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An Inklings Bibliography (14)

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An Inklings Bibliography (14)

Abstract

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

AN INKLINGS BIBLIOGRAPHY (14)

COMPILED BY JOE R. CHRISTOPHER

Aldiss, Brian, and Harry Harrison (eds.). SF Horizons, Vol. 1 and 2 (printed together). New York: Arno Press, 1975. (In the Arno Press series of volumes of "Science Fiction", ed. R. Reginald and Douglas Melville.) 1v + 64 (vol. 1) + 11 + 64 (vol. 2) + 1v pp. [Lewis, vol. 1, pp. 5-12, 64; vol. 2, pp. 3, 4, 6-7, 49, 64.]

Aldiss and Harrison in 1964 and 1965 published two issues (the only two which ever appeared) of SF Horizons, a critical journal on science fiction. After a two-page statement of policy, the first item which appeared in the first volume was (a) "C. S. Lewis Discusses Science Fiction with Kingsley Amis", pp. 5-12. This is the tape-recorded conversation between Lewis, Amis, and Brian Aldiss which was reprinted as "Unreal Estates" in Spectrum IV: A Science-Fiction Anthology, ed. Kingsley Amis and Robert Conquest (New York: Harcourt, Brace and World, 1965), and in C. S. Lewis's Of Other Worlds: Essays and Stories, ed. Walter Hooper (New York: Harcourt, Brace and World, 1966). (b) The biographical paragraph on Lewis at the end of this volume, p. 64, oddly calls The Screwtape Letters a critical work, and lists it with The Allegory of Love; perhaps it is a work of personal criticism.

In the second volume appears (c) an interview with William Burroughs, author of The Naked Lunch, The Ticket that Exploded, and other works, under the title of "The Hallucinatory Operators Are Real", pp. 3-12. (The interviewer is anonymous.) Burroughs mentions Lewis as one of the science-fiction writers who interest him the most (p. 3); he draws a parallel between Lewis's references to the Bent One and his own development of Mr. Bradley-Mr. Martin, and the conspiracy in That Hideous Strength is similar to the concept of conspiracies he develops in Nova Express (p. 4); however, he does not necessarily believe in his conspiracies in the metaphysical sense in which Lewis probably did (pp. 6-7). Later, (d) the editors add a note on "Other Critical Works", pp. 48-50, to a survey of critical materials on science fiction by James Blish. They give a paragraph to Roger Lancelyn Green's Into Other Worlds, but find it uninterested in science and inconsistent in its literary judgments; they note that Green, having been under the tutelage of Lewis at Oxford, dedicates the book to him and gives his two interplanetary novels his highest praise (p. 49). At the end of the volume, (e) C. S. Lewis's poem "On the Atomic Bomb: Metrical Experiment", p. 64, is reprinted from Lewis's Poems, ed. Walter Hooper. Overall, the emphasis on Lewis in these volumes suggests the British emphasis on the non-pulp tradition in science fiction.

Asimov, Isaac. In Joy Still Felt: The Autobiography of Isaac Asimov, 1954-1978. Garden City, New York: Doubleday and Company, 1980. xii + 826 pp. Photographs; index. [Tolkien, 406-407, 655.]

The second volume of Asimov's autobiography, covering from The Caves of Steel (his eleventh book) through Asimov's Sherlockian Limericks (his one hundred ninety-first), although a three-page epilogue brings the count up through two hundred fifteen. His references to Tolkien are minor: on pp. 406-407 he recounts the background of his winning the "Best All-time Novel Series" Hugo in 1966 for his Foundation Series; Tolkien's The Lord of the Rings was also nominated, and Asimov assumes the organizers of that World Science Fiction Convention had intended for Tolkien to win; on p. 655 he tells the background of his Black Widowers story, "Nothing Like Murder", written as an indirect memorial to Tolkien after his death in 1973. (Note: the first of these references to Tol-

kien also appears in the excerpts from this book published in Starship, 17:2/38 [Spring 1980], 9-17 [14-15], under the title "The Scenes of Life".)

Beer, Gillian. The Romance: The Critical Idiom series, No. 10. London: Methuen and Company, 1970. viii + 88 pp. Bibliography; index. [Lewis, 2, 20, 22, 82; Tolkien, 3, 78.]

