



Mythopoeic Society

mythLORE

A Journal of J.R.R. Tolkien, C.S. Lewis,  
Charles Williams, and Mythopoeic Literature

---

Volume 19  
Number 3

Article 9

---

Summer 7-15-1993

## An Inklings Bibliography (50)

Joe R. Christopher

Wayne G. Hammond

Follow this and additional works at: <https://dc.swosu.edu/mythlore>



Part of the [Children's and Young Adult Literature Commons](#)

---

### Recommended Citation

Christopher, Joe R. and Hammond, Wayne G. (1993) "An Inklings Bibliography (50)," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 19: No. 3, Article 9.

Available at: <https://dc.swosu.edu/mythlore/vol19/iss3/9>

This Article is brought to you for free and open access by the Mythopoeic Society at SWOSU Digital Commons. It has been accepted for inclusion in Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature by an authorized editor of SWOSU Digital Commons. An ADA compliant document is available upon request. For more information, please contact [phillip.fitzsimmons@swosu.edu](mailto:phillip.fitzsimmons@swosu.edu).

To join the Mythopoeic Society go to:  
<http://www.mythsoc.org/join.htm>

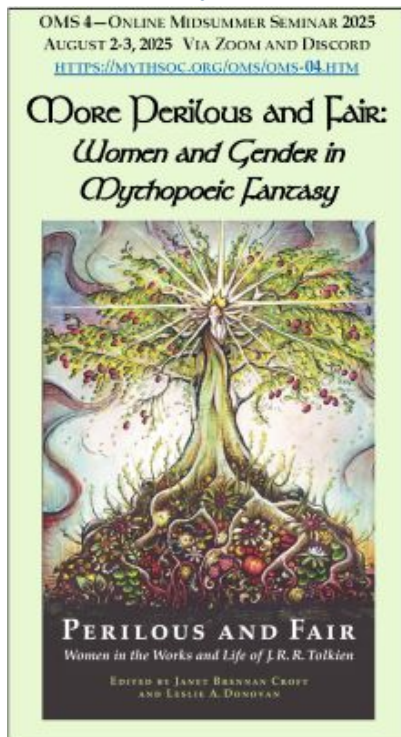
SWOSU<sup>TM</sup>

---

Online MidSummer Seminar 2025  
More Perilous and Fair: Women and Gender in Mythopoeic Fantasy  
August 2-5, 2024

Via Zoom and Discord

<https://www.mythsoc.org/oms/oms-04.htm>



## An Inklings Bibliography (50)

### 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.

### Creative Commons License



This work is licensed under a [Creative Commons Attribution-NonCommercial-No Derivative Works 4.0 International License](https://creativecommons.org/licenses/by-nc-nd/4.0/).

# THE INKLINGS' BIBLIOGRAPHY (50)

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.

*Arda* 1987. Ed. Beregond, Anders Stenström. Upsala: Arda-sällskapet, 1992. xx + 236 pp. [Tolkien]

The latest number of the journal *Arda* contains:

"The Shaping of Middle-earth: Some Reflections on Tolkien's Cosmology" by Nils Ivar Agøy, pp. 1-16. With a summary in Swedish.

"Long Evolution: *The History of Middle-earth* and Its Merits" by T.A. Shippey, pp. 18-43. With a summary in Swedish.

"The Figure of Beorn" by Beregond, Anders Stenström, pp. 44-83. With summaries in Swedish.

"Mumintrollets broder: Tove Janssons bilder till *Bilbo*" ("Brother of the Moomintroll: Tove Jansson's Illustrations for *The Hobbit*") by Aldamirie, Florence Vilén, pp. 84-86, 88, 90-91. With a summary in English and an editorial note in Swedish, "Vad recensenter tyckte om bilderna" ("What Reviewers Thought of the Pictures"), also summarized in English.

"Studies in Tolkien's Language III: Sure as Shiretalk—On Linguistic Variation in Hobbit Speech (Part Two)" by Nils-Lennart Johannesson, pp. 92-126. With a summary in Swedish.

"The Year's Work in Tolkien Studies," pp. 127-65, 167-69. A chronicle and report, in Swedish with a summary in English, of Tolkien-related events in 1987, by Beregond, Anders Stenström and Åke Berstenstam; and reviews in Swedish and English, with abstracts in English and Swedish, of *The Lost Road and Other Writings*, the 1987 *Hobbit* with a foreword by Christopher Tolkien, the Haggerty Museum (Marquette University) exhibition catalogue of art for *The Hobbit*, *Selections from the Marquette J.R.R. Tolkien Collection*, *Tolkien and the Spirit of the Age*, *Parma Eldalambren 7*, Brian Alderson's commemorative booklet on *The Hobbit*, and Carl Lamm, *Ohlmarks vs. Tolkien* (a university paper). The reviews were written by Tom Shippey; Aldamirie, Florence Vilén; Beregond, Anders Stenström; Johan Anglemark; J.C. Bradfield; Jörgen Peterzén; and Aldamirie respectively.

