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## Inklings' Bibliography (25)

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## Online Winter Seminar



### Online Winter Seminar

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# AN INKLINGS' BIBLIOGRAPHY

(25) Compiled by Joe R. Christopher

This Bibliography is an annotated checklist covering both primary and secondary materials on J.R.R. Tolkien, C.S. Lewis, Charles Williams, and the other Inklings. Authors and readers are encouraged to send off-prints or bibliographic references to the compiler:

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**Beslow, Audrey.** "Can't We Be Friends?: One Woman's Prospective". *Daughters of Sarah*, 9:2 (March/April 1983), 5, 7, 10. [Lewis, p. 7, col. 1]

An issue of this Christian-feminist journal on "Cross-Sex Friendship" (i.e., heterosexual philia, without eros). Beslow comments: "I have found C.S. Lewis's definition of friendships, two or more people who see the same truth [*The Four Loves*], very helpful in clarifying my friendships with married men." The Lewis title appears in brackets in the original article, so it is presumably an editorial addition.

**Campbell, Roy.** *The Selected Poems of Roy Campbell*. Chosen by Peter Alexander. Oxford: Oxford University Press, 1982. xvii + 131 pp. \$19.95 (through O.U.P.'s New York office).

A good collection for an overview of Campbell's career, for Alexander has arranged the original poems and excerpts from the longer poems in the chronological order in which they were written (although keeping the basic *Mithraic Emblems* sequence intact and grouping translations at the back of the book). Alexander chooses 11. 212-317 from *The Flaming Terrapin* (1924); 11. 1-18, 320-354, from *The Wayzgoose* (1928); twenty-two poems first collected in *Adamaster* (1930); *The Gum Trees* complete (chapbook, 1930); 11. 1401-1484 of *The Georgiad* (1931); *Choosing a Mast* complete (chapbook, 1931); seven poems first collected in *Roy Campbell* (sometimes titled *Poems or Nineteen Poems* by bibliographers, 1931); nine poems first collected in *Flowering Reeds* (1933); thirty-two poems first collected in *Mithraic Emblems* (1936); 11. 3583-3648 of *Flowering Rifle* (1939); twelve poems first collected in *Talking Bronco* (1946); an excerpt from one poem first collected in *Collected Poems* [Vol. 1] (1949); six poems first collected in *Collected Poems*, Vol. 2 (1957); and one poem - "In Memoriam A.F. Tschiffely" - not previously collected. There are sixteen translations: four from Baudelaire; three from St. John of the Cross; two from Federico Garcia Lorca; and one each from Rafael Morales, Dionisio Ridruejo, Ruben Dario, Rimbaud, Mindinbo, Joaquim Paço d'Arcos, and Mauel Bandeira.

Alexander's "Introduction" offers a brief survey of Campbell's life and poetic stages: juvenile work, before 1919; the early period of "image-choked over-energetic verse" (p. xii), 1919-1924; the mature period of major satires, 1925-1933; and the final period of a slow decline, with the obscure *Mithraic Emblems* at the first and many translations (instead of original work) toward the end, 1934-1957. Alexander also provides a two-page chronology of Campbell's life.

From the point of view of a student of the Inklings, the most important poems are *The Flaming Terrapin* and *Flowering Rifle*, which Lewis reacts to in his first poem to Campbell, and the Spanish translations, a few of which (not necessarily those in this book) Campbell read to an Inklings meeting. Campbell's conversion to Roman Catholicism (1933-1935) was about ten years before he met with the Inklings near the end of World War II. Campbell returned from Africa to England in June 1944, served on the War Damage Commission from November 1944 to 21 July 1945, and went to work

for the B.B.C. in London on 1 January 1946. He met Tolkien and Lewis at the Eagle and Child in Oxford in early October 1944, and attended at least one and probably several Inklings meetings thereafter; he returned from London for a meeting in November 1946 to read translations of two Spanish poems. Alexander mentions none of these meetings, and does not have Campbell at Oxford after his attempt to get into Merton College in 1919-1920.

**Crawford, Fred D.** *Mixing Memory and Desire: "The Waste Land" and British Novels*. University Park: The Pennsylvania State University Press, 1982. xviii + 172 pp. Index. [Lewis, viii, 48, 90-91, 97-102, 157n, 163-164nn; Mathew, 101; Tolkien, xvi, 102, 157n, 164n; Williams, 48, 90-102, 163-164nn. Previously unpublished letters by Lewis, 97, 98, 99 (three), 101, 102.]