A small, but generally good, survey of the Romance genre from the medieval period (with a few references to earlier examples) through the nineteenth century, with a British orientation. Beer defines the Romance in terms of a group of traits: "the themes of love and adventure, a certain withdrawal from their own societies on the part of both reader and romance hero, profuse sensuous detail, simplified characters (often with a suggestion of allegorical significance), a serene intermingling of the unexpected and the everyday, a complex and prolonged succession of incidents usually without a single climax, a happy ending, amplitude of proportions, a strongly enforced code of conduct to which all the characters must comply" (p. 10). The Hobbit (p. 3) and The "Lord of the Rings" cycle (p. 78) are called romances, with the desire for dragon's treasure in the former taking the place of sexual love as the work's theme (p. 3). Lewis's The Allegory of Love is taken as an authoritative statement on courtly love romances (pp. 2, 20, 22), being cited on Ovid's influence, on "polyphonic" narratives, and on the courtly love code. Some omissions in the booklet come near the end, with no mention of George MacDonald, of William Morris's late romances, or--for that matter--of Wuthering Heights.

Boyer, Robert H., and Kenneth J. Zahorski (eds.). The Fantastic Imagination: An Anthology of High Fantasy. New York: Avon Books, 1977. x + 326 pp. [Lewis, 1, 4-5, 8, 49, 99-100, 183, 229-250, 264, 276; Christopher Tolkien, 206n; J. R. R. Tolkien, 1-2, 4-6, 8, 205-228, 264, 298; Williams, 206.]

The editors define high fantasy as "fairy tales and myth-based tales" (p. 2), and exclude ghost stories, folk tales, animal fables, and satirical farces from their company. They started with the intent of including MacDonald, Dunsany, Lewis, and Tolkien (p. 1), presumably as typical representatives; later they are called the "now classic English writers of fantasy" (p. 4), although classic here seems to be just a praise term. Also in the introduction, the editors point to the humor in their excerpts from The Voyage of the "Dawn Treader" (the excerpts consisting of two chapters, "The Magician's Book" and "The Dufflepuds Made Happy") and to the characterization of Gollum ("Riddles in the Dark" is reprinted from The Hobbit). In the introduction to Johann Ludwig Tieck's "The Elves", the editors suggest it may have influenced MacDonald--and he influenced Tolkien and Lewis (p. 8). (They do not seem to know of Tolkien's mixed responses to MacDonald.) In the introduction to a story by John Buchan, the editors note a reference in Lewis's That Hideous Strength to Mark Studdock's unfortunate failure to read Buchan's works (pp. 99-100). The style of H. E. Bates, in "The Peach-Tree", is compared, not unfavorably, with that of Lewis in Perelandra (p. 183). The introduction to Tolkien's chapter covers largely familiar materials (pp. 205-207), with the Inklings mentioned and Christopher Tolkien's editing of The Silmarillion (not then yet published) put in a footnote. The biographical material on Lewis is standard (pp. 229-230); he is praised for "juxtaposing the serious and the comic" (p. 230), as the two chapters do. Lloyd Alexander's

Prydain is briefly compared to Tolkien's Middle-earth and Lewis's Narnia as a magical other-world (p. 264), and Ursula K. Le Guin's use of maps is briefly compared to Tolkien's (p. 298).

Budick, Sanford. Poetry of Civilization: Mythopoeic Displacement in the Verse of Milton, Dryden, Pope, and Johnson. New Haven: Yale University Press, 1974. xvi + 180 pp. [Lewis, 72.]

Based on an analysis of Plato's *Politicus*, Budick argues for a demythologizing of the bases of civilization, followed by a remythologizing which involves the public role of the poet. More specifically, in *Paradise Lost* Milton is involved in a repudiation, or Christian re-creation, of the classical heritage of the Renaissance (cf. p. 62), and a refusal of the epic theme of wars (p. 64) in favor of the struggle of the private moral life. Budick has a brief discussion of the Satan controversy (without mentioning Williams or Lewis) on pp. 69-70, arguing Satan's "epic, heroic, classical status" is an example of Milton's degrading of him; further, Satan is unable to keep God from bringing good out of evil--another example of the regenerative pattern Budick is tracing as well as a comment on Satan's limitations. Budick disagrees with Lewis's comments on Books 11 and 12--"an untransmuted lump of futurity" (p. 72, quoting from *A Preface to "Paradise Lost"*)--finding the books to be "an attempt to translate myth truths [of the prophecy about Eve crushing Satan's head] into communicable form", to make specific to Adam an understanding of the "seed" imagery which runs throughout the poem.

