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An Inklings Bibliography (46)

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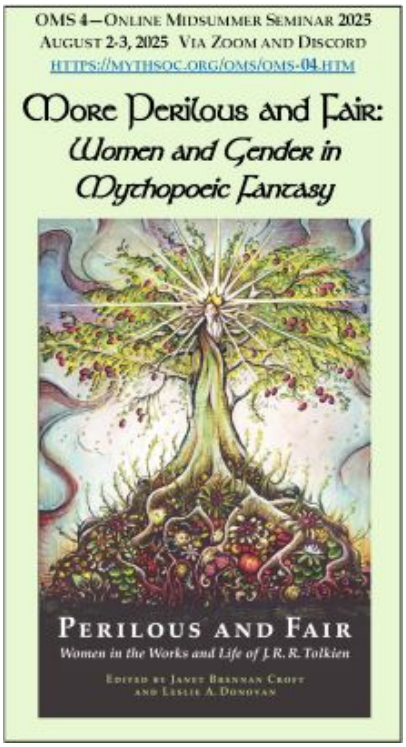

An Inklings Bibliography (46)

Abstract

Entries 42–59 in this series are written by Hammond (Tolkien material) and Christopher (Lewis and other material). See Hammond, Wayne G., for one later entry in this series.

An Inklings Bibliography (46)

Compiled by Joe R. Christopher and Wayne G. Hammond

Authors and readers are encouraged to send copies and bibliographic references on: ***J.R.R. Tolkien*** — Wayne G. Hammond, 30 Talcott Road, Williamstown, MA 01267; ***C.S. Lewis*** and ***Charles Williams*** — Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, TX 76402.

Agee, James. ***Letters of James Agee to Father Flye.*** New York: George Braziller, 1962.

Agee, best known for his prose commentary called *Let Us Now Praise Famous Men*, writes in a letter on 6 October 1952:

> I've been reading one of the works of Charles Williams, of whom you've probably heard. In case you haven't, he was a man whom T. S. Eliot liked and admired — a novelist-scholar-poet; one of the very few contemporary religious writers who moves and interests me to read. This particular novel is *Descent into Hell*. He takes the supernatural for granted, rather than semi-doubtfully or on trust, let alone in any shading of agnosticism or atheism; and has a wonderful gift for conveying, and dramatizing, the "borderline" states of mind or Being. (203)

The book has no index, and no other references to Williams were discovered. (The bibliographer thanks Charles Huttar for drawing his attention to this passage several years ago.) [JRC]

Barber, Jaynal. "And God Came In." *The Announcer: Christian Radio News*, January 1992, p. 4.

A five-paragraph book review — really, a summary of Joy Davidman's life — based on the paperback edition of Lyle Dorsett's biography, *And God Came In*. There is no evaluation of the book as such. (The journal is produced by a Christian radio station, KCBI, in Arlington, Texas.) [JRC]

Boyd, Ian, C.S.B. "Chesterton and C. S. Lewis." *The Chesterton Review* ("C. S. Lewis: Special Issue"), 17:3 and 4 (August and November 1991), 303-311.

Fr. Boyd mainly discusses the implications of the sacramental beliefs of Chesterton and Lewis. (He refers to it as "a sacramental mysticism" [303], which may be too lofty for Lewis.) Although Lewis is mentioned in the first three and a half pages of the essay, the examples are from G.K.C. But then the more thorough treatment of Lewis begins: Fr. Boyd uses Lewis's identification of symbolism and sacramentalism in *The Allegory of Love* for a definition, and points to the dreams of Queen Orual at the end of *Till We Have Faces* as examples of truthful symbols (306-07). (They seem to be more symbolic in the common sense than sacramental: does a dream really have "an outward and visible sign"?) A better example is given in a passage from "The Weight of Glory" saying that "Next to the Blessed Sacrament itself, your neighbor is the holiest object presented to your senses" (307). This is followed by Lewis's fictional examples of the tramp in *That Hideous Strength* and the mentally-retarded boy at the beginning of *Out of the Silent Planet* (307-08).