Crawford's study is one of allusions to T.S. Eliot's *The Waste Land* in British novels: "I. *The Waste Land's* Early Impact" discusses the novels of Richard Aldington, E.M. Forster, Ford Maddox Ford, D.H. Lawrence, and Aldous Huxley; "II. *The Waste Land's* Influence Between the Wars" covers the novels of Evelyn Waugh, George Orwell, Jane Hanley, Anthony Powell, John Cowper Powys, Henry Green, Christopher Isherwood, Charles Williams, C.S. Lewis, and Graham Greene; and "III. *The Waste Land's* Influence After World War II" has discussions of the novels of Iris Murdoch and Anthony Burgess. A few of the analyses seem based on the assumption that any reference to a waste land shows knowledge of Eliot's poem, on the basis that Eliot essentially set the pattern of identifying the modern world and Arthurian legend. But most of the parallels are more specific in their references. In general, the first group of writers saw *The Waste Land* as a statement of despair, to be used to intensify such a position in their books (whether or not they ultimately accepted despair as basic to the modern world); a few of the writers between the wars - Graham Greene most clearly - saw the religious implications of the last section of *The Waste Land* and used allusions for religious purposes; and the last two novelists show somewhat different uses - Murdoch rejecting most of Eliot's positions while occasionally using *The Waste Land* as a motif, Burgess sometimes creating characters who have read *The Waste Land* and sometimes using passages from *The Waste Land* to support novels' themes. But for the student of the Inklings, Chapter 7, "Charles Williams and C.S. Lewis: Unreal City", is the basic one.

Crawford's approach to Williams and Lewis is different, as their relationships to Eliot were different. He briefly summarizes Williams' and Eliot's friendship and then announces his topics as "the uses of the Grail myth in *War in Heaven* (1930), the Tarot in *The Greater Trumps* (1932), and the Unreal City in *All Hallows' Eve* (1945)" (p. 90). The first is briefly handled, partially in contrasting Eliot's "blight on the land and the quest for meaning" and Williams' "power of the object which men desire for material ends" (p. 91). The main comparison is of the unifying roles of Tiresias in *The Waste Land* and Prester John in *War in Heaven*, which Crawford sees as "more than coincidence" (p. 92). The three parallels suggested between *The Waste Land* and *The Greater Trumps* are in references to and descriptive details connected with the Tarot cards of the Tower, the one-eyed merchant (Williams' Fool), and the Hanged Man. Crawford does not mention that Williams' cards are based on the Tarot deck by A.E. Waite, and he does not check Williams' details against that source. Crawford's comparison of *The Waste Land* and *All Hallows' Eve* "reveals more direct evidence of Eliot's influence" on Williams than do the first two (p. 93). His parallels are that London is like Hell

in both works; London is, in Eliot's phrase, and "Unreal City" in both; London is conflated with other cities in both; and the Waste Land motif in both works includes "the litter which blights [the] Thames, the bleakness of the modern world, and the anticipation of rain" (p. 94). In addition, Crawford cites five passages in *War in Heaven*, four in *The Place of the Lion*, two in *Shadows of Ecstasy*, one in *Many Dimensions*, and one in *The Greater Trumps* which may owe their ideas or images to Eliot's poem, as well as a reference to a book by Eliot (title not given) in *The Place of the Lion* (pp. 95-97). Crawford also wonders if Peter Stanhope in *Descent into Hell* is not intended to be a portrait of Eliot, since he wrote verse plays (p. 97). Crawford, despite some use of criticism on Williams and Lewis, does not seem to know that Williams had used "Peter Stanhope" as a pseudonym (for the production of the play *Judgement at Chelmsford*); probably Glen Cavaliero is most nearly correct when he says of Peter Stanhope in the novel that he "is given the status of T.S. Eliot and the consciousness of Charles Williams" (*Charles Williams: Poet of Theology*, p. 80). Crawford later adds a reference to an unpublished letter by Williams (to Theodora Bosanquet, 5 October 1944, in the Houghton Library, Harvard) in which he says that it was Eliot's approval of his ideas for it that started him writing *All Hallows' Eve* (p. 101). In general, most (not all) of Crawford's parallels are weak; but there is no doubt that Williams knew Eliot's poem: Crawford misses Williams' chapter on Eliot in *Poetry at Present* (1930).

Crawford's treatment of Lewis is more biographical than critical. But he does include a few parallels: the use of the phrase "broken images" in *Perelandra*, the image of the trash-filled river in *That Hideous Strength*, the comparison of stones on mountains to diseased teeth in *Out of the Silent Planet* and *Perelandra* (pp. 99-100). "Had Lewis noticed traces of Eliot's lines in his trilogy, he would undoubtedly have obliterated them in revision" (p. 100). But mostly Crawford traces Lewis's disagreements with Eliot, partly by citing unpublished papers: (a) letter to Dom Bede Griffith, undated (probably 1931 or 1932 says Crawford), in the Wade Collection (four sentences, against the Neo-Scholasticism of Maritain and T.S. Eliot), p. 97; (b) to Sister Magdalena, 7 June 1934, in the Wade Collection (two sentences, on the same topic), p. 98; (c) to Charles Williams, 20 July 1940, in the Wade Collection (one sentence, against Eliot's and Auden's poetry), p. 99; (d) to Theodora Bosanquet, 27 August 1942, in the Houghton Library, Harvard (two sentences, against submitting *All Hallows' Eve* to Eliot as a possible publisher), p. 99; (e) to E.R. Eddison, 16 November 1942, in the Wade Collection (one sentence, in praise of *The Worm Ouroboros* and against the writings of Eliot, Pound, Lawrence, and Auden), p. 99; (f) to T.S. Eliot, 22 February 1943, in the Wade Collection (one sentence, about Williams talking about bringing them together), p. 101; (g) to Alastair Fowler, 7 January 1961, in the Berg Collection, New York Public Library (eight sentences, about who deserves the Nobel Prize for Literature - "Frost? Eliot? Tolkien? E.M. Forster?"), p. 102. As Crawford points out about the last letter, besides showing a shift in Lewis's attitude toward Eliot, it also shows some ignorance - Eliot had won the Nobel Prize thirteen years before. A bibliographic note on the letters: the second (b) appears in *Letters of C.S. Lewis*, but there the nun's name is spelled Madeleva and a parenthesis in the part of the letter which appears here is omitted; the fifth (e) is quoted in part in Carpenter's *The Inklings* but the sentence which Crawford quotes is fuller in his version - it is also notable that Crawford calls this a pastiche of Middle English, as does Carpenter, when it seems to be a Renaissance English style; the sixth (f) may have appeared elsewhere but spot-checking of the probable places has not turned it up.