Canemaker, John. "Animation Renaissance". Horizon: Magazine of the Arts, 23:3 (March 1980), 44-53. [Tolkien, 48.]

An essay primarily concerned with the current films from the Walt Disney studio, but with some discussion of other animated works. In lists of recent animated TV films appears *The Hobbit* and of recent movie films, *The Lord of the Rings* (both p. 48, col. 1). No reference to the TV version of *The Lion, the Witch and the Wardrobe* appears, and the essay was published before the TV version of *The Return of the King* was aired.

Carter, Lin (ed.). The Year's Best Fantasy Stories: 5. New York: DAW Books, 1980. 208 pp. [Tolkien, 11-12, 153.]

Minor mentions of Tolkien appear in Carter's introduction, "The Year in Fantasy" (pp. 11-13), and in the introduction to one story. The main introduction refers to *The Silmarillion* (1977), to Ralph Bakshi's *The Lord of the Rings* movie (1978), and to the "Gandalf" awards given at the 1978 World Science Fiction Convention--one of them, for an original work, going to *The Silmarillion*. The story introduction includes Tolkien's Smaug among its references to dragons.

Clareson, Thomas D. (ed.). Voices for the Future: Essays on Major Science Fiction Writers. Bowling Green, Ohio: Bowling Green University Popular Press, 1976. [x] + 284 pp. [Lewis, 4, 274n.]
Clareson's anthology has twelve essays, including criticism of Jack Williamson, Olaf Stapledon, Clifford D. Simak, Isaac Asimov, Robert A. Heinlein, Theodore Sturgeon, Ray Bradbury, Henry Kuttner and C. L. Moore, Arthur C. Clarke, and Kurt Vonnegut, Jr. Two of the essays have references to Lewis.

(a) Jack Williamson, "The Years of Wonder", pp. 1-13 [4]. Williamson opens the volume with a personal reminiscence of the science-fiction subculture of the 1930's and 1940's. At one point he contrasts "literary science fiction" to American pulp SF: "Aldous Huxley was writing *Brave New World* and *After Many a Summer*. C. S. Lewis was beginning his great

allegoric trilogy with *Out of the Silent Planet*. Stapledon was publishing *Last and First Men*. Kafka was being discovered. With never a ripple in the [pulp] magazines" (p. 4). The Ransom Trilogy is not allegorical in any strict sense of the word, but no doubt Williamson simply means it has symbolic overtones at points and it is thematic.

(b) David N. Samuelson, "The Frontier Worlds of Robert A. Heinlein", pp. 104-152, 268n-275n [274n]. Samuelson says that Heinlein's best works are not up to the best "novels of a dozen or more other writers [sic]" in the SF field (p. 151); in a footnote in the back of the book he offers twelve titles, and then adds nine other writers, including Lewis, better known outside the SF field, whose SF works he considers better than Heinlein's best.

Fowler, Alastair. "In the affirmative". TLA: The Times Literary Supplement, No. 3,920 (29 April 1977), 510.

A short review of Lois Glenn's *Charles W. S. Williams: A Checklist*; of general interest for its long first paragraph. Williams "was, I suppose, a visionary and an imaginative thinker. Certainly when I was a student his theology seemed to me one of the very few things that mattered." Of the Inklings, "Williams is in some ways the most interesting. He is the most affirmative, the most open to life, and may turn out to have as much staying power as any." Fowler goes on to survey the checklist, complain of the brevity of its descriptions of the primary works, and list a few errors.

