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An Inklings' Bibliography (23)

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Abstract

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.
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A collection of all of Auden's lyrics commissioned for Man of La Mancha in 1963; they were not romantic enough for the producer, and another lyricist was found for the musical. The first of these is "Midway to Glory Song" (pp. 12-14) which may echo some of Tolkien's triple rhyms (in Auden, rhymerless) in the opening of the first stanza (sung by Don Quixote):

Out of a dream of ease and indolence
Woken at last, I hear the call
Of the road to adventure, awaiting me,
begone
Beyond the gate in my garden wall.
See, how it runs, now straight near, now sinuous,
Up hill and down! The world is wide ...

When Frodo and Peregrin leave Bag End, they "jumped over a hedge in the hedge at the bottom and took to the fields" (Bk. I, Ch. 3) - which is something like leaving by a garden gate. On the other hand, "The Old Walking Song" certainly has a road and a door, if not a gate: "The Road goes ever on and on down from the door where it began" (Bk. I, Ch. 1, Ch. 3; with variants, Bk. VI, Ch. 6). In its last appearance, this walking song does include a gate: "Still round the corner there may wait/A new road or a secret gate." (Bk. IV). If Auden's interest in The Lord of the Rings were not well known, these possible uses would be doubtful.

Another possible allusion appears in a later lyric, "Song of the Quest" (p. 20), in which Auden lists some questers:

One to seek the Healing Waters, one the Dark Tower to assail,
One to find the lost princess, one to find the Grail.

The Dark Tower may be an allusion to Barad-dûr ("tower-dark"), but the reference may equally well be to Robert Browning's "Childe Roland to the Dark Tower Came"; probably, since Auden is generalizing, it is to both.


In his introduction to this collection of Carter's Gothic poetry, de Camp mentions in one sentence Carter's "scholarly study of J. R. R. Tolkien's 'Ring' trilogy, published as Tolkien: A Look Behind 'The Lord of the Rings'" (p. xiv). Tolkien disliked the term trilogy, and Carter's book is not completely accurate in its scholarship, but this is near enough for a popular book.

An INKLINGS' BIBLIOGRAPHY
(23) Compiled by Joe R. Christopher

Note: the dust-jacket flap also mentions Carter's book on Tolkien: Carter's "first venture in this area [of fantasy scholarship] ... has sold steadily through four large printings and elicited the admiration of W. H. Auden" (front flap).


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loss of the Ring into Mount Doom and again as he leaves from the Grey Havens. But what is clear is that each of these is a separate matter, and the authors' mingling of them in the seven chapters does not help the argument. They have the material for a number of source studies (or possibly just studies of parallels) which are not treated clearly. One example will help. The authors argue that the Dead Marshes in Tolkien are indebted to a marsh with dead soldiers in it in Lorna Doone (pp. 100-102). They cite the similar general descriptions, the similar plot patterns, and similar tones of language. It sounds convincing—if there are no other particular or generic parallels; but, in this case, there is another work which the authors do not mention. Marshes in Tolkien appear in Part 2, where the authors are concerned with Christ substituted for Mithra near the end of the work. Here is an entire paragraph:

Part 3, on the linguistic bases of The Lord of the Rings, has some intelligent comments, but it seems to have a higher proportion of far-fetched material than the previous part. Here is an entire paragraph:

Sínságol [the word] is also humorous. It means 'My Balls,' based on Sanskrit. Gola, ball, Sanskrit. Me--gola--s. [Presumably an anagram.] Gollum is also related to goila. Lp. 181 This is a nice little connection, based on unlikely relationships—as well as the telegraphic style—typical of Giddings and Holland. It is also unfortunate that the authors seem to have forgotten an Introduction to Elvish, ed. Jim Allan (1976), for it would have clarified a few points on the relationship of Finnish to Quenya for them (cf. Giddings and Holland, pp. 170-171)—and it would have suggested, still more, that for Tolkien the invention of languages involved more consistent language patterns than odd combinations of language parts, combined by pun:...
The Magazine of Fantasy and Science Fiction, 64:1/2 (January 1985), 164 pp. Edited by Edward L. Ferman, 150 pp. In the report of the thirty-first F&SF Competition, in which mock academic book titles were submitted ("evocative title: descriptive title"), in the runner-up category, A. G. Duling submits Frodo Finniss Whirlpool to Drowning European Translations of "The King" (p. 157).

Mallorn: The Journal of the Tolkien Society, No. 18 (June 1982), 1-36 pp. Edited by Jenny Curtis. Tolkien-related material: (a) Cover by Pauline Baynes, p. 1. The illustration of a mallorn which has been used for some years as this journal's cover. (b) Karen Goodwin, "A Phyogeography of Middle-earth", pp. 5-9. A survey of the vegetation of Middle-earth so far as Tolkien records it. A fairly typical paragraph, although it has more non-vegetation than most, is this:

Mirkwood is probably chiefly composed of oak, with beech on the eastern border, and a dark variety of (tightly packed) fir in the south. The outermost trees bear ivy and lichen growths, but inside the dense canopy excludes sunlight and the forest floor bears a funghi and pale unpleasantly scented (and therefore probably fly-pollinated) herbs. The fauna includes melanistic forms of moths, bats and squirrels; albino deer; whilst Black Emperor butterflies and small spiders are abundant in the sunlit upper tree canopy. [p. 6]

Goodwin finds that the vegetation shifts from northern European to southern European as one moves south in Middle-earth.