**Gardner, Helen.** *In Defence of the Imagination.* Cambridge, Massachusetts: Harvard University Press, 1982. viii + 197 pp. [Dyson, 149; Lewis, 34-35, 47, 50, 54n, 84, 103, 140; Wain, 13.]

The six chapters of this volume are the Charles Eliot Norton lectures, 1979-1980, which Gardner gave at Harvard; in an appendix

appears her Presidential Address given to the Modern Humanities Research Association in London in 1980. In general, Gardner is attacking various modern critical stances which she finds confusing "the humanist belief in the value of a study of literature as the core of a liberal education" (p. 1).

The most interesting chapter to a student of the Inklings is her autobiographical lecture, "Apologia Pro Vita Mea" (pp. 138-164). She mentions - "a rather solemn young man" - on the text of *Comus* (p. 140). She credits Dyson with causing her to turn an article on the dating of Donne's "Holy Sonnets" into an edition of his *Divine Poems* (p. 149). In her second chapter, "The Relevance of Literature" (pp. 27-54), she quotes with approval from the conclusion of *An Experiment in Criticism* about the reader enlarging his being (pp. 34-35) and then refers back to the passage in her later discussion (pp. 47, 50). Lewis is quoted, second hand, on John Skelton in a later chapter (p. 84), mainly to show the shifts between books of an American critic. Wain is mentioned, in the first chapter, as an academician who turned to full-time writing (p. 13), in a short history of the "Movement" - Gardner does not find the Movement as significant as the preceding Modernist period.

**Hooper, Walter.** *Through Joy and Beyond: A Pictorial Biography of C.S. Lewis.* New York: Macmillan Publishing, 1982. xvi + 176 pp. Bibliography of Lewis's books; list of sources of illustrations; index. [Barfield: xiv-xv, 65-66, 69-71, 73, 76-78; Benett, 124; Cecil, 73, 93; Coghill, 73, 132, 146-147; Dundas-Grant, 86, 160; Dyson, 73, 79, 84-86, 93, 117; Hardie, 86, 93, 124; Havard, xiv, 73, 86-87, 89, 92, 96, 160; W.H. Lewis, 7-8, 11-12, 15-20, 22, 26, 28-30, 35, 61, 63-64, 68, 73-75, 77-78, 80, 84-88, 93, 113, 117-118, 123, 141, 147, 150-151, 153, 158-159; Mathew, 89; Christopher Tolkien, 93; J.R.R. Tolkien, 73, 79, 84-85, 93, 100-101, 104, 108, 110, 117, 120, 125, 130, 154-155; Williams, 73, 85-88; the Inklings generally, 84-87, 89, 93, 137 (the index says 138), 152, 157 (not in the index), 160. Two previously unpublished letters by Lewis, pp. 141, 143-145, and some small additions to a previously published letter, pp. 94-95; two previously unpublished drawings by Lewis, pp. 87, 95; two previously unpublished excerpts from juvenile fiction by Lewis, pp. 8, 10-11; a previously unpublished reminiscence of Lewis by Barfield, pp. 77-78; a previously unpublished reminiscence of the Inklings by Havard, pp. 87, 89.]

Hooper's biography of Lewis began with the script of the movie *Through Joy and Beyond* (1979), as his introduction makes clear; despite Hooper's comment that the film and the book belong to different genres (p. xiv), some of the text of the book is straight from the film script:

That little lad, you see, was C.S. Lewis, destined to become one of the finest Christian Apologists of our time. The first man to glance through *Joy and Beyond*. [p. 3]