Garrett, Randall. Too Many Magicians. (1967.) Introduced by Sandra Miesel; author's photograph as a frontispiece. Boston: Gregg Press (The Gregg Press Science Fiction Series), 1978. xii + 260 pp. \$12.50. [Tolkien, vi, 21-23, 30-31, 36-38, 64, 76, 81, 83-86, 88-89, 105-107, 110, 155-156, 159-160, 180, 190-195, 232, 236, 241-242, 257.]
Too Many Magicians is an alternate-history novel in which an Anglo-French Empire, dating from the time of Richard the Lionhearted, rules much of western Europe and North and South America, and in which magic has developed instead of science. It is also, as in all of Garrett's stories about Lord Darcy, a fair-play detective puzzle. (The mystery in this novel is obviously a variant of the locked-room puzzle in Carter Dickson's *The Judas Window* [1938].) Miesel, in her introduction, has a good analysis of the historical unlikelihood of an empire lasting 750 or more years (but the dialogue on p. 194 of the novel is a partial answer to her objections), and some nice discussion of genre; but of significance here is her identification of the work as a *roman à clef*, with sometimes fictional, sometimes factual, sources of some characters. "Sir Lyon Gandolphus Gray, head of the Sorcerers' Guild[,] looks suspiciously like wizard Gandalf the Gray from *The Lord of the Rings* with a bow to L(yon) Sprague de Camp" (p. vi). The appearances of, or references to, the Grand Master may be traced in the page references given above, but the association does not seem to go too much beyond the name and part of his appearance. His name and titles, as given on p. 21, are "Sir Lyon Gandolphus Grey, K.G.L., M.S., Th.D., F.R.T.S., Grand Master of the Most Ancient and Honorable Guild of Sorcerers", and he has this description on the same page:

The Grand Master was an imposing figure, tall, thin almost to the point of emaciation, yet with an aura of strength about him both physical and psychical. His hair was silver gray, as was the rather long beard which he affected. His eyes were deep-set and piercing, his nose thin and aquiline, his brows bushy and overshadowing. Sir Lyon's clothing is not specifically described, but "most of the men and women in the hall were wearing the light-blue dress clothing appropriate to sorcerers and sorceresses" (p. 19); a master sorcerer

would have his sleeves slashed with silver (p. 22). In a later episode he wears "ordinary morning clothing instead of the formal pale-blue and silver of a Master Sorcerer" (p. 81). Perhaps this emphasis on blue and silver comes from Gandalf's "tall pointed blue hat [and] silver scarf" of his first appearance in The Hobbit.

Lord Bontrionphe (Garrett's imitation of Rex Stout's Archie Goodwin) describes Sir Lyon's eyes: "believe me when Grand Master Sir Lyon Gandolphus Grey fixes you with those eyes of his, you have an urge to search your conscience to see what particularly odious sins you have committed lately" (p. 31). Gandalf's eyes are also stressed by Tolkien, although not with quite this attribute.

The passage involving Sir Lyon which sounds the most like L. Sprague de Camp is a lament over the superstitious beliefs "of ninety-nine people out of a hundred" (p. 193).

Bibliographic note: Too Many Magicians was first published by Doubleday and Company (Garden City, New York) in 1967; this volume is a photographic reprint, with the addition of the frontispiece and Miesel's introduction. The novel by itself has also appeared in two paperback editions: New York: Modern Literary Editions Publishing Company (Curtis Books), n.d.; New York: Ace Books, 1979. Miesel's introduction has also been reprinted, as an essay entitled "The Man in the High Tower", in Starship, 16:3/35 (Summer 1979), 55-57 [Tolkien, p. 56, col. 1]; this reprint omits the checklist of Lord Darcy stories which accompanies the introduction.

Harris, Anthony. Night's Black Agents: Witchcraft and Magic in Seventeenth-Century English Drama. Totowa, New Jersey: Rowman and Littlefield, 1980. (In England, from Manchester University Press.) viii + 210 pp. Illustrated; index. \$17.50. [Coghill, 159, 171n.]

A survey of the topic in the subtitle. Harris considers the social attitudes toward witchcraft in his first chapter, and literary references to it in his second. He devotes two chapters to Shakespeare's Macbeth; one to Ben Jonson's The Masque of Queens and John Marston's Sophonisba; one each to Thomas Middleton's The Witch, to The Witch of Edmonton by William Rowley, Thomas Dekker, and John Ford, and to Shakespeare's The Tempest; and two chapters to, first, magicians and, second, examples of witchcraft in post-Jacobean drama.