"Register till supplementen för 1981-1986 till *En Tolkienbibliografi*" = "Index to the Supplements [in *Arda*] for 1981-1986 to *A Tolkien Bibliography*" by Åke Berstenstam, pp. 170-235. In Swedish and English.

The issue also contains, *passim*, illustrations by Tove Jansson for the 1962 Swedish edition of *The Hobbit*. [WGH]

**Attebury, Brian.** *Strategies of Fantasy*. Bloomington: Indiana University Press, 1992. xvi + 153 pp. [Tolkien xii, 4-5, 9, 10, 11, 13, 14, 22, 23, 25-35, 36, 37, 38-39, 40-42, 44-47, 54, 58-61, 64, 65, 66, 67, 69, 70, 72-73, 119, 127, 129, 132; Lewis 7-8, 11, 13, 18, 22-23, 37, 38, 54, 111; Barfield 119]

*The Lord of the Rings* is the basic or quintessential fantasy. It may not be the most vivid, intense, or intricate, but it is the most typical by virtue of its imaginative scope and commitment and because of its immense popularity. "Tolkien's form of fantasy, for readers in English, is our mental template, and will be until someone else achieves equal recognition with an alternative conception" (p. 14). Attebury discusses how *The Lord of the Rings* works as fantasy and as literature while exploring theoretical bases for understanding the genre. He is critical of Rosemary Jackson's unsympathetic Freudian-Marxist-Structuralist treatment of Tolkien in her *Fantasy: The Literature of Subversion* and of Christine Brooke-Rose's treatment of *The Lord of the Rings* as a "tale of the marvelous" in her *Rhetoric of the Unreal*, and admires T.A. Shippey's philological approach in *The Road to Middle-earth*. He suggests that more recent theoretical systems put us in a better position than earlier critics (i.e. of the *circa* 1968, Isaacs and Zimbaro period) to appreciate or question Tolkien's "narrative tactics" (p. 35).

Attebury explores the operation of narrative in fantasy novels, including science fantasy, by Tolkien, Diana Wynne Jones, John Crowley, Ursula Le Guin, Patricia McKillip, Alan Garner, et al., particularly from Postmodernist and Feminist perspectives. [WGH]

**Beare, Rhona.** "Waybread and Athelas." *Ravenhill* 8.3 (1992): 5-6.

Dr. Beare relates *waybread* to *waybread*, a broad-leaved plant growing by the wayside, i.e. plantain, which she suggests is the "leaf, / of all the herbs of healing chief" fetched by Huan to the wounded Beren (*Lays of Beleriand*). Some consider the infusion of this plant a good remedy for wounds. However, plantain is not *athelas*, which has fragrant leaves and grows in thickets of woods, not by the wayside. The name *kingsfoil* for *athelas* may have been

suggested to Tolkien by *kingswort* (OE *cyningeswyrft*), i.e. marjoram. [WGH]

**Beatty, C.J.P. "J.R.R. Tolkien's 'Darkling Thrush.'" *The Thomas Hardy Journal* 8.2 (1992): 68.**

Beatty postulates that the old thrush before the secret door of Erebor in *The Hobbit* is closely related to the thrush in Hardy's poem "The Darkling Thrush." Both are of considerable age; Hardy's thrush is singing on the last day of the year, Tolkien's trills on the first day of the Dwarves' New Year; both thrushes' songs precede a turbulent period (in Tolkien's story the Battle of Five Armies, in Hardy's case the twentieth century). I suspect that Tolkien would have responded to this notion with: "Both were birds, and there the resemblance ends." [WGH]

**Benson, Iain T. "The Influence of the Writings of G. K. Chesterton on C. S. Lewis: The Textual Part." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 357-363, 365-367.**

Benson begins with a brief survey of the biographical writings on Chesterton's influence on Lewis, but the most valuable part of his work is two checklists: A. Chesterton Books in Lewis's Library (361-62); B. References to Chesterton or to his Works in the Writings of C. S. Lewis (chronologically arranged) (362-63, 365-67). The first was compiled in October 1985, of Lewis's books as then in Wroxton Hall, near Banbury, Oxfordshire. Benson points out that a few of Chesterton's books, which Lewis refers to and presumably owned, are missing. But he includes in his listings all of Lewis's annotations in the twenty-three titles which were there. The second checklist goes through all of Lewis's published letters and writings and cites the references to G.K.C.; Benson has twenty-three references here, from a 1917 letter to Arthur Greeves to a 1961 letter to Margaret Gray. (The duplication of "twenty-three" is an oddity; but if Benson had used the second edition of *Letters to C. S. Lewis*, 1988, he would have been able to add a 1927 journal entry and thus have twenty-four references.) Benson's checklists are valuable aids for any one studying Chesterton's influence on Lewis; no doubt the second list will have to be redone after the major edition of Lewis's letters, which Walter Hooper is reported to be editing, is published (the publication of Lewis's early journal has already added some items)—but that does not invalidate its usefulness for the present. [JRC]