The latter part of the essay explores the differences in the two authors' sacramentalism, based on their different temperaments. Here is one of the generalizations:

> For [Lewis], grace is most likely to work through failure, through disillusionment, and even through the experience of sin; his journey to God is Augustinian. (308)

And again:

> Lewis is always conscious of the shattering effects of original sin; Chesterton is always conscious of the essential goodness of the world. (310)

Although Fr. Boyd's organization could be tightened, his ideas are interesting and valuable. Lewis is more complex than his essay allows, but his generalizations are of the kind that are *generally* true. [JRC]

Bradfield, Julian, moderator. "On Colour Terms in Eldarin." *Quettar* (bulletin of the Linguistic Fellowship of The Tolkien Society) Feb. 1992: 3-8. [Tolkien]

Transcript of a discussion on basic color terms in Quenya and Sindarin. An interesting look at the depth and beauty of Elvish through a narrow, familiar aspect of vocabulary. [WGH]

Cantor, Norman F. ***Inventing the Middle Ages: The Lives, Works, and Ideas of the Great Medievalists of the Twentieth Century.*** New York: William Morrow, 1991. 477 pp. [Tolkien 205-12, 222-33, 242, 243; Lewis 205-22, 230, 231, 232, 233, 242, 243, 358, 407-8; Williams 205; Barfield 205]

C.S. Lewis and J.R.R. Tolkien wrote in a "sad ambience" marked by the two world wars. Their world was "bitter and depleted"; but they had

> a more positive response to these conditions and events than the post-imperial stoicism, cultural despair, and resigned Christian pessimism that were the common response of their British contemporaries. They were not prepared imaginatively and intellectually to withdraw and accept defeat. Out of the medieval Norse, Celtic, and Grail legends, they conjured fantasies of revenge and recovery, an ethos of return and triumph (pp. 212-13).

Lewis put his medieval vision into his tales of Narnia, meeting the reality of evil with cheerful faith. Tolkien captured, in *The Lord of the Rings*, salient aspects of medieval civilization: the experience of endemic war, the fear of armed bands, the circumstances and conditions of a long journey, heroism not as a special manifestation of the aristocracy but as it existed among people of humble social status. Both Tolkien and Lewis

> worlds and made that person a participant in the highly activated realm of the imagination that at the same time communicates how medieval people thought of themselves and gives us an opportunity to perceive ourselves as possible actors in a medieval place (p. 232).

Cantor's remarks on Lewis and Tolkien as medievalists are interspersed — not necessarily buttressed — by opinionated, blunt, sometimes erroneous comments on the biography of the two men. Lewis had "a bizarre, probably celibate, repressive, sadomasochistic relationship" with Mrs. Moore, "a dragon housekeeper" (pp. 206-7). Joy Davidman was "an ex-Communist New York Jewish groupie with two small sons who forced herself" on Lewis (p. 211). Tolkien is described as marrying a girl five years his senior (Edith Bratt was only three years older) and having three children (he had four); of "grinding his way through" *The Lord of the Rings* "with only marginal hope of ever finding a publisher" (p. 207), when in fact Allen & Unwin actively sought the book, problems with its size and Tolkien's desire to publish *The Silmarillion* notwithstanding; of "Sir George [i.e. Stanley] Unwin" (p. 224); and of the "cheapskate contract" given Tolkien for *The Lord of the Rings*, which under the circumstances was fair for the publisher, who expected a loss, and in the event was extremely lucrative for the author.

Cantor admits to not being an enthusiast of *The Lord of the Rings*, "the most extended and difficult piece of pseudomedievalism ever imagined" (p. 226). But he predicts (p. 208) that a century from now, Lewis's reputation will have "flattened out" while Tolkien will stand with Swift and Dickens as a creator of imaginative fiction. [WGH]

Collins, David R. *J.R.R. Tolkien: Master of Fantasy.* Illustrated by William Heagy. Minneapolis: Lerner Publications, 1992. 112 pp. [C.S. Lewis 74-75, 77, 81, 84-85; W.H. Lewis 84; Williams 84-85]

> A biography for young people. Occasional purple prose
> High above the grasslands of South Africa, a full moon played hide-and-seek with the clouds. Somewhere in the shadows below, a pack of wolves howled eerily.... Meanwhile, the people in the town of Bloemfontein slept ....)