The only reference to an Inkling appears in Chapter 10, "Spectacle of Strangeness: The Staging of Supernatural Scenes", and it is over a trivial matter. The first line of Macbeth--"Hover through the fog and filthy air"--has suggested that the three weird sisters flew in at the first of the play. Coghill, in his Shakespeare's Professional Skills (1964) suggests this could be managed with three independent wires but also comments it is improbable. Harris cites one of Ben Jonson's masques in which two actors descended by wires at the same time, but agrees to the improbability and discusses other possible entrances for the weird sisters (pp. 159-161).

Holland, Isabelle. "On Being a Children's Book Writer and Accompanying Dangers" (Part I). The Horn Book Magazine, 56:1 (February 1980), 34-42 [Lewis, 41.] Holland writes of the image of children's book writers, of censorship of children's books, and of propaganda in them. About the latter: "a writer ... automatically project[s] his world view into his stories or novels. I am a great admirer of C. S. Lewis's space trilogy. I've read the three volumes several times and like them better than his children's books. Lewis has a very specific view of the world, its creation, the people in it, and their relationship to God and to one another--in other words, orthodox Christianity with an Anglican flavor. Now, though I disagree with some

of Lewis's cosmology, the basic metaphysical content of his books doesn't bother me. In fact, I like it. On the other hand, it greatly bothers a friend of mine, who is also a children's book editor. Every time she reads one of the books, she feels that Lewis is trying to convert her to his particular brand of Christianity. Is he evangelizing? No more so than any writer who has a strong view of how things are" (pp. 41-42). Holland goes on to distinguish between this projection of the author's world view and an authorial attempt to convince the reader that the author's view is correct; the latter, she says, is propaganda.

Indick, Ben P. The Drama of Ray Bradbury. Baltimore: T-K Graphics, 1977. No page numbers. [24 pp.] [Tolkien, 16.]

Indick surveys Bradbury's dramas written for radio, film, and the stage. In the latter section, his comments on "Pillar of Fire" (a short play) include this: "Dead, and by the 23rd century, forgotten authors--Poe, Baum, Tolkien, Lovecraft, others--form a sighing chorus behind the desperate hero, more real in their agony of eternal and neglected death than the characters who live in the play" (p. [16]). Note: currently (1980) the Bradbury volume containing this play--"Pillar of Fire" and Other Plays (New York: Bantam Books, 1973)--is out of print.

Legman, G. The New Limerick. New York: Crown Publishers, 1977. xxxvi + 729 pp. [Tolkien, 535, 686.]

Legman's second huge collection of off-color limericks. This volume includes a section, not in the first collection, of "Science Fiction" and fantasy limericks, pp. 518-535 (limericks number 2565-2653), including some by Anthony Boucher and Poul Anderson. One of the anonymous limericks, "The Hobbits" (p. 535, no. 2652), begins, "An ent-wife of five thousand years / Was enthralled by a Hobbit named Piers." The note on the limerick in the back of the book oddly (in light of the subsequent action in the limerick) identifies both ents and hobbits as "dwarf creatures (halflings) of human character" (p. 686), character presumably meaning personality. But Legman is not at his best in the notes to this section of his book since he identifies a slant as "some kind of extra-terrestrial critter" (p. 681). (He also takes George Barr's name, on a collection of illustrated limericks listed in the bibliography, to be a pseudonym, putting it in quotation marks [p. 563].)

Lynn, Ruth Nadelman. Fantasy for Children: An Annotated Checklist. New York: R. R. Bowker, 1979. x + 288 pp. Indices. [Lewis, (7), (39), (67), (122), 177, (189), (210); Tolkien, (10), 40, (44), (52), 71, 89, (91), (94), (105), (180), (192), (216)]--pages in parentheses are cross references.]

A very library-oriented checklist, giving over 1650 titles intended for children in grades three through eight--all of these, American publications, 1900-1978, including some reprints; standard symbols are used to show quality; awards and review sources are noted. The books are listed in thirteen sections, with cross-references (e.g., 3. Ghosts, 5. Alternate Worlds and Imaginary Lands); each list is split between books in print and out. Brief annotations. Series are listed under the first published title--the Chronicles of Narnia under The Lion, the Witch and the Wardrobe in sec. 12, "Travel to Another World", p. 177; The Lord of the Rings under The Hobbit in sec. 4, "Good versus Evil", p. 40 (both series marked with an asterisk as outstanding works, with five and seven reviews respectively; the Narnian series is labelled for grades four through six; the hobbit series, for grade six and up.) Appendices include titles available in Great Britain and a directory of

publishers; indices of authors and illustrators and of titles. Other titles by Tolkien listed are Smith of Wootton Major, in sec. 6, "Magical Adventures", p. 71 (marked A as acceptable, with four reviews; grades five and up), and Farmer Giles of Ham, in sec. 8, "Mythical Beings and Creatures", subsec. E, "Dragons", p. 89 (marked with an A as acceptable, with three reviews; grade five and up). Among other missed works is Owen Barfield's The Silver Trumpet. [This listing is partially based on the bibliographer's review of the book for Choice.]