The use of "chap" (pp. 30, 72) also strikes the colloquial note of the script, but most of the book is satisfactory in style and acceptable as a popular biography. Hooper uses quotations from *Surprised by Joy* and Lewis's letters to Greeves for many of his specific details, particularly in the first part of the book. An indication of his book's orientation is that George MacDonald's influence on Lewis is not mentioned; the volume is more concerned with the externals of Lewis's life, despite the title. There are only a few factual errors, as is typical of Hooper's meticulous research. Some of them may be a matter of bias: why is the Bodeleian credited with the largest collection of Lewis papers in the world (p. 68) when it shares them with the Wade Collection? The statement that the Tuesday meetings at the Eagle and Child continued the discussions of the previous Thursday evening Inklings (p. 84) is not supported by W.H. Lewis's diary. (Hooper, despite the distinction made by the Lewis brothers, insists on calling the Bird and Baby meetings "Inklings" meetings - hence,

three of his references to the Inklings [pp. 137, 152, 157] are to the pre-noon meetings.) Hooper continues his usual insistence that Lewis did not consummate his marriage to Joy Gresham (p. 151), but Chad Walsh has written that Joy's letters "celebrated Lewis's prowess as a lover" (Walsh, "Afterward", *A Grief Observed*, by C.S. Lewis [New York: Bantam Books, 1976], p. 142). (For a different type of factual questionability, see the last paragraph of this annotation.) Occasionally, Hooper fails to footnote his source, as with the anecdote about Lewis's pun on Vasco da Gama's name (p. 73).

Since Hooper is writing a popular biography, there is no reason to expect much new material in it; but in this case the book is valuable for certain types of new material. Hooper includes two new drawings by Lewis: a caricature of his brother, seen from behind, evidently participating in cricket (p. 87), and the drawing of an ass with a nun and a scholar by each side of it, which accompanied the 15 May 1911 letter to Sister Penelope (Lawson) (p. 95) – the letter, reproduced in script by Hooper, has been long available in *Letters of C.S. Lewis* (although that version is slightly cut). In new writings, Hooper includes two excerpts from Lewis's Boxen juvenalia – one from "The Locked Door" (pp. 8, 10) and one, briefer, from "The Sailor" (p. 11). The two new Lewis letters are to Dorothy L. Sayers about his marriage: 21 December 1956 (p. 111) and 25 June 1957 (pp. 143-145), the second giving the fullest details yet unpublished about the process of the second (religious) marriage ceremony. Probably even more interesting for most readers are the new materials originally collected for the third part of the film, which was a series of interviews called "Jack Remembered" (p. xiv). The two major items are short reminiscences by Inklings. Havard tells of his first meeting with Lewis – Havard as a medical doctor, Lewis with a virus, and their discussion of Aquinas – and then describes the Inklings meetings generally and specifically – the reading of *The Screwtape Letters*, two meetings with visitors; he also spends a paragraph on Lewis's character (pp. 87, 89 [six paragraphs]). Barfield's note is mainly about his getting to know Mrs. Moore and the favorable impression she made on him (pp. 77-78 [four paragraphs]). Hooper includes material from his interview of Priscilla Tolkien and Fr. John Tolkien (pp. 101-102, 104, 108, 110): she describes her attendance at Lewis's lectures, the Prolegomena to Medieval and Renaissance Literature, including his reference to her father's theory of sub-creation; she also tells an anecdote about her father and Lewis, in which Lewis's wearing of a black armband does not refer to a death in the family; Fr. Tolkien has an anecdote about Lewis learning of the two sexes of yew bushes and briefly relates Lewis's and his father's last meeting, about three months before Lewis died. Martin Moynihan gives some reminiscences of Lewis as a tutor (pp. 110-111, 113); Pauline Baynes briefly describes Lewis's choice of her to illustrate the Chronicles of Narnia (p. 120).

Since this is a pictorial biography, it should be noted that this book has fifty-eight photographs or drawings of Lewis (out of 158 illustrations total), often in various groups. Some of these have been published before, three of them in *C.S. Lewis: Images of His World*, by Douglas Gilbert and Clyde S. Kilby (1973). Since Hooper's book is all black-and-white reproductions, some items – Alan Sorrell's painting *Conversation Piece* (1954), for example, which includes a portrait of Lewis – come out far better in Gilbert and Kilby, with color (and, in the case of Sorrell, Gilbert and Kilby, p. 36; Hooper, p. 124. Another contrast of the same sort is Lewis's drawing of Lord Big, a Boxonian frog, in black and white, Hooper, p. 23; in color, Gilbert and Kilby, p. 103. But many of the illustrations are unique to this book, such as Lewis and Hooper at the Kilns (p. 147) and a photograph of a bust of Lewis sculpted by Faith Tolkien (p. 155).

In addition to photographs of landscapes, relatives, and other persons, places, and things connected to Lewis, the following photographs of (or, in two cases, by) Inklings appear: Barfield, pp. 65, 66 (photograph taken by Barfield), 69, 70, 71 (photograph taken by Barfield); Dundas-Grant, 86; Hardie, 86; Havard, 86, 92; W.H. Lewis, 18, 26 (two), 28, 29, 68, 84, 88, 153; J.R.R. Tolkien, 100. There are a

few photographs in the book which are slightly fuzzy in reproduction, such as one of The Kilns (p. 122) and other shots of the area of The Kilns (pp. 141-146), but most of the photographs throughout are of professional quality.