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

Boyd, the regular editor of *The Chesterton Review*, has also edited this special issue. Essays by Ian Boyd, Anna Walczuk, Gisbert Franz, John L. Wright, James Patrick, Iain Benson, Walter Hooper, D. H. Gresham, Barbara Reynolds, Peter Milward, Thomas Howard, Christian Hardie, Kathleen Lea, Martin Moynihan, Mary Neylan, Betty Saunders, Leonie Caldecott, Sara McLaughlin, Virginia Byfield, Joseph W. McPherson, Alberto Manguel, Eliane Tixier, Sara Dudley Edwards, and W. W. Robson have

been annotated in "An Inklings Bibliography" (46), (49), and the current installment. In addition to these, Boyd supplies an "Introduction" (285-86); a Chesterton essay on "George MacDonald" — actually, Chesterton's introduction to Greville MacDonald's biography of his father: — is reprinted (287-291), as well as a poem and a review by Chesterton which are only related thematically to Lewis; eleven books related to Lewis are reviewed in six reviews (445-492); Douglas Gresham reviews the New York production of *Shadowlands* (492-95); three obituaries of Lewis, three comparisons of Lewis and Chesterton from *CSL*, a review of *Shadowlands* (the stage play), three reviews of A. N. Wilson's *C. S. Lewis*, and twelve other items closely related to Lewis are reprinted (497-550); seven letters on Lewis appear (559-569); and a number of photographs and drawings, mostly related to Lewis to some degree, appear scattered throughout the issue. [JRC]

**Byfield, Virginia. "The Success of the Narnia Stories." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 420-21.**

Byfield's four-paragraph note describes the effects of reading the Narnian books to her six sons and daughters when they were about six or seven. One daughter remembers them mainly as stories of adventures and magic, although she also admired Lucy and Peter. One son believes they shaped how he saw the world, particularly in terms of moral behavior. Byfield also has some comments of her own, about *The Last Battle*, "the most allegorically heavy-handed of the books," being the least successful (she presumably means for children); about a number of religious passages being missed by children who are simply following the story; about the clear morality of the Narnian books, contrasted with some (generalized) modern children's books. [JRC]

**Caldecott, Leonie. "Narnia — a Taste of Paradise." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 415-418.**

Caldecott begins from A. N. Wilson's biography: "Wilson's approach was one the finest examples of damning with faint praise that I have ever seen." Besides backing that up, she also points to Wilson's biography as liberating others to attack Lewis and his works — she gives no examples here, but she is presumably thinking of Betty Saunder's essay in this same special issue. Instead, basing her position on her experience of reading and re-reading the Narnian books "to [her] own five-year old daughter," Caldecott argues that the books are quite successful as the "pre-evangelising tool" which Walter Hooper described in *Past Watchful Dragons*. Here is a passage from her essay, beginning from *The Lion, the Witch and the Wardrobe*:

The essential thing that the story conveyed to her was the principle, the idea, of self-sacrifice; and, in particular, the incomprehensible act of divine love which saves a situation otherwise intractable and hopeless. [And then to a new topic, without a transition.] Wilson was right in claiming a strong neo-Platonism in Lewis,

though he was wrong in implying that this was somehow beside the point for a fully worked-out Christian theology. The point is that Lewis manages to "baptise" paganism, in both its intellectual and its imaginative manifestations, in much the same way that Christians built churches on the sites of ancient temples and adapted the pagan calendar to their own purposes. The river god and the wild Bacchus are not worshipped in Aslan's stead, but rather energise and inspire the party of his followers, much as our natural faculty of rejoicing and revelry, at their purest, enrich our response to Christ.

Caldecott goes on to defend the mixture of elements in Lewis's books as partaking of the same complexity as the Christian faith; she instances Lucy as proving the books are not sexist, also discussing Susan's (possibly temporary) apostasy. Caldecott's final paragraph speaks of the Narnian stories' "crucial point" as being not childishness or immaturity but their "insistence on the value of innocence." [JRC]

**Edwards, Sara Dudley, O.P. "The Theological Dimensions of the Narnia Stories."** *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 429-435.