MacLeod, Charlotte. Rest You Merry. (1978.) New York: Avon, 1979. 224 pp. [Tolkien, 105.] A humorous mystery novel, with an academic setting. The allusion to Tolkien's works appears in dialogue: "Is this where the Enderbles live? I'd thought he'd have a hobbit-hole" (Ch. 12, p. 105). This would seem to be just another indication of the general cultural knowledge of Tolkien's fiction, but the context is not that flattering; MacLeod seems to associate hobbits with animals which live underground (or underwater) in this earlier dialogue:

[Peter Shandy, the professor-detective:]
"Would you mind if we dropped in for a few minutes on an elderly couple who are your neighbors, the Enderbles? He's a professor emeritus of local fauna. Quite a distinguished scholar in his field."

[Helen Marsh, the new librarian:] "Not the Enderble who wrote How to Live with the Burrowing Mammals and Never Dam a Beaver? I'd be thrilled!"

[Shandy:] "He has a new one coming called Socializing Among the Snakes. Mrs. Enderble believes it the crowning achievement of a long and distinguished career. She is--er--perhaps more broad-minded on the subject of reptiles than most ladies." (Ch. 12, p. 103)

The subsequent comment about hobbit-holes is by Helen Marsh. Of course, MacLeod is being humorous, but few make jokes in commercial fiction that much of the audience will not also enjoy; Tolkien's distinction about types of holes at the first of The Hobbit has not been effective.

Shaw, Luci. The Secret Trees: poems. "A Fore Word" by Thomas Howard. Wheaton, Illinois: Harold Shaw Publishers, 1976. 80 pp. \$3.95.

A collection of fifty-three poems, two of which are related to the Inklings: "To Clyde S. Kilby: on his 70th birthday" (pp. 33-34; note, p. 79) and "The Joining: --after reading Charles Williams and Romans 6" (p. 46; note, p. 79). Both of these poems are in free verse. The first celebrates Kilby's building of the Wade Collection at Wheaton College; the allusions are mainly to the writings of Lewis and Tolkien:

There in that room [of the Collection]
we smell the past, untainted by decay or death
but fragrant, for in there
the mallorns [sic] bloom
and all the blessed air
is warm with Aslan's breath.

The second poem is less direct: Shaw uses the image of a (first-person) swimmer in a large lake, struggling to keep afloat hour after hour; then, the speaker "trust[s] his/her] body to the drifting wood"--that is, climbs on top of some wood afloat in the water. This wood, in the symbolism of the poem, is the cross; Christ's sacrifice is described in terms of a death in water. The note on the poem mentions its use of substitution and co-inherence, following Williams and St. Paul:

I am the cross--
coarse grained and pocked with holes
of nails--to which he joins himself
(already joined to his deep baptism)
that he may join me to his strong escape....

The Westmarch Chronicle, 3:1 (May-June 1979), 1-8.

A bimonthly newsletter edited by Bernie Zuber for The Tolkien Fellowships (P.O.Box 8853, San Marino CA 91108).