Finally, a note has to be added, for scholarly reasons, on Hooper's veracity, which was questioned in Kathryn Lindskoog's "Some Problems in C.S. Lewis Scholarship" (1978). Hooper's account of his relationship with Lewis in this book is fairly close to his standard statement. He is as vague as ever about when they met ("spring of 1963", p. 152); he indicates they met for a while three times a week (p. 154); he says that on 14 July Lewis urged him to move into The Kilns as a companion-secretary, and Lewis repeated this invitation to move into The Kilns while in a nursing, after his coma on 15 July (p. 154); it is not clear from this account when Hooper moved in, but Lewis returned to The Kilns on 6 August (p. 155); Hooper left for America in September, he says, with a planned return at Christmas (p. 158). Specifically, Hooper states, "They were happy times indeed, with Paxford the gardener and Mrs. Miller [the housekeeper], and most of all, Jack with his irrepressible fun" (p. 157). Miller's husband has twice denied that Hooper ever lived in The Kilns. Also, as Lindskoog pointed out, since Lewis was at Cambridge during the week for Trinity Term (about mid April to about the end of June), the meetings of Hooper and Lewis on Thursday at The Kilns (one of their three meetings a week) could not have started till fairly late in the year. Hooper has changed his story of Lewis washing the dishes from the first evening Hooper lived in The Kilns until later, it seems, or at least the time has become less precise (p. 158). In light of these uncertainties, scholars should use their professional judgments before citing the anecdotes of Hooper reading Joel Chandler Harris's "A Dream and a Story" to Lewis (p. xv), the blanket on Lewis's bed at The Kilns being the same one he used at Wynyard School (p. 18), Lewis's account of his capture of a number of German soldiers in World War I – the capture happened; it is the first-person account that is uncertain (p. 56), Lewis's comments about a bore and an atheist (p. 101), Lewis's joke over the American use of *bathroom* to mean the toilet facilities (p. 151), the dishwashing episode (p. 158), and the playful use of "As C.S. Lewis has said" (p. 158). The episodes about the Uncle Remus tale and the blanket seem to be new here; the "As C.S. Lewis has said" appeared in the film. None of the questions which have been raised about Hooper's precise relationship with Lewis during that last year keep the book from being a pleasantly written, anecdotal, popular account of Lewis's life, with generally good photographs and with some scholarly valuable material from other persons.

**Lewis, C.S.** *The Grand Miracle and Other Selected Essays on Theology and Ethics from "God in the Dock"*. Edited by Walter Hooper. New York: Ballantine Books (Epiphany series of inspirational paperbacks), 1983. [vii] + 170 pp. [Tolkien, i; Williams, 156.] \$ 2.95

*God in the Dock* has forty-eight essays, excluding the letters in Part IV. This paperback reprints twenty-six essays: "Miracles" (I.2 of *God in the Dock*), "Dogma and the Universe" (I.3), "Answers to Questions on Christianity" (I.4), "Myth Became Fact" (I.5), "Horrid Red Things" (I.6), "Religion and Science" (I.7), "The Laws of Nature" (I.8), "The Grand Miracle" (I.9), "Christian Apologetics" (I.10), "Work and Prayer" (I.11), "Man of Rabbit?" (I.12), "Religion without Dogma" (I.16), "Some Thoughts" (I.17), "The Trouble with 'X' . . ." (I.18), "What Are We to Make of Jesus Christ?" (I.19), "Dangers of National Repentance" (II.1), "Two Ways with the Self" (II.2), "On the Reading of Old Books" (II.4), "Scraps" (II.7), "The Decline of Religion" (II.8), "Vivisection" (II.9), "Modern Translations of the Bible" (II.10), "God in the Dock" (II.12), "Cross-Examination" (II.16), "The Sermon and the Lunch" (III.3), "What Christmas Means to Me" (III.6). Hooper's introduction is not reprinted, but his footnotes are. Spotchecking suggests all the footnotes of the essays selected appear here; certainly, "Miracles" note 29 (p. 13; p. 37 of *God in the Dock*), which is a reference to a letter not reprinted here, is duti-

fully reproduced. The two additions to "Religion without Dogma?", the first a summary of the Lewis-Anscombe debate published in *The Socratic Digest*, appear (pp. 101-102; *God in the Dock*, pp. 145-146). So the material chosen seems to be fully reproduced.

The "blurb" by Tolkien on p. i is a sentence and a half from Letter 252. *The Letters of J.R.R. Tolkien* (1981); Lewis's references to Williams is in a reprinted interview in which Lewis (inaccurately) quotes from *He Came Down from Heaven* ("Cross-Examination", p. 156; Hooper quotes the Williams passage in his footnote; *God in the Dock*, p. 263).

**Lindskoog, Kathryn.** "Bright Shoots of Everlastingness: C.S. Lewis's Search for Joy" (the subtitle is used by itself on the cover). *Radix*, 10:6 (May-June 1979), 6-8 [W.H. Lewis and Tolkien, p. 7, col. 1]. Three drawings of Lewis based on photographs accompany the article; no artist is credited but they are signed "KL" or possible "KC".

Lindskoog, for this Christian journal, writes an introduction to Lewis's life after an opening hook of contrasting quotations from Karl Marx and Lewis, mainly a summary of *Surprised by Joy* for about half of her essay. She illustrates Christian joy also from *The Great Divorce*, "The Day with a White Mark", *The Lion, the Witch and the Wardrobe*, *English Literature in the Sixteenth Century*, and *Reflections on the Psalms*; and she concludes with Lewis's guess at the New Heavens and New Earth from *Letters to Malcolm: Chiefly on Prayer*. Lindskoog does not try to get Lewis the apologist, etc., into her treatment; but she traces Lewis's Christianized *Sehnsucht* appropriately for her purpose.

