the same type, the images come clearer--at least to poets like Charles Williams, for he once wrote:

The image of a wood has appeared often enough in English verse. It has indeed appeared so often that it has gathered a good deal of verse into itself; so that it has become a great forest where, with long leagues of changing green between them, strange episodes of high poetry have place. Thus in one part there are the lovers of a midsummer night, or by day a duke and his followers, and in another men behind branches so that the wood seems moving, and in another a girl separated from her two lordly young brothers, and another a poet listening to a nightingale but rather dreaming richly of the grand art than there exploring it, and there are other inhabitants, belonging even more closely to the wood, dryads, fairies, an enchanter's rout. The forest itself has different names in different tongues--Westermarck, Arden, rnam, Broceliande; and in place there are separate trees names, such as that on the outskirts against which a young Northern poet saw a spectral wanderer leaning, or, in the unexplored centre of which only rumours reach even poetry, Igdrasil of one myth, or the Trees of Knowledge and Life of another. So that indeed the whole earth seems to become this one enormous forest, and our longest and most stable civilizations are only clearings in the midst of it.

I hardly need add that Niggle caught sight of this

(Continued on page 27, col. 2)

in introductions is worth discussion (West discusses the contents of various essays by Tolkien), and also the relation of the revised edition (Ballantine) to the "2nd edition" (Houghton Mifflin). The recent one-volume edition is not mentioned. More serious is the lack of indication that there is a revised edition to The Hobbit; also a discussion of which editions of this volume have Tolkien's color illustrations (surely part of his "works") should also be included. (By the way, another work by Tolkien which I leave to some other enthusiast to chase down is a prose translation of Sir Gawain and the Green Knight which Tolkien read over the B.B.C. at Christmastime during the late 1930's, I believe. I have a clear memory of a note in some issue of Poetry which listed it as a current poetic happening.)

The second section is a list of 196 "Critical Works on Tolkien," annotated and (in the case of important studies) starred. As West explains in his introduction, he is not listing articles in fan magazines (although he names and gives addresses for the most important of these). For fan articles, the enthusiast must turn to Bill Linden's bibliography in Hoom 5 (Fall, 1969), 11-26. No doubt West misses some articles on Tolkien, but I am not enough of an enthusiastic bibliographer to try to find an example. But the type of article likely to be missed may be illustrated by Warren Hinckle's "OK about Christopher Robin, but what Happened to Alice?" in Scanlon's Monthly, 1:6 (August, 1970), 28-36. (This appeared too late to be in West's book.) From the title, one may assume (correctly) that it discusses cynically the authors of Winnie the Pooh and Alice's Adventures, but who would guess it added the author of The Hobbit? (The magazine contains some illustrations from The Wind in the Willows, for obscure reasons; perhaps they were handy.)

One item which should have appeared in the second section, or somewhere, is English and Medieval Studies: Presented...Tolkien on...his Seventieth Birthday, ed. by Davis and Wrenn (1962), which has some interest if only for W. H. Auden's poem to Tolkien. Further, Auden's most recent book of criticism, Secondary Worlds (1969), grows out of Tolkien's comments on Fairy Tales and should also be listed, although it is not directly a Tolkien study.

The third section lists 97 reviews of Tolkien's books, listed under the book. All of these which have authors given are also listed in the previous section, where one may find annotations; the anonymous ones are annotated here. West could have extended the lists of reviews of Tolkien's scholarly works without much trouble, I think. Surely Speculum reviewed his edition of Sir Gawain and the Green Knight! I will add one mildly interesting review of The Hobbit, along with Geoffrey Mure's Josephine: A Fairy Thriller: H. L. Pearse, in "Dons in Fairyland," Oxford Magazine, LVI (November 18, 1937), 187-188, concluded, "These two books should solve the Christmas problem for many anxious Godfathers."

The volume also contains an index of titles (since the second section is arranged by authors, an index of authors would help little). Over all, the bibliography is a very good first bibliography, and all lovers of Tolkien's works can look forward to later, augmented, slightly improved editions. (I cannot close without noting that the second section contains two references to Silmarillion and one to "Mr. Bliss"--and would we not love to see those works published!)

Addendum (1972): My review above was written soon after West's book was published. Since then another bibliography (un-annotated) has appeared: Bonniejean M. Christensen's "J. R. R. Tolkien: A Bibliography", in Bulletin of Bibliography and Magazine Notes, 27:3 (July-September, 1970), 61-67. But more important, West has issued a

supplement which includes fan-magazine material: "An Annotated Bibliography of Tolkien Criticism, Supplement Three", Orcrist, No. 5 /combined with Tolkien Journal, 4:3/14/, (1970-1971), 14-31. In this supplement to his book (technically, a supplement to a bibliography in Orcrist, No. 3, so it includes some items in the book), West adds the items listed above by Tolkien (I believe my Choice review guided him to the "Philology" items). He catches the Hinckle essay in Scanlon's and lists the Davis and Wrenn Festschrift; he does not give the information needed on the various editions of The Hobbit and The Lord of the Rings. Despite the appearance of Christensen's bibliography, West's is (in these two parts) the Tolkien bibliography.

#### INTRODUCTION TO NARNIA (continued from page 15)

forest and tried to paint it, that the Ents dwell therein, that Professor Filostrato would replace it with metal trees, and that much of Narnia is covered with it.

Compared to such evocation of the archetype as Williams manages, my analyses seem minor indeed. Most of the time when a critic speaks of artistry, he means only of mechanics of plot construction, or character portrayal, or use of semi-colons (and I will indulge in some of that before I am through). Even when he reaches further, he normally follows (consciously or unconsciously) some greater critic's theory or approach, as I have here followed Graham Hough and Northrop Frye. This last paragraph is by way of warning that my next installment, beginning from another part of Frye's critical theories, will discuss the archetypal patterns in The Chronicles of Narnia.

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- Graves, Robert. The Greek Myths, Vol. II. Baltimore, Maryland: Penguin Books, 1955. The reference to Odysseus cited in this installment appears on p. 361.
- Hooper, Walter. "Past Watchful Dragons: The Fairy Tales of C. S. Lewis." In Imagination and the Spirit: Essays in Literature and the Christian Faith presented to Clyde S. Kilby, edited by Charles A. Huttar. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1971. Pp. 277-339.
- The best single essay on the Chronicles of Narnia. My comment in this installment on Aslan's sacrifice of himself for Edmund not being as universal as Christ's sacrifice of Himself for mankind is indebted to Hooper's Section VII and his argument there (particular p. 328).
- Hough, Graham. A Preface to "The Faerie Queene". New York: W. W. Norton, 1963. (The book was published in England the previous year.) The diagram I use appears on p. 107; part of the chapter which includes it, "Allegory in The Faerie Queene", appeared earlier as an essay, but I do not have the book (cited above, p. 91), but Hough avoids the historical interpretation by which Frye has to identify Realism and Irony, and Hough adds the left side of the clock to Frye's straight-line scale.
- Lewis, C. S. The Chronicles of Narnia. Individual titles are mentioned in the essay: all page references are to the British hardcover first editions, which have been given in earlier installments.
- Williams, Charles. The Figure of Beatrice: A Study in Dante. London: Faber and Faber, 1943. Seventh impression, 1958.
- The passage about the forest in English poetry introduces Chapter VIII on p. 107.