Contents: (a) [Bernie Zuber], "The White Towers", a drawing on p. 1 and a commentary, pp. 1-2. (b) "Parmandil's Announcement" and "A Letter to Parmandil, Followed by his Reply", pp. 2-3. Correspondence between elves, continued from a previous issue. (c) [Bernie Zuber], "Editorial", p. 3. (d) [Bernie Zuber], "The Inklings" (a review of Humphrey Carpenter's book of the same title), pp. 4-5. Zuber emphasizes Carpenter's recreation of an Inklings' meeting, particularly in its application to Tolkien; says a little about Lewis and Williams; and quotes two of Tolkien's clerihews. A drawing by Zuber of the Eagle and Child pub sign, p. 5, accompanies the review. (e) Gary Hunnewell, "What's This?", p. 6. Hunnewell describes a rare Tolkien fanzine, The Mirror of Galadriel, printed by a commercial firm and mainly consisting of reprinted material. (f) [Bernie Zuber], "The Official Lord of the Rings Film Magazine", pp. 6-7. A description of a magazine version of Ralph Bakshi's film, with biographies of Tolkien, Bakshi, and Saul Zaentz (the producer) included. (g) [Bernie Zuber], "1980 Tolkien Calendars", p. 7. Some notes on the 1980 Ballantine calendars (wall and desk). (h) [Bernie Zuber], "More Books about Tolkien", p. 7. A brief description of six books, recently released or forthcoming. (i) "Meetings of Tolkien Fellowships and Other Events", p. 8. Announcements.

The Westmarch Chronicle, 3:3 (September-October 1979), 1-8. Edited by Bernie Zuber for The Tolkien Fellowships.

Contents: (a) [Bernie Zuber], "Review" of A Middle-earth Album by Joan Wyatt, pp. 1, 4-5, 7 (with black-and-white reproductions of four of Wyatt's paintings). Zuber offers extended comments on both the good and the bad points of Wyatt's paintings. "Wyatt's handling of colors is very good. She has done some beautiful effects in the color of skies and mountains: the intense blue of the night skies outside the Gate of Moria and at the Forbidden Pool; the fiery volcanos of Mordor" (p. 7). He adds three other examples. On the other hand, "Her bridge of Khazad-dum looks like it is spanning an orchestra pit because the walls of the cavern look like red stage curtains" (p. 4); "I feel the Balrog's expression more comical than terrifying" (p. 5). (b) Sauron (John M. Hebert), "The Lord of the Rings: The Real Story", p. 2. The second installment of a revisionist account, covering this time Tom Bombadil, the Ringwraiths at Weathertop, Strider's motives, the Balrog, Gandalf and Saruman, and Galadriel. For example, "Why drag in this nut Tom Bombadil? Here's this freako living in the middle of the woods, spaced out on something most of the time, wearing clothes a pimp would envy, and living with some dame even weirder than he is. ...I wouldn't be surprised if [Goldberry]'s got a copy of the Marvin Decision in her dirndl by now, and is about to whip it out on old Tom. Then she'll be writing the songs." (c) [Bernie Zuber], "Greetings from the American Tolkien Society", p. 3. A brief account of the A.T.S., inspired by a "Happy Hobbit Day" card it mailed out; the cover of the card is reproduced. (d) [Bernie Zuber], "Mad Magazine's The Ring and I", p. 3. A brief note on the parody of Bakshi's The Lord of the Rings movie published by the October 1979 issue of Mad. (e) [Bernie Zuber], "Editorial", p. 3. (f) Grace Harris, "An Unexpected Party" (Episode 4), p. 6. A re-creation of a chapter of The Hobbit in fannish activities. (g) "Meetings of Fellowships and Other Tolkien Events", p. 8. Announcements.

The Westmarch Chronicle, 3:4 (November-December 1979), 1-8. Edited by Bernie Zuber for The Tolkien Fellowships.