and sentimentality ("Ronald often laughed as he cradled John Francis in his arms"), but superior to Russell Shorto's *J.R.R. Tolkien: Man of Fantasy* (see review, *Mythlore* 57). Reasonably literate for its age level, laid out with care, well illustrated with photographs of Tolkien (many not often seen), of King Edward's School in Birmingham, and of Oxford. Includes a chronology, "Milestones in the Life of J.J.R. [sic] Tolkien"; a very brief glossary of "Names and Terms from Middle-earth"; and a two-part bibliography. [WGH]

Curtis, Jan. "Charles Williams: His Reputation in the English-speaking World from 1917 to 1985." *Inklings-Jahrbuch für Literature und Ästhetik* 9 (1991): 127-64. [Lewis 131, 132, 137-40, 143, 145, 150, 152, 153, 155, 159, 160, 163; Tolkien 138-39, 143, 155, 160]

A survey of Williams criticism, wider by two years than its title states, from a review of his *Poems of Conformity* in the *Times Literary Supplement*, 30 August 1917, to Diane T. Edwards' 1987 essay, "Christian Existentialism in the Early Poems of Charles Williams," in *Seven*. Williams' connection with the Inklings is discussed, including J.R.R. Tolkien's and C.S. Lewis' different opinions of him. Curtis is ultimately non-judgmental of Williams' character. [WGH]

Duriez, Colin. *The Tolkien and Middle-earth Handbook.* Tunbridge Wells: Monarch, 1992. 316 pp. [C.S. Lewis 153ff. *et passim*; Williams 134-39, 236-39, 257, 258, 260, 286-89; Barfield 33-34, 82, 137, 139, 224, 237-39; Coghill 28, 63, 138, 145; Dyson 74-75, 138; Havard 111, 138; W.H. Lewis 135, 137, 154-55; Inklings in general 134-39]

A reference guide in dictionary form. Includes names of characters, places, and events from *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*, e.g. *Aragorn*, *Umbar*, *Kinslaying*, inferior in both quantity and quality to Foster's *Complete Guide to Middle-earth*. But a companion to Foster in its treatment of people and places in Tolkien's life, of themes in his works, and of the works themselves. Includes entries, for example, on "*Beowulf*: The Monsters and the Critics," *The Book of Lost Tales*, and "Imram"; on "Elven quality," "The hero," "Light," and "Possession"; on W.H. Auden, Father Francis Morgan, and Joseph Wright.

By no means exhaustive, as Duriez admits, but intended to be "helpfully selective" (p. 11). Deficiencies become apparent with use, however. There are no cross-references, for example, from "Aotrou and Itroun" to "Lay of Aotrou and Itroun," or from *fairy-story* to "On Fairy-Stories." There is no separate entry for Edith Tolkien, who is merely cross-referenced to a mention under the entry for her husband, and no reference from her maiden name, *Bratt*. Nor is there an entry for *riddles*. The connection of the name *Gamgee* with cotton wool is related, oddly, not under the primary entry *Gamgee, Samwise* but much later in the alphabet, under *Rosie Gamgee (née Cotton)*.

An appended list of Tolkien's books is limited, with two exceptions, to first editions, a potentially misleading approach which omits mention of the revisions of *The Hobbit* and *The Lord of the Rings*. (In his text Duriez cites *The Hobbit* as "1937" only and makes no mention of Tolkien's alteration of Chapter 5 with the second edition in 1951.) A second list, of books about Tolkien, is a lengthy but uncritical selection, with errors. For example, Duriez includes, as separate citations, both *The Tolkien Scrapbook* and *The Tolkien Treasury*, though they are almost identical in content; Richard Blackwelder's pamphlet companion to *A Tolkien Thesaurus* but not the parent volume; and the second, but not the first, Isaacs and Zimbardo collection. He gives no imprint for Harvey's *Song of Middle-earth* (Allen & Unwin, 1985). And he cites Yoke and Hassler's *Death and the Serpent* as *Death by Serpent* and Hassler as "Hassle."