Edwards' essay, in its final paragraphs, speaks of the theological aspects of the Narnian series, but most of the essay is much more a standard survey of Lewis's literary devices. An early passage is interesting in preferring Lewis to Tolkien:

[In addition to the use of realistic children as protagonists, t]he Narnian Chronicles' . . . use of an idealised chivalric Middle Ages, garnished with mythological (mainly Hellenistic) hybrid creatures, is extremely happy, and all the happier because Lewis, unlike Tolkien, is content to rely on largely straightforward fairy-tale conventions for the political and social filling-out of his imaginary world — the best king is always the rightful king, in other words the eldest son of the reigning king; usurpers are always bad people and bad rulers; the heroes are always valiant and skilled in battle . . . ; they are also very good-looking. This use of fairy tale convention ensures that Lewis can retain the glamour associated with fairy-tale royalty without compromising liberty and justice.

Edwards discusses the human children in their facing of difficulties, "particularly . . . those two arch-*shemiel*s, Shasta and Eustace" (she also considers Ransom a *shemiel* in *Out of the Silent Planet*). She does not consider Peter very well characterized, especially if he is "supposed to stand for Peter the Apostle", for "all of St. Peter's most human moments are given instead to Edmund." (She is identifying, to some degree, Peter's denial of Christ and Edmund's betrayal of his siblings.) "The three native Narnian kings, Caspian, Rilian, and Tirian, are [none of them] . . . wholly successful blend[s] of enthusiastic but petulant boy and authority-bearing adult." She discusses them, finding part of the problem in Lewis's use of courtly language —

although, she points out, Lewis does use courtly language for comic effect quite well several times.

But what makes these books remain in the imagination and accounts for the fact that, no matter how often they are re-read, the reader is never tired of them, is their vision of virtue.

The virtue is partly a matter of the chivalric code, but far more importantly it is partly apparent in moments of weakness, when a character, expecting defeat, nonetheless chooses to ally him or herself with goodness. Edwards also discusses the character of Aslan, finding it clearest in *The Lion, the Witch and the Wardrobe*; she finds the best images of evil not in the witches and the Calormenes but in "those scenes in which there is no identifiable enemy," as is often the case in *The Voyage of the "Dawn Treader"*. Edwards points to some of the theological parallels, not finding them as simple as most critics.

But the problem this interpretation brings, a Christological one, is more or less identical with the main literary problem of the chronicles. Aslan never had an incarnation.

That is, Edwards finds the humanity of Christ missing in Aslan after *The Lion, the Witch and the Wardrobe* — this seems to be a matter of characterization as much as a theological point. [JRC]

**Flieger, Verlyn. "Time and Dream in *The Lost Road* and *The Lord of the Rings*."** *Inklings-Jahrbuch für Literatur und Ästhetik* 10 (1992): 111-33. [Lewis 111]

Tolkien held that dreams should be fully integrated into the story of which they are a part, not a mere frame as in Lewis Carroll's *Alice* books. He disliked the rude awakening from a dream, "the abrupt re-entry into the real world which dispels the magic" (p. 113) as in the *Alice* books and in Keats' "La Belle Dame Sans Merci," and sought a way for his story *The Lost Road* "to use and to be dream without being identified as such" (p. 115). In this he was influenced by J.W. Dunne's *An Experiment in Time*.

In *The Lord of the Rings* as in *The Lost Road*, dream and memory are intertwined. The Rivendell, Lothlórien, and Barrow-wight/Tom Bombadil episodes involve a kind of waking dream or dream-memory. [WGH]

**Gresham, D. H. "Worth Words Perhaps?"** *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 372-377.

Gresham, writing about the biographies of his step-father, says that he believes the best to be George Sayer's *Jack*; he does not say which is the worst, but he does quote a passage from A. N. Wilson's *C. S. Lewis: A Biography* in which he, Douglas Gresham, is cited as having come upon his mother and C. S. Lewis in sexual intimacy before their marriage — Gresham indicates that the incident never occurred, nor did he ever say it did, and refers to Wilson's "creative reporting" as having "no place in serious biography." Otherwise, Gresham generalizes negatively about

the writers — about Lewis's religious ideas mainly — who try to remale Lewis's image in terms of their own views. [JRC]

**Hardie, Christian.** "Three Letters from C. S. Lewis." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 392-398.

Hardie (the wife of Colin Hardie, one of the Inklings) introduces and reproduces three letters from Lewis to her, about two novels she loaned him. The introduction includes some information about Barbara Wall, to whom *The Great Divorce* was dedicated. The first two letters are a negative reaction to Evelyn Waugh's *Brideshead Revisited* and the third a positive reaction to Graham Greene's *The Power and the Glory*. [JRC]

**Hooper, Walter.** "Remembering C. S. Lewis." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 369-371.

Hooper's five-paragraph biographical account is neatly framed with descriptions of Lewis's grave. Inside that he adds two anecdotes about his time with Lewis to his other tales about the summer of 1963. [JRC]

**Howard, Thomas.** "C. S. Lewis and Purgatory: An Anecdote." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 389-391.