Contents: (a) Robert Lawrence, "The Southern Califor-

nia Tolkien Fellowships Bilbo and Frodo Birthday Picnic" (photograph), p. 1, and [Bernie Zuber], "The Third Annual Bilbo and Frodo Birthday Picnic in Southern California", pp. 5, 7. Party report. (b) [Bernie Zuber], "Season's Greeting and Editorial", p. 2. (c) [Bernie Zuber], "Priscilla Tolkien in the U.S.", p. 2. Brief, second-hand report of P. Tolkien's visit to Maine and Washington, D.C., including a talk at the latter. (d) [Bernie Zuber], "Notes from the Shire Reports: A Tolkien Bibliography", pp. 2-3. A review of David S. Bratman's compilation of the above title. (e) Marthe Benedict, "Glorfindel", p. 3. A small drawing. (f) Earl Kay St. Clair, "The Middle-earth Quiz Book", pp. 3, 5. A review of Suzanne Buchholz's book of the above title. (g) Sauron (John M. Hebert), "The Lord of the Rings: The Real Story", p. 4. A revisionist account of The Lord of the Rings; this is Episode 3, covering Boromir's death, Pippin and Merry with the orcs and then the ents, the Battle of Helms Deep, and the background of the episode at Minas Tirith. An example: "with [the] help [of] Treebeard, the chief green-neck, the two hobbit agitators rave about 'Green Power' and incite the trees into destroying Saruman's chain of craft shops. The poor guy was just trying to make a living, but once again the environmentalists do a number on the small businessman." (h) Marian L. A. Haas, "Bilbo", p. 5. A small drawing. (i) Grace Harris, "An Unexpected Party", pp. 6-7. An account somewhat parallel to the titular chapter in The Hobbit but set in modern times; according to Zuber's note at the end, the basic material is factual, being the beginning of one of The Tolkien Fellowships. (j) [Bernie Zuber], "Last Minute Editorial", p. 7. (k) "Meetings of The Tolkien Fellowships and Other Events", p. 8. Announcements.

The Westmarch Chronicle, 3:6 (March-April 1980), 1-6.
 Edited by Bernie Zuber for The Tolkien Fellowships.

Contents: (a) Annette Harper, "Luthien", p. 1. A drawing reprinted from the cover of the Mythcon X Program Book. (b) [Bernie Zuber], "Editorial", subscription notice, and "The Return of Rankin and Bass Postponed until May", p. 2. (c) Lisa E. Cowan, "A Dramatization of The Hobbit", pp. 3-4, with three photographs by Therese Bur, and an additional review by Zuber on pp. 4-5. A review of Patricia Gray's musical drama. Cowan is favorable about it, and recounts some of the parts she like and some of the changes that had to be made (e.g., Gandalf shows up at the end, reveals that there is a bare spot on Smaug, and Thorin stabs Smaug when Bilbo tricks him into showing his vulnerable spot). Zuber is far less enthusiastic, but praises John Eddings' portrayal of Bilbo in the performance he saw. (d) Marian L. A. Haas, "Gandalf", p. 5. A drawing. (e) "Notes from Hobbiton", p. 5. A brief meeting report. (f) "Meetings of The Tolkien Fellowships and Other Events", pp. 6-5 (in that sequence). Announcements.

The Westmarch Chronicle, 4:1 (May-June 1980), 1-8.
 Edited by Bernie Zuber for The Tolkien Fellowships.

Contents: (a) Ian M. Slater, "The Tolkien Bestiary: A Review of the Text", pp. 1-2. The first part of a review of David Day's book of the above title. Slater points out that Day had previously compiled Burrough's Bestiary (1978); he also mentions an error in Day's statement that Orcs have black skins (it depends on the species). In general, Slater finds the material of somewhat limited value since most of it appears in Robert Foster's The Complete Guide to Middle-earth (1978). (b) Bernie Zuber, "A Review of the Illustrations", pp. 3-7. The second part of the review. Zuber surveys the work of all eleven artists. (There are thirty-six color illustrations and 106 in black and white in the book.) His fullest

treatment is of Ian Miller (pp. 4-5). "His pen and ink drawings are distinguished by sharp angular lines, often closely knit in intricate patterns, with bold masses in the foreground and other details gradually fading into the distance in incredible perspectives" (p. 4). Besides such comments on the artists' styles, Zuber also states his preferences among the drawings. Probably this is the fullest and best review the artists' works will receive. (c) With this review are reproduced a number of the black-and-white drawings from the book: Ian Miller, the dust-jacket design, p. 1; Ian Miller, "Travelling Dwarves", p. 3; John Davis, "Eowyn", p. 4; Victor Ambrus, "Arwen", p. 5; and Lidia Postma, "Frodo and Sam", p. 7. (d) "Meetings of The Tolkien Fellowships and Other Events", p. 8. Announcements. (e) "News about Ralph Bakshi's The Lord of the Rings, Part II", p. 8. News item; the movie is scheduled for spring or summer 1981 release.

MYTHPRINT

After more than a year and a half, Mythprint has resumed publication with a new staff. The Editor is David Bratman; the Managing Editor is Lisa Deutsch. It is published in a four-page format that primarily features Discussion Group meeting information and information about other groups that have related interests, as well as Society news, book announcements, and Editorials and Reviews.

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