Duriez published a similar guide, *The C.S. Lewis Handbook*, in 1990. [WGH]

Kranz, Gisbert. *Tolkien in aller Welt: Eine Ausstellung der Inklings-Gesellschaft anlässlich des 100.*

Geburtstags von J.R.R. Tolkien und des Internationalen Tolkien-Symposions in Aachen. [Aachen: Öffentliche Bibliothek der Stadt Aachen], 1992. 67 pp.

A notable reference book for Tolkien studies, published on the occasion of the 1992 Aachen Tolkien conference. It includes:

(1) "Tolkiens Zorn über Tolkien-interpreten," pp. 9-18. "Tolkien's Anger over Tolkien Criticism." On p. [12] is a reproduction of a typed letter signed by Tolkien to the president of The Tolkien Society, Brooklyn, N.Y., 8 April 1968, expressing strong disapproval of William Ready's *The Tolkien Relation*.

(2)"Tolkien-Gesellschaften und Tolkien-Zeitschriften", pp. 19-32. On Tolkien societies and fanzines.

(3)"Quellen von Tolkiens Phantasie", pp. 33-38. "The Flow of Tolkien's Fantasy."

(4) "Übersicht über die Exponate," pp. 39-55. A survey of Tolkien fanzines and translations, with illustrations from the latter.

(5)" Tolkien im Inklings-Jahrbuch". Comments, and a list of the contents of the *Inklings-Jahrbuch*, volumes 1-10.

(6) "Bücher von und über Tolkien die in Aachener Bibliotheken vorhanden sind," pp. 61-65. Books by and about Tolkien held in Aachen. [WGH]

Lembas Extra. [Leiden]: Tolkien Genootschap "Unquendor," 1991. 75 pp. [Tolkien]

Includes: "Heroes and Heroism: Tolkien's Problems, Tolkien's Solutions" by Tom Shippey (q.v.); "In a Hole in the Ground: Tolkien and the Emancipation of Fantasy" by Arti Ponsen; "The Last Long Lost Tales" by Ar-Caras; "Tolkien and the Problem of Depth" by Tom Shippey; "Unquendor, Its Sense and Nonsense" by Jan Bosse; and "Aspects of Christ in Gandalf" by Johan Vanhecke (q.v.). [WGH]

Robinette, Joseph. *The Lion, the Witch and the Wardrobe.* A dramatization of Lewis's book. Scripts available through The Dramatic Publishing Company, Woodstock, Illinois.

The production of this play which was seen by the bibliographer was presented on 19 October 1991 at Tarleton State University, Stephenville, Texas; directed by John P. Holt. The play, without an intermission, ran for an hour and fifteen minutes. Various musical passages, including a song, and a lion's roar were recorded, and were presumably supplied by The Dramatic Publishing Company.

The play covered much of the material in the book, which was rather a surprise since the *WonderWorks* TV production, with its faster cuts, took 165 minutes. Some of the details were very artificial in this stage production — a blocking cloth was put up in front of the Stone Table before the White Witch stabbed Aslan, and it was not taken down until after the mice had chewed off his bonds. (Actually, the Stone Table was empty at the point, and Aslan entered from stage left.) Since the production was intended for children, perhaps a knife with a blade that retracted into the handle was considered too graphic, or the mice too hard to stage. On the other hand, one of the animals on Aslan's side was a giraffe, which certainly enlarged the eclectic nature of Lewis' Narnia.

Much of the staging was simple enough. The opening scene had the wardrobe facing the audience, with a design of Aslan's head on its front (the two door handles were his nostrils); the wardrobe was rotated for the entrance into Narnia, and the magical nature of Narnia was suggested by the white stag running lightly through and a unicorn following him (both were upright). Various soliloquies were used — by Edmund at one point, and by Aslan at the end, for example. Given the difficulties involved in staging Lewis' book, the play script seemed reasonably successful. [JRC]

Shippey, Tom. "Heroes and Heroism: Tolkien's Problems, Tolkien's Solutions." *Lembas Extra*. [Leiden]: Tolkien Genootschap "Unquendor," 1991. 5-17.

In all the heroic characters of Tolkien's fiction one can see at least some trace of a

> tension between two different heroic styles (archaic/heathen and modern/Christian), or perhaps one might say between a principled disapproval and a reluctant admiration of the good qualities of the former, on which Tolkien's attention was so firmly focussed as a result of his profession (p. 13).