Howard writes of how he began his correspondence with Lewis — by writing him to praise Tolkien's *The Hobbit* — and of his one visit with Lewis, for about forty-five minutes, six months before Lewis's death. One of the topics they discussed was Purgatory. Howard's discussion of Purgatory is not completely clear as to what Lewis contributed at that time and what Howard is explaining, but there is nothing un-Lewisian in the intellectual content. [JRC]

**Keefer, Sarah Larratt.** "'Work-writing' to Create the Fictional Portrait: Tolkien's Inclusion of Lewis in *The Lord of the Rings*." *English Studies in Canada* 18.2 (1992): [181]-98.

C.S. Lewis had included Tolkien in his Space Trilogy as the philologist Elwin Ransom, most clearly in *Out of the Silent Planet*, more peripherally in *Perelandra*, in which Ransom quotes two lines from *The Battle of Maldon* which Tolkien knew well, and *That Hideous Strength*, which includes in Lewis's Old Solar an echo of Anglo-Saxon, a language Tolkien loved. Tolkien "returned the compliment" by including Lewis in *The Lord of the Rings* in a "subtle, perhaps deliberately coded fashion" (p. [181]). Keefer suggests that Merry Brandybuck is the most likely candidate for a Lewis-persona in that work. Merry's intimate connection to the Rohirrim honors Lewis in reflecting Tolkien's intimate academic connection to Anglo-Saxon, from which the language and culture of Rohan were derived. At the same time, Merry is particularly associated with Eowyn, who parallels in some respects the "martial

mayd" Britomart in Spenser's *Faerie Queene*, a work with which Lewis dealt in his *Allegory of Love*.

Keefer's arguments are tenuous at best. [WGH]

**Lea, Kathleen.** "Memories of Lewis as a Colleague." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 399-400.

Lea, who was a tutor at Lady Margaret Hall, writes an interesting but very summarized account of her professional (and to some degree personal) relationships with Lewis. Lewis "act[ed] on [the] governing board" of Lady Margaret Hall; Lea and Lewis "examined together in the French Honours School," and when Lea was ill during the occasions "Lewis was exceptionally understanding, kind, and tactful." Lea heard Lewis and Joan Bennett (surely not "Josephine Bennit" as it is printed here) debate on the topic of John Donne's love poetry — "Lewis refused to believe that they would woo any woman. Mrs. Bennit [sic] felt otherwise. It was fun to hear them at it; both were skilled in debate." She also describes some meetings which may or may not have been Inklings meetings:

Perhaps my happiest memories go back to the evenings that a few of us (approximately 8 or 10) spent together in his rooms at Magdalen College ostensibly to discuss, but actually to enjoy good talk and some innocuous beverage (? cocoa?). My colleague, Dorothy Everett and I counted it a special privilege, and enjoyed it hugely. The group known now as the Inklings were the main members.

Lea also briefly describes visiting Joy Davidman after her cancer operation. [JRC]

**Manguel, Alberto.** "The Narnia Stories." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 423-24.

Manguel tells of his reading, with great enjoyment, the Narnian stories for their surface-level adventures when he was "nine or ten years old."

The turkish delight with which Edmund is tempted was to me (we had no turkish delights in Argentina) a mysterious thing, in itself worthy of temptation.

When, however, he tried to re-read the Narnian books "a few years ago," he found them filled with obvious allegory, a "fear and consequent degradation of women," and a "fascination with violence." [JRC]

**McAleer, Neil.** *Arthur C. Clarke: The Authorized Biography*. Chicago: Contemporary Books, 1992. [Tolkien63-64, 107; Lewis 19, 63, 251]

Clarke disagreed with Lewis's cynical views on interplanetary flight, and in correspondence with him defended the goals of the British Interplanetary Society (of which Clarke was Chairman) and his own dreams for the future of space travel. Eventually they met, amicably, at an Oxford pub, but neither converted the other. Clarke also met Tolkien at that time (McAleer does not give an exact

date, but it was apparently in the late 1940s), and again at the International Fantasy Awards luncheon in 1952. On the latter occasion, Clarke remembers, Tolkien's publisher was also present (Stanley Unwin, evidently, though he is not named). Tolkien gestured toward his publisher, who was "a tiny little man," and joked that he was the inspiration for the Hobbits (p. 64). Clarke likes *The Lord of the Rings* except for the poetry. [WGH]

**McLaughlin, Sara. "On Reading *The Lion, the Witch, and the Wardrobe* to a Four-Year-Old." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 418-19.**

McLaughlin writes of her experiences in reading Lewis's first volume to her daughter, Miranda. "To her [a child of Lubbock, Texas], a wardrobe and a faun are equally foreign."