(c) Geraint Rees, "The Making of Arda", p. 10. A full-page drawing with the text, "... And From The Thought of Illuvatar Came Ea, The World That Is"; the drawing shows a man's bearded head above a sunlit/straw dried spread. N. Goodricke, "Tolkienism: An Annotated Checklist", pp. 11-16. N. good researches Richard C. West's book titled as the review is; N.oad compares the 1970 and 1981 editions, and comments of the secondary material, "I cannot at present see any useful compilations" (p. 16). (e) Ley Holloway, "Tolkien's Influence on C. S. Lewis" (in the "Follow-On" section), p. 12. A reply to "Tolkien's Influence on C. S. Lewis" by Pilar San José and Gregory Starkey in Mallorn, No. 17 Holloway makes his arguments in their arguments, and suggests most of their influences are simply parallels due to Lewis and Tolkien having the same interests.

(f) Peter Christopher, "J. R. R. Tolkien: Translator", pp. 13-16. Christopher discusses Tolkien's translation of Sir Gawain and the Green Knight, with comparisons to other translators. He comments on Tolkien's old-fashioned dictions and inversions, and then goes on to discuss a few passages as translated, and finds Tolkien sometimes translates accurately, sometimes in a way which disagrees with the word meanings as given in the Tolkien and Gordon notes in their edition. (g) Steve Pilling, "Green", p. 17. A sixteen-line free-verse poem describing a glimpse of Eldamar suggested by a flash of sunlight on raindrops on a window-pane. (h) Ley Holloway, "Cuivienen", p. 17. A half-page drawing of the awakening of two elves— they seem to be male and female. (i) Janet Gibbs, "Wordhoard", pp. 18-19, 33. A Tolkien-based crossword puzzle, with the answers on the later page listed.

(j) David Doughan, "Orthanc and the Onodium in Late Mannish Tradition: some West Saxon vestigia", p. 20. A piece of scholarship, explains the probable origin of the two references to Ents in Anglo-Saxon (usually translated giants). (k) Donald O'Brien, "A Chronology of the Careers of Túrin and Tuor", pp. 21-24. O'Brien, using Unfinished Tales to supplement The Silmarillion, draws up a chronology of the First Age, years 464 through 501, and in doing so corrects the five chronologies previously published including some details. His chronology appears on pp. 22-23; his discussion of it, pp. 23-24. He offers a substantial defense of a year beginning in January, not in the spring (in fictive terms, rather than in terms of Tolkien as the author, but the references are still valid).


(m) Elizabeth Tomkins, "Aragorn and Arwen at Rivendell", p. 28. A full-page drawing, with much stippling, of the two figures facing the camera (so to speak). (n) Jessica Yates, "Tolkien's Influence on the Chronicles of Narnia", pp. 31-33. Yates, like the note by Ley Holloway above (3), reacts to the essay in Mallorn, No. 17; but she adds parallels between Tolkien and Lewis. Her introduction says it shows that Tolkien was aware of Lewis's borrowings from him for the Chronicles, but all it actually proves is that Tolkien disliked the Chronicles. In her first section, she points out the similarity of Tolkien's "Ettinmoors" (The Fellowship of the Ring and maps) and Lewis's "Black Emperor" (The Lion, the Witch and the Wardrobe); the use of riddling prose by both authors (an additional example to those in the original article); the use of voyages to the spiritual realm (the end of The Return of the King; The Voyage of the "Dawn Treader"); a land voyage to a mountainous spiritual realm (Leaf by Niggle; the end of The Last Battle). A number of Yates' parallels have been given elsewhere, but this is a useful compilation.

(o) Sara Fletcher, "Ar-Peinel", p. 34. A nineteen-line, free-verse poem following the dying thoughts of Aredhel.


Osborne's life of Auden is that of a friend and fellow writer, rather than a scholar, and one who does not share all of his friend's tastes—his liking for Tolkien and his Christian faith, for example (p. 318). But it describes Auden's homosexuality (active, before and after his return to Christianity) and other aspects of his life openly and directly. Perhaps the clearest statement about Auden's personality is a statement in an Auden letter to Stephen Spender (probably autumn 1940): "my dominant faculties are intellect and intuition, my weak points are feeling and sensation. I must have known and been dead if I couldn't feel anything" (p. 204). Osborne does not identify the terminology as that of Jungian psychology; perhaps he felt it was obvious. But the statement does explain the tone of much of Auden's verse.