Note: another essay in this issue - "Can a Novel Be Christian?: John Updike and *A Month of Sundays*", by Alice and Kenneth Hamilton, pp. 12-16 [Lewis, p. 13, col. 1] - contains a passing mention of Lewis while presenting a contrast of the novel (realistic fiction; intended for the audience's use in a moral debate) and the fable (didactic fiction; intended for the instruction of the audience).

**Locus: The Newspaper of the Science Fiction Field.** 16: 4/267 (April 1983), 1-36. Edited by Charles N. Brown.

Inkling-related items: (a) "SF Hits the Auction Circuit", pp. 1, 5 [Tolkien, p. 1, col. 1]. "The Mark Marlow science fiction collection was sold at the California Book Auction Galleries on February 21." "A signed set of LORD OF THE RINGS [sic] went for \$7000 (paid for in crisp \$100 bills). A proof copy of THE HOBBIT [sic] sold for \$5000." (b) Fritz Leiber, Ph.B., G.M.L. "Moon & Stars & Stuff", p. 15 [Williams, p. 15, col. 3]. Concerning Marion Zimmer Bradley's *The Mists of Avalon*: "In its concern with the linked mysteries of Glastonbury and Avalon, it calls to mind Charles Williams' WAR IN HEAVEN [sic]."

**Nightshade: A Fanzine about Fantasy** [subtitle on cover only, not on title page]. No. 4 (1 October 1977), 36 pp. + covers. Edited by Ken Amos. Nightshade Press, 7005 Bedford Lane, Louisville KY 40222; \$1.75.

Inklings-related material: Todd Klein, "Laughter of the Spirit: The Mysticism of George MacDonald", pp. 5-6, 8 [Lewis, 6, 8; Tolkien, 6]. With illustrations by the writer: "Phantastes", p. 4; "The Golden Key", p. 7; "The Wise Woman", p. 9; "Lilith", p. 10. Klein gives a fairly standard definition of mysticism, and then lists "fantasists" who, he feels, fit the category of mystics or, presumably, describe such a state in their works: "Machen, William Morris, William Hope Hodgson, Poe, Lovecraft, Dunsany, M.P. Schiel, C.S. Lewis, Cabell, Tolkien, and LeGuin" (p. 6). It seems an odd grouping, and Klein does not try to defend it except with a vague, general comment on a common theme, that of seeing the world as a riddle; more precisely, he quotes MacDonald, "The universe is a riddle trying to get out."

Later in the essay, Klein says that both MacDonald and Lewis write works in which "The place where the characters reach their

enlightenment is not only in this world, but in the next as well" (p. 8). Examples are given from MacDonald, not from Lewis.

**Nottingham Mediaeval Studies**, 9 (1965), [ii]? + 71 + pp. Edited by Louis Thorpe. [The version seen is a copy done by the Dorothy L. Sayers Society; it contains an unnumbered contents page and ends with the start of an unrelated essay on Anglo-Saxon bishops on p. 71.]

Material on the Inklings: (a) Lewis Thorpe, "Editorial", pp. 1-3 [C.S. Lewis and Williams, 2-3; W.H. Lewis, 3]. Thorpe introduces the issue, with its main Dantean emphasis. He mentions the non-specialists' discovery of Dante in the twentieth century - that by Ezra Pound, Laurence Binyon, and T.S. Eliot; and that by Williams and Dorothy L. Sayers - as well as individuals in universities who were not in Italian departments - G.L. Bickersteth and C.S. Lewis. "This number ... draws attention to the importance for contemporary understanding of Dante of the high seriousness with which he was regarded, both as a poet and a Christian, by three English creative minds: Charles Williams, Dorothy L. Sayers and C.S. Lewis" (p. 2). W.H. Lewis is thanked for allowing his brother's essay to appear in the issue.

(b) Barbara Reynolds, "English Awareness of Dante", pp. 4-14 [Williams, 13-14]. Reynolds is concerned with twentieth-century creative, non-academic reactions to Dante, with much emphasis on T.S. Eliot. "Williams' ... discovery of the *Commedia* occurred, it is related, when he was correcting the proofs of Cary's translations for the Oxford University Press. His immediate reaction was: 'But this is true.' ... Pound and Eliot ... had made it possible for others to receive Dante directly, without intermediary. The next stage was to accept the validity of what he said. This Charles Williams did, annulling, as was characteristic of him, the gap between the thirteenth and the twentieth century" (p. 13). Reynolds also briefly compares Sayers' approach to that to Williams. Note: Reynolds' essay is not listed in Glenn's *Charles W.S. Williams: A Checklist*.

(c) Dorothy L. Sayers, "The Art of Translating Dante", pp. 15-31 [Williams, 23]. Gilbert C193. Mainly a comparison of English renditions of passages in Dante, beginning with a version by Chaucer. After discussing Henry Francis Cary's translation, Sayers lists the English poets who were subsequently influenced by Dante: Coleridge, Leigh Hunt, Moore, Byron, Shelley, Keats, the Rossetts, Tennyson, the Brownings, T.S. Eliot, and Charles Williams. Note: this admittedly minor reference is not noted in Glenn Williams checklist.