What captivated her most was the idea of the White Witch who pretended to be Queen of Narnia. Miranda was able to relate this theme of appearance versus reality to the warnings that she has heard regarding strangers — especially those bearing gifts of candy — who seem to be nice people but are not.

"Lewis masterminded the perfect villain for children when he inv[en]ted a Queen so evil that she was capable of delaying Christmas — for a four-year-old, that is the ultimate crime." [JRC]

**McPherson, Joseph W. "The Narnia Lesson." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 421-23.**

A highly interesting note in which McPherson says that the alien world in the Narnian books for "typical modern" children is "the English country-side" in which children entertain themselves, without toys or "any other amusement except books and a wireless, and [with] no adult to organise their holiday time." McPherson goes on to discuss the consumer orientation of modern society, and related matters; but the opening twist is the intriguing aspect. [JRC]

**Milward, Peter, S.J. "A Jesuit Remembers Lewis." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 385-88.**

Milward writes a pleasant account of his early reading of Lewis's books; of attending Oxford in the 1950s, with going to the Socratic Club and listening to Lewis's "Prolegomena" lectures; of once talking to Lewis in his rooms about angels; of the oral examination in English which Lewis began with a question about minor eighteenth-century authors; and of their later correspondence. Milward also includes a few comments about the Narnian books, tying them — and Tolkien's writings — to Chesterton's "The Ethics of Elfland." [JRC]

**Moynihan, Martin. "C. S. Lewis and G. K. Chesterton." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 402-404.**

Moynihan offers mainly generalities about how both Chesterton and Lewis used reason in their defenses of Christianity, with a scattering of other topics. Barfield is mentioned as connected with Lewis learning that rationalization and reason are different things, and Colin Hardie is thanked as helping Moynihan translate Lewis's Latin letters to Don Giovanni Calabria. Perhaps the most interesting passage, meant to illustrate a point about Lewis's argumentation, refers to Moynihan being Lewis's pupil in 1938:

In one of my essays (read tête-à-tête to him in a tutorial), Lewis questioned the belief (which I held at that time) in morality as self-fulfilment. "But surely," he challenged, "you can't have a duty to yourself, can you?" I replied: "Well, yes; I think that if you had learned to swim, you could feel you owed it to yourself to go on — and learn to dive." With a laugh, Lewis at once conceded, "That has been just my own experience!" [JRC]

**Neylan, Mary. "My Friendship with C. S. Lewis." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 405-411.**

Neylan, who appeared as "a former pupil" and "a Lady" in *Letters of C. S. Lewis* (1966) and as "Mrs Catherine Arnold" instead of "a Lady" in the 1988 edition, here identifies herself. She gives something of her background, and says she "first met Lewis in 1931 when I was his pupil at Oxford." She also mentions a Christmas time 1939 meeting with Lewis, partly to discuss some educational theories of the progressive school in which she was teaching. She reprints five letters from Lewis to her: 21 March 1939 (congratulations on the birth of her daughter; some comments about *Out of the Silent Planet*); 26 April 1941, printed in part (about accepting God's praise; a suggestion that she find a spiritual confessor); 30 April 1941 (a clarification about the suggestion of confessor, rather than Lewis; a discussion of two possible confessors — with an interesting comment that Lewis's own confessor is "too close to Rome" in some areas); 9 May 1941 (a working out of some details on the confessor; a comment that Lewis's own sins are "much blacker" than hers); 2 October 1941 (some comments on his R.A.F. talks; a statement that John's journey back in *The Pilgrim's Regress* is simple because Lewis did not have any experience then of the Christian life to base it on). [JRC]

**Reynolds, Barbara. "Memories of C. S. Lewis in Cambridge." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 378-384.**

Reynolds begins by quoting a four-paragraph letter she wrote to Dorothy L. Sayers describing Lewis's inaugural lecture as Professor of Mediaeval and Renaissance English Literature at Cambridge. She goes on in her essay to describe various meetings she had with him — one informal, with her daughter, as she lived on his route from Magdalen College to other parts of Cambridge; another at one

of her discussion evenings, on Dante and the English reader; a third at the Dante Club, where Lewis read "Dante's Similes." Each of these meetings is enlivened with specific details about Lewis. Near the end of her essay she quotes a letter from Lewis to her, about Charles Williams and Dorothy L. Sayers on Dante; Lewis mentions in his letter that he only once met both Williams and Sayers together. [JRC]