Coghill appears in the book because he was Auden's tutor at Oxford. Some of Coghill's reminiscences are repeated or reprinted—Auden announcing he was going to be a great poet, Auden convincing Coghill to read T. E. Eliot, Auden reading Coghill's mail without permission (pp. 39). Coghill's approach to his understanding with Coghill, growing out of those days, is also reprinted (p. 54). Osborne does not note that Auden dedicated his lectures as Professor of Poetry at Oxford — The Dyer's Hand (1962) to Coghill.
There is no reference to Tolkien during Osborne's account of Auden's student days at Oxford, but he does quote Auden's comment to a New York meeting of the Tolkien Society of America in January 1966 about hearing Tolkien lecture in 1926 and being convinced by it that Anglo-Saxon was interesting (p. 285). (Osborne also has the passage about the hideousness of Tolkien's home here which upset Edith Tolkien at the time; he does not indicate that connection.) Other indications of Auden's enthusiasm for Tolkien's works are a photograph of him in his "Gimli" sweater (p. 257) and the reference to fans of Tolkien and Williams in "On the Circuit" (quoted on p. 274). Osborne says later Auden "seemed to have gotten bored with Tolkien" (p. 316), although he offers no evidence.

Charles Williams and Auden met in the summer of 1937 to discuss Auden editing an anthology for Oxford University Press; Osborne is not perfectly clear, but Williams seems to have offered several choices and Auden chose to do the Oxford Book of Light Verse (pp. 141-142). Later he wrote that in Williams' presence - they "never discussed anything but literary business" - he "felt transformed into a person who was incapable of doing or thinking or unthinking anything" (p. 202). Osborne does not give Williams full credit for Auden's return to Christianity, and he does not mention Lewis at all, whom Auden named in a poem as influencing his decision along with Williams and Kierkegaard (presumably the writings of Lewis and Kierkegaard). Williams' photograph appears on p. 258. The final reference to Williams is in connection with one of Auden's uncollections, "The Patrician Blow," which is a pornographic homosocial verse; the first stanza is quoted on p. 284. Auden, in private, admitted the poem was his "and even wittily acknowledged the stylistic influence of Charles Williams" (p. 283). The one stanza quoted is a quasirhyme ABAB, with accentual pentameter lines and a number of irregular internal rhymes.

There are no references to Lewis in this book, but a few details tie to the background of his life. For example, John Betjeman knew Auden in their undergraduate days at Oxford, and is quoted as commenting that Auden "really admired the boring Anglo-Saxon poets like Beowulf" (p. 33). Of course, this reflects Tolkien's influence on Auden, but Lewis tutored Betjeman in Old English and so it reflects Lewis's failure to influence him. (Beowulf is a poem, not a poet, or Beowulf is a warrior, not a poet - the Poet Laureate's dictum is here unpremier, if he is quoted correctly.) Later it is noted that Auden's predecessor as Professor of Poetry at Oxford was his friend C. Day Lewis (p. 244). It was Day Lewis who defeated C. S. Lewis in an election for the five-year position. In the final chapter, "Obiter dicta", a collection of Auden's sayings, appears this statement: "the problem with the behavouralists is that they always manage to exclude themselves from their theories. If all our acts are conditioned behaviour, surely our theories are, too" (p. 329). Since Auden admitted an influence from Lewis, this position - which is the same as Lewis argued more elaborately in several works of apologetics - may be due to Lewis. (Bibliographic note: Auden tended to repeat himself very precisely in interviews, and presumably "Obiter dicta" is a collection of these sayings. The statement in the same words, appears in Auden's interview by Michael Newman in The Paris Review: see its republication as "W. H. Auden", Writers at Work: The "Paris Review" Interviews, Fourth Series, ed. George Plimpton, Little, Brown and Company [New York: The Viking Press, 1976; paperbound version as Penguin Books, 1977], interview no. 10, pp. 243-269 [with the above statement on p. 255].)

**NOTE:** For students of the Inklings, a better biography of Auden is Humphrey Carpenter's W. H. Auden: A Biography (1981).


A novel about a bank robbery and the aftermath. One of the characters, Alan Groombridge, a clerk in charge of a subbranch bank, is a romantic. The third chapter opens this way, with an omission of a list of his acquaintances: 'Fiction had taught Alan Groombridge that there is such a thing as being in love. Some say that this, indirectly, is how everyone gets to know about it. Alan had not thought he had been involved in the Middle Ages by someone called Christien de Troyes, and that this constituted a change in human nature. He had never experienced it himself. And when he considered it, he didn't know anyone else who had either. ... He knew that because he was sure that if it was a change in human nature their world would have been changed by it. And they had not been. They were as dull as he and as unredeemed. [p. 23]

The dual reference to Chrétien and a change in human nature shows that Groombridge (or his creator) has been reading The Allegory of Love or some later work dependent upon it.


A collection of poems by Robert Herrick. Smith discusses "Upon