(d) C.S. Lewis, "Dante's Similes", pp. 32-41. Hooper rev. D-139. Later reprinted in *Studies in Medieval and Renaissance Literature* (1966). Hooper in his preface to the latter says it was read to the Oxford Dante Society on 13 February 1940; Thorpe in his editorial introduction to this issue says it "was given as a lecture to the Dante Club in Cambridge" (p. 3); perhaps it was read in both Oxford and Cambridge, or perhaps Thorpe was given confused information by W.H. Lewis.

(e) Dorothy L. Sayers, "The 'Terrible' Ode", pp. 42-54. Gilbert C191 and a reprint of one-fourth of A67.5. Sayers' essay and translation include no reference to the Inklings, but the essay contains a recognizable discussion of male bedworthiness (p. 47), reworked from and 18 October 1944 letter to Charles Williams (vide James Brabazon, *Dorothy L. Sayers*, p. 112).

(f) Charles Williams, "Religion and Love in Dante: The Theology of Romantic Love", pp. 55-70 [Lewis, 57n]. Reprinted from a chapbook of the same title (Westminster: Dacre Press [Dacre Papers, No. 6], 1941; 40 pp.). Glenn in her Williams checklist lists the original publication (Glenn I-C-47 [p. 21]), but does not note this reprint. The reference to Lewis is a brief footnote on *The Allegory of Love*.

**Ravenhill**, November 1980, [j] + 6 pp. Edited by Hildifons [Gary Hunnewell] for The New England Tolkien Society. (The New England Tolkien Society, 251 Black Point Road, Scarborough ME 04074.)

Inkling-related contents: (a) Elendae, a cover drawing of Galadriel and her "mirror", p. [i]. (b) Hildifons, "From the Council Chamber", p. 1. Editorial. (c) Sue M.C. Corner, "If", p. 1. A poem of five quatrains, rhyming ABAB, written in rough iambic tetrameter lines (with occasional pentameters). The poem is spoken, or thought, by the members of the Fellowship of the Ring left in Middle-earth after Frodo's departure, and it is addressed to him. (d) Dan Settana (Fastred of Greenholm), "Another Silmarillion Crossword", pp. 2-3, (e) "New Membership" list, and "Meeting Minutes" of the New England Tolkien Society by several secretaries, p. 4. (f) Michael Sullivan, a drawing of (probably) Mount Everwhite, p. 6. This issue is reproduced on one side of pages only: in the copy examined, as stapled, pp. [i]-5 are reproduced on the rectos with the versos blank; p. 6 is reversed - recto blank and verso with reproduction - in order to produce a back cover.

Savater, Fernando. *Childhood Regained: The Art of the Storyteller*. Translated from Spanish by Frances M. Lopez-Morillas. New York: Columbia University Press, 1982. Illustrated. xvi + 208 pp. [Lewis, 136, 203n; Tolkien, 18, 41, 71, 123-137, 197-198, 203nn, 207.] \$17.50.

Savater's book is a curious one for a university press to publish, since it is primarily an impressionistic appreciation of different types of storytelling genres, shown in a few examples of each: pirate stories (Ch. 6), science fiction (Ch. 7), hunting stories (Ch. 8), the western (Ch. 11), the Gothic novel of the supernatural (Ch. 12), and the detective story (Ch. 13). When it does become analytic, it tends to work in terms of archetypal criticism: Stevenson's *Treasure Island* as an ambiguous initiation (Ch. 2), the descent into the underworld in Jules Verne's *Journey to the Center of the Earth* (Ch. 3). Savater, who teaches philosophy at the University of Madrid, seems least the semi-native enjoyer of children's books in his final chapter, on the fiction of Jorge Luis Borges (Ch. 14). His first chapter, which sets up the "story" in contrast to the "novel", is parallel to statements by such American critics as Jacques Barzun, who, for example, in "Detection and the Literary Art", argues the "tale" has different rules than realistic fiction. Actually, this is part of the traditional Anglo-American contrast of the romance and the novel, as in Hawthorne's preface to *The House of Seven Gables*; C.S. Lewis's "On Stories" (1947), for instance, uses *story* to mean *romance*. Savater is following solely an essay by Walter Benjamin, "The Storyteller" (pp. 6, 201), which was translated into English in *Illuminations* (1968); its original appearance is not noted.