**Robson, W. W. "The Poetry of C. S. Lewis." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 437-39, 441-43.**

Robson writes, "... I have come to think that there is a small number of the poems in which [Lewis] touches greatness . . ." Robson offers a brief survey of Lewis's poems, and then turns to those which he considers best — which are mainly autobiographical in emphasis. He spends a paragraph on "Hermione in the House of Paulina," without reaching a decision about its personal meaning to Lewis. Then he turns to the poems from *The Pilgrim's Regress*: "Posturing," discussed in terms of narcissism; "When the Curtain's Down," its un-ironic style contrasting Lewis even with those models — Auden and Graves — with whom he has some things in common; "Lilith," read in terms of the temptation to masturbation rather than fornication; "Angel's Song," compared as a lyric to Christina Rossetti's poems; and "Scanzons," which Robson takes to be a "found" poem, not a "made" one. These are the great poems, in Robson's estimation; he also mentions that Lewis wrote "witty light verse," but he does not give titles. [JRC]

**Saunders, Betty. "The Harsh Morality of the Narnia Stories." *The Chesterton Review* (C. S. Lewis Special Issue), 17: 3 and 4 (August and November 1991): 413-15.**

Saunders finds Aslan's humiliation and death too harsh a punishment for Edmund being "a bit of a sneak in *The Lion, the Witch and the Wardrobe*"; she finds the flying of Eustace as a dragon in *The Voyage of the "Dawn Treader"* to be delightful, but his skin being stripped off to be too extreme; with citation of A. N. Wilson's biography on Lewis's fear of women, she finds Susan being "shut out from wonderland when she begins to show signs of becoming an adult" to be indicative of psychological flaws in Lewis. Note: This essay begins the section on the Chronicles of Narnia in the Lewis Issue; it evidently was given to some of the other writers, who respond to its charges. [JRC]

**Scull, Christina. "Tolkien: The Great Storyteller." *British Philatelic Bulletin* 30.2 (1992): 32-35. [Lewis 35]**

A brief biography and appreciation, published to accompany the Tolkien "prestige book," first day covers, and relevant hand stamps issued by the British post office. An earlier number of the *Bulletin* (30.1 [1992]: 6-8) included an illustrated article on the book and covers, "Tolkien: The Anniversary." [WGH]

**Stevens, David and Carol D. J.R.R. Tolkien.** Reader's Guide 54. Mercer Island, Wash.: Starmont House, 1992. vi + 176 pp. [Lewis 11, 12, 13, 14, 18, 37, 151; Williams 13, 18, 37, 140, 151; Dyson 13; W. Lewis 13]

"A guide for the intelligent reader in understanding and appreciating the fiction of J.R.R. Tolkien" (p. v), amateurishly written and sloppily typeset and printed. The first chapter, drawn largely from Carpenter, is an introduction to Tolkien's life, the second to his academic writings. The evolution of the *Silmarillion* is discussed in Chapter Three. In the fourth chapter, *The Hobbit* is treated with condescension, a fantastic story but foremost a guide to good manners. ("One can imagine a minor problem in a household with three young boys constantly forgetting to carry handkerchiefs and an exasperated parent taking an opportunity to reinforce the idea in the nightly bedtime story," p. 62.) Curiously, the authors quote from and cite the pagination of the first edition of *The Hobbit*, to which few readers will have access.

Chapter Five, which occupies half of the volume, covers *The Lord of the Rings* at length "in recognition of [its] popularity and significance" (p. v). The authors summarize and, cursorily, analyze Tolkien's text, occasionally adding an unfavorable criticism. For example, Tolkien's treatment of female characters "leaves much to be desired" (p. 126) and his brief comment on Arwen's last meeting with Elrond is considered too brief. Regarding the latter, "Tolkien simply does not give the reader sufficient information in the novel to understand what he means here; only a reader familiar with *The Silmarillion* and the Appendices to *The Lord of the Rings* can appreciate or even understand this line. In the larger scheme of things, of course, a few confusing lines in a half-a-million word novel don't amount to much, but this is simply another example of poor editing on Tolkien's part when he decided to publish his work free-standing. The novel is no worse for it, but is simply not as good as it might have been" (p. 127). The authors do not seem comfortable admitting the Appendices as a legitimate part of *The Lord of the Rings* because they were not part of its "original conception" (p. 134), and at one point they call them a toy Tolkien plays with in *The Return of the King* when he refers from the word *tarks* to Appendix F (in fact, a footnote which did not appear in the first edition). Tolkien is praised for his linguistic abilities but his use of language is occasionally flawed. The authors emphasize the themes they perceive in *The Lord of the Rings*, and take pains to point out its religious content.

Tolkien's shorter works of fiction for the most part escape harsh criticism. *The Father Christmas Letters*, however, is found to have so little literary value "it might have been better if [the work] had never seen print at all" (p. 137).

The Stevens conclude with an incomplete primary bibliography and a very selective list of works of scholarship "most central to obtaining an understanding of J.R.R. Tolkien." The latter is a mixture of good recommendations,



tions, minor errors, odd value judgements, and unfortunate omissions (e.g. Fondstad's *Atlas*, though Strachey's *Journeys of Frodo* appears). It excludes anything published since 1987 as well as "all articles published only in fanzines, even when they have gained a modicum of academic respectability (such as *Mythlore*)" (p. 157). [WGH]

### Swann, Donald. *Donald Swann's Alphabetaphon*.

London: Albert House Cassettes, 1990.