Despite criticism to the contrary, Tolkien never ceased to think about his academic work, and explored its problems in his fiction. Two such problems were Alboin, son of Andoin (cf. Alboin in Tolkien's *The Lost Road*), a hero of Germanic song but cruel and graceless, and Egil of *Egil's Saga*, another Germanic hero who behaves churlishly (cf. Tolkien's Maeglin the Dark-elf and Helm Hammerhand). Shippey explores Tolkien's interest in the "grim and ruthless streak of ancient Northern heroism" (p. 14). In *The Lord of the Rings* (appendix), Dáin in old age wielding his axe over the body of King Brand before the Gate of Erebor is an example of unyielding will. Aragorn dies very like a Christian saint, but Arwen more like a heathen of old, refusing the consolation of life after death.

Cf. Shippey's related arguments in his Tolkien Society lecture "Tolkien and 'The Homecoming of Beorhtnoth,'" in *Leaves from the Tree: J.R.R. Tolkien's Shorter Fiction* (1991); see Inklings Bibliography, *Mythlore* 66. [WGH]

Stevens, Simon. "Tolkien's Field of Dreams." *The Ring Bearer* (journal of the Inner Ring, the Mythopoeic Literature Society of Australia) 8.2 (Spring 1991): 103-10.

It is Tolkien's aim in *The Lord of the Rings*, like nomads with their "songlines," to make the spiritual world explicit and significant to his audience. He defines the interconnectedness of the spiritual and physical worlds by the use of dreams, dreamlike states, and illusion. Frodo and Faramir have dreams which foreshadow, and Sam has a dreamlike vision in the Mirror of Galadriel. These visions reflect and stem from the ultimate dreaming and foreshadowing, the original vision of Ilúvatar and the Music of the Ainur. [WGH]

Stewart, R. J., ed. The Book of Merlin: Insights from the First Merlin Conference, London, June 1986. London: Blandford Press, 1987. [Lewis, 74, 91, *98, *100, *189; Tolkien, 62-67, *68-70, *100, *189; Williams, 74; starred passages not in the index.]

A book of essays and excerpts of works on Merlin,

curious in its essaic mixture of historical surveys, literary surveys, and occult discussions. The Inklings are mentioned in three of the essays.

(1) Gareth Knight, "The Archetype of Merlin," 55-70. Knight gets fireworks into his opening discussion of the archetypal pattern of Merlin, although it suggests a different wizard; "He probably carries a magic wand with which, amongst other things, he is able to perform dazzling feats of pyrotechnics — an old man in a funny dress *[sic]* who can make fireworks" (550. Given this opening, there is no surprise when Knight introduces Gandalf as fitting the archetype (62). Since Knight is a moral occultist, he suggests that Tolkien "tapped into ... race memories" in his stories, particularly *The Silmarillion* (63). Most of the details about Gandalf which follow are discussions of his moral actions in The Lord of the Rings — Gandalf as a representative of "the power, love, and wisdom of the higher worlds" — with modern applications of Sauron's magic being "the demands of the machine, the corporation, the organization, the system" (66). The full discussion of Gandalf, with its comparisons to Merlin, runs pp. 62-70, although the references are mainly to the Mordor of the modern world in the last pages.

(2) Gareth Knight, "The Blue Stones of Merlin," 71-74. The essay recounts a visit to the Welsh source of the inner circle stones at Stonehenge. The only connection to the Inklings is in a rhetorical flourish in the conclusion: "[The Welsh setting] has the pure feel of the deepest roots of our island's spiritual destiny - - like the Logres which C. S. Lewis and Charles Williams defended as being the secret, better, ideal part of prosaic England" (74).

(3) John Matthews, "Merlin in Modern Fiction," 87-106. Matthews surveys a number of modern Merlins, arranging them by type — The Prophet, the Lover, the Teacher, and so on. When setting up Merlin's primary task — as "a priest or [a] councillor of kings" (91), Matthews uses a comparison to Gandalf, with a quotation from *Unfinished Tales* (92). But he does not carry this beyond the single point. More interesting is his discussion of *That Hideous Strength*, which appears in the section on The Teacher, along with T. H. White's *The Sword in the Stone*. Oddly, Matthews emphasizes the meeting between Ransom and Merlin, with their test of knowledge. (Merlin does not seem to be *teaching* here.) Everything else is passed over in two sentences, except for two comparisons: one to Merlin of John Cowper Powys' *Porius* for Lewis' figures's antiquity and "almost [being] a god"; and the other to Tolkien's Gandalf, since Matthews believes Lewis' references to Tolkien's mythology identifies the two magicians (98, 100). Earlier in Matthews, there was a contrast of Lewis' work and the more dualistic world view of Susan Cooper's *The Dark Is Rising* series (91).

(4) At the end of the volume is a "Select List of Modern Works about Merlin" (189-190). Lewis' *That Hideous Strength* is there; but, such is the influence of the archetype, so is Tolkien's *The Lord of the Rings* and *Unfinished Tales* (189). One wonders why *The Hobbit* was omitted. Williams' Arthurian poems are not listed. [JRC]

Sutcliffe, Peter. ***The Oxford University Press: An Informal History.*** Oxford: Clarendon Press, 1978. xxviii + 303 pp. [Williams 185, 202-3, 206-8, 244, 281, plate facing 244; Tolkien 178, 203; Lewis 203; Barfield 203; Mathew 203]

Briefly notes Charles Williams' work for the Oxford University Press, his taste, as an editor, in poetry (conventional, despite the eccentricity of his own verse), and his separate association with the Inklings. "He talked about books, but not about publishing" (p. 203), and did not treat his literary acquaintances as potential authors for the OUP. "A more orthodoxly competitive editor," writes Sutcliffe, "might have expressed a professional interest in the sequel to *The Hobbit*, early chapters of which Tolkien would occasionally read aloud" (p. 203). Tolkien is also mentioned in connection with a paragraph on Kenneth Sisam, a scholar of Old and Middle English whose lectures Tolkien admired and later an official of the Oxford University Press. [WGH]

Tolkien, John and Priscilla. ***The Tolkien Family Album.*** London: HarperCollins, 1992; Boston: Houghton Mifflin, 1992. 90 pp. [Lewis 66-67, 71; Dyson 66, 71, 76; other Inklings, 66]

" An affectionate picture of J.R.R. Tolkien's life and work" (p. 7), drawn in part from the memories of the eldest and youngest of his four children. Illustrated with many previously unpublished photographs from the Tolkien family collection, but also with photographs from other sources. Text and illustrations are balanced in quantity. As biography it is (deliberately) elementary and uncritical, but notable for the Tolkien children's reminiscences and the photographic glimpses of their father and family, which add a human element to J. R. R. Tolkien more palpable than in other accounts of his life.

Reproduces early letters by Tolkien, a World War I trench map drawn by him, and his cover art for an "Exeter College Magazine," actually the program for a "smoker," of 19 November 1913. [WGH]

Twentieth-Century Science-Fiction Writers. 3rd ed. Ed. Noelle Watson and Paul E. Schellinger. Chicago and London: St. James Press, 1991. xxvi + 1016 pp. [Lewis 489-92; Tolkien 798-801]

Includes entries on C.S. Lewis, by David Lake, and J.R.R. Tolkien, by Donald L. Lawler. Each includes a biographical note, a list of books by the author, a list of selected books and collections about the author, and critical comments.

Mindful that he is writing for a book on science fiction, Lake concentrates on Lewis' "Space Trilogy," especially *Out of the Silent Planet* with its space travel and Martian setting. *Perelandra* "is hardly science fiction" but still receives an enthusiastic paragraph. *That Hideous Strength*, also outside the genre, is given only one sentence. Lake also notes the "intellectual solidity" of Lewis' Narnia, "similar to SF and lacking in some fantasy worlds of other writers" (p. 492). He acknowledges that Lewis wrote little true science fiction, but declares him important in the history

of the genre for the power of his imagination, for his ability to create beautiful, wholly realized worlds, and for the moral commitment which supplies tension in his stories.

Lawler, on the other hand, is little concerned that Tolkien did not write "science fiction," except to note that some have put *The Lord of the Rings* in that category. He writes at length on *The Hobbit*, especially the development of Bilbo as "correlative to the experience of growing up" (p. 799), but remarks only very briefly on its sequel. He deals primarily and enthusiastically with *The Silmarillion*, its basis in language, and Tolkien's genius therein. That work, and *The Lord of the Rings*, are not merely great fantasy, but great literature. "There is little doubt that Tolkien will eventually take his place somewhere in the neo-romantic movement which followed the aestheticism and decadence of the late 19th century" (p. 800). He is already seen in the tradition of H. Rider Haggard and William Morris, and of the early sagas and romances. The influence of the Inklings must also be considered, and some may explore Tolkien's relation or parallels to contemporary writers of fantasy such as Mervyn Peake and Austin Tappan Wright. But in the end, Lawler believes (without further comment), it may be that Tolkien will be understood best when compared to James Joyce. [WGH]

Vanhecke, Johan. "Aspects of Christ in Gandalf." *Lembas Extra*. [Leiden]: Tolkien Genootschap "Unquendor," 1991. 63-75.

The presents given to Christ at birth are echoed in Círdan's gift to Gandalf of the ring Narya, and John the Baptist (who recognized the Messiah) in Círdan (who saw Gandalf's purpose in Middle-earth). Gandalf's announcement to Aragorn of the end of the Third Age parallels Christ leaving his realm to Peter.

Vanhecke also observes that the choice of the Istari in *Unfinished Tales* is related to the Parliament of Heaven allegory in medieval mystery plays. [WGH]

Woolsey, Daniel P. "The Realm of Fairy Story: J.R.R. Tolkien and Robin McKinley's *Beauty*." *Children's Literature in Education* 22.2 (1991): 129-35. [Lewis 131-32, 134]

The ideas expressed by Tolkien in "On Fairy-Stories," here liberally quoted, are the foundation of Woolsey's appreciation of Robin McKinley's retelling of "Beauty and the Beast," a "good fairy story" by Tolkien's definition. [WGH]

ERRATUM OF TALES NEWLY TOLD in the last issue, issue 68, page 10, column two, the end of the paragraph should read:

Harry's Turtledove's "The Decoy Duck" is set in the universe of his "Videssos" books, exemplifying the world-building genre of fantasy which, in its most intricate and intellectually demanding form, was **certainly instituted by Tolkien. Peter S. Beagle's "The Naga" is** feigned to be a lost chapter from Pliny the Elder's *Historia Naturalis*, echoing Tolkien's device of giving his works sources in supposed ancient manuscripts.

Apologies for the previous omission of the words in bold type.

Artists' Comments

(Continued from page 4)

the ship leaving the "Bent World" (Mortal lands), and the bright star in the sky is the Star of Eärendil, the light of which is the source of the brilliance in the starglass. There are some things I would change now, if I could. (For instance, the painting looks a bit like *An Essay on Robe-Clutching*. Elrond was *supposed* to be holding his silver harp, but for various reasons, I had to scrap that idea.) But on the whole, I'm fairly pleased with the final product.

"The Mirror Of Galadriel"

by Sarah Beach

This is, of course, a scene that has been done umpteen zillion times. Undeniably, it holds a dramatic fascination for the reader. So, why the compulsion to do yet another version of the moment? (Especially after having done a different version many years ago.) Why? Because there is always an aspect of the scene that doesn't quite fit a particular composition.

For me, one point in the scene that I've never seen presented in any version is just what Galadriel is doing with her arms raised in the first place. It is there in the text, of course: "She lifted her white arms, and spread out her hands toward the East in a gesture of rejection and denial." This, to me, has always been the more potent moment than the "All shall love me and despair!" bit. After all, she doesn't *really* mean that one, not as she does the first.

So, this time around, I wanted to indicate her opposition to the Black Tower. This led to a less representational rendering. After all, one cannot really see Barad-dûr from Lórien. But since the Eye had just been seen in the mirror, I put the Tower on the horizon. Because the star Eärendil is shining overhead I needed to make the sky dark. The horizon is light, not because I mistook the time of the encounter for dawn, but because the mountains on the horizon and the clouds looming in the sky are dark. ❦