Ch. 10, "Among the Fairies" (pp. 123-137), is Savater's essay on *The Lord of the Rings*. (Tolkien's drawing from *The Hobbit*, "The Elven King's Gate", is reproduced on p. 124.) Savater, after some struggle with the negative connotations of the term *fantasy*, notes the split in readers' reactions to Tolkien's work; he contrasts the simple storyline and conventional ethics of *The Lord of the Rings* with Tolkien's full descriptive details and avoidance of excessive magic. The mythology is a simple combination of Christianity and fairytales; the most important characters - the elves, the ents, Tom Bombadil, the hobbits - are those least concerned with history and public power. The Ring brings the desire for domination, and its wounds cannot be cured - in that sense, Sauron wins after all. In *The Lord of the Rings*, all areas are moral areas, not just those of human intentions. "Tolkien's historical vision is cyclical; a vigorous nucleus of Good gains control of Evil, only to languish later and become imprisoned in a sort of enervation of which the ferocious intensity of Evil takes advantage, to grow and grow until the heart of Good acquires new energy and again binds Evil in chains" (p. 131). "The Good is the standard of efficacy and usefulness, a transcendent counterpart of the classic Anglo-Saxon opinion that makes efficacy and usefulness the criterion of the Good" (p. 132). Since Evil cannot win in Tolkien's universe, its one ability is to make Good doubt itself. Savater compares this to H.P. Lovecraft's universe in which only Evil is strong and real, although ultimately the value system of Evil and Good is denied. Savater also

notes the gradual decay of the world inherent in Tolkien's universe, and mentions C.S. Lewis's parallel view - but denies the validity of the view. In an addendum, Savater discusses Tolkien's drawings briefly, comparing them in style to Arthur Rackham, Kay Nielsen, Burne-Jones, Dante Gabriel Rossetti, and Richard Dodd. The biographical note on Tolkien (pp. 197-198) misidentifies the Middle English of *Sir Gawain and the Green Knight* as Old English, but otherwise is briefly correct. In a footnote, Lewis's *That Hideous Strength* is said to have the same type of moral struggle between Good and Evil as does *The Lord of the Rings*, "but it is infinitely inferior in narrative interest" (p. 203n).

Sayers, Dorothy L. "Toward a Christian Aesthetic". In *Our Culture: Its Christian Roots and Present Crisis*, ed. V.A. Demant, pp. 50-60. London: Society for Promoting Christian Knowledge, 1948. (Gilbert B34.) This essay also appears in Sayers' *Unpopular Opinions* (London: Victor Gollancz, 1946; New York: Harcourt, Brace, 1947) [Gilbert A43]; *Christian Letters to a Post-Christian World*, ed. Roderick Jellema (Grand Rapids, Michigan: William B. Eerdmans, 1969) [Gilbert A60]; and *The Whimsical Christian: 18 Essays by Dorothy L. Sayers*, intro. William Griffin (New York: Macmillan, 1978).

A statement of Sayers' Trinitarian aesthetic theory, which was explained more fully earlier, in *The Mind of the Maker* (1941). This essay was given as one of the Edward Alleyn lectures in 1941 (Gilbert F29). No reference to the Inklings appears, but the final paragraph seems to allude to Charles Williams' dictum: "This also is He; neither is this He." Sayers writes:

Art is not He - we must not substitute Art for God; yet this also is He, for it is one of His Images and therefore reveals His nature.

Tolkien, J.R.R. "Cat". Reprinted in *The Poem in Question*, ed. Robert E. Bourdette, Jr., and Michael Cohen, p. 233. New York: Harcourt Brace Jovanovich, 1983. xxii + 484 pp.

"Cat" is used to illustrate the pleasure to be found in rhyme and also the use of internal rhyme (pp. 232-233).

Tolkien, J.R.R. *Mr. Bliss*. Boston: Houghton Mifflin, 1983. (British ed., 1982.) No page numbers [112 pp.]. \$11.95.

In 1957 Tolkien sold the mss. of *The Hobbit*, *The Lord of the Rings*, and *Farmer Giles of Ham* to Marquette University, Milwaukee, Wisconsin; included in the sale was the ms. of *Mr. Bliss*, written for Tolkien's children in 1932 (according to Carpenter's biography) or 1928 (according to Joan Tolkien). This ms. consists of a title page, 48 number pp., and two end papers. In this published edition, Tolkien's hand-printed text and pictures are reproduced on the recto pp.; opposite, on the preceding verso pp., appears a typeset version of the text (with the exception of two financial accounts which appear only in the script). The editor is not named, but he has put some informative comments which appear in standard script in the ms. into italics in print, and has supplied two accidentally omitted monosyllables in brackets (a preposition and an adverbial ending); in one of the corrections in the ms., where Tolkien has reversed the names of two bears with crossouts and "Teddy, I mean" and "Archie, I mean" in the margin (ms., p. 19), the editor simply places the correct names into the printed text. An editorial note appears at the end of the text.

The story itself tells of Mr. Bliss's misadventures after his purchase of a car. Two of the drawings (ms., pp. 12, 17) resemble "The Elven King's Gate" in *The Hobbit* - that is, a straight road through the woods; the drawing of the interior of the Bears' home (ms., p. 31) slightly resembles "Beorn's Hall", appropriately enough, in *The Hobbit*; and Gaffer Gamgee and a policeman named Boffin, echoing *The Lord of the Rings*, appear in a list of villagers (ms., p. 37). Jessica Yates' review in *Mythlore*, 9:4/34 (Winter 1983), 38, "A Blissful Supplement", in addition to other comments gives further details of the Tolkien family background, based on Joan Tolkien's letter in the *Sunday Times*, 10 October 1982 (no page cited by Yates).