A musical autobiography on three audio cassette tapes, arranged alphabetically from Harry Chapin's "All My Life's a Circle" to Sydney Carter and Donald Swann's "The Youth of the Heart." Includes are two songs from Swann's (expanded) Tolkien song cycle, *The Road Goes Ever On*: on cassette 1, "Bilbo's Last Song" (the only recording available so far); and on cassette 2, "I Sit beside the Fire". All selections are sung, played on the piano, and explained by Donald Swann.

"I Sit beside the Fire," as performed in the U.S. in 1967 by Swann and his late partner Michael Flanders in their revue *At the Drop of Another Hat*, is also included on *The Only Flanders & Swann Video* (Picture Music International, 1992, VHS videotape, European format only). [WGH]

Tolkien, J.R.R. *Poems and Stories*. Illustrated by Pauline Baynes. London: HarperCollins, 1992. 343 pp.

A trade reprint of the 1980 deluxe edition, but with the original orange second color printed as a grey halftone. Alan Lee's painting of an oliphant is printed on the dust-jacket. [WGH]

Tolkien, Priscilla. "Memories of J.R.R. Tolkien in His Centenary Year." *The Brown Book*, Dec. 1992: 12-14.

In *The Tolkien Family Album* and in other articles she has written, Priscilla Tolkien has provided vivid glimpses of her father in private life. Here, in the magazine of her Oxford college, Lady Margaret Hall, she tells of the love of pipe-smoking he shared with its Principal, Miss Grier; of his complete belief in higher education for women, perhaps influenced by his mother and aunt, who were well educated; of his study at home, to his children never forbidden territory, like a cavern whose walls were book-cases; of his habit of working late at night when the house was quiet, and so that he could take part in family life during the day; and of the writing of *The Lord of the Rings* and Tolkien's subsequent fame. [WGH]

Wynne, Patrick, and Christopher Gilson. "Trees of Silver and of Gold: A Guide to the Koivieneni Manuscript." *Vinyar Tengwar* 27 (1993): 7-42.

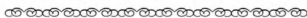
An extensive linguistic analysis (nearly the entire January 1993 issue of *Vinyar Tengwar*) of the so-called "Koivieneni manuscript" in the Marquette University Archives, from which a sentence in Quenya has previously been published and discussed. The essay is of wider interest for its reproduction (p. 8) of the recto of the manuscript and for an appendix (pp. 40-41) transcribing and explicat-

ing a rejected insertion for "The White Rider" (*Lord of the Rings* bk. 3, ch. 5) of which Christopher Tolkien was unaware when he wrote *The Treason of Isengard*. [WGH]



## NOTE TO MYTHPOETIC SOCIETY MEMBERS

As you probably know, the Society is composed of volunteers who give their time and effort without financial compensation. Some of these volunteers serve on the ten member Council of Stewards, which is the Society's governing body. From time to time new people come forward to serve, and replace others who feel it is time to give up their much appreciated duties. The Society needs new people from time to time who can step forward either to help or replace others. The Society especially needs people who have skills in writing, accounting, publicity, word-processing, answering letters, data-processing, and editing. If you are interested in serving the Society in any of above ways, or indeed any others, please let us know. You can write to David Bratman, the 1993 Council of Stewards' Chairman, or myself. — Glen GoodKnight



## HARRIET IN REHEARSAL

continued from page 39

bringing it into full play in *Gaudy Night*. In a way, the presentation of Hilary Thorpe allowed Sayers to recreate Harriet Vane in mid-stream, to practice, to rehearse Harriet's underlying nature and character before resolving the relationship between Lord Peter and his lady. ~

### Notes

1. "There's one daughter, Miss Hilary. She'll be fifteen this month." *The Nine Tailors*; Harcourt Brace & World, New York, 1962 (1934), p. 43. Hereafter cited as NT.
2. *Strong Poison*; Avon Books, New York, 1968 (1930), p. 7. Hereafter SP.
3. *Busman's Honeymoon*; Avon Books, New York, 1968 (1937), p. 16. Hereafter BH.
4. *Gaudy Night*; Avon Books, New York, 1968 (1936), p. 30. Hereafter GN.
5. *Have His Carcase*; Avon Books, New York, 1968 (1932), p. 40.
6. NT, 106-107.

TOLKIEN JOURNAL

**Complete sets of Tolkien Journal**, produced in the late 60's and early 70's, numbers 1-15 (excluding N°12, which is the same as *Mythlore* N°5) are available for \$27, plus \$4 shipping. Write to: Orders Department, 1008 N. Monterey St., Alhambra, CA 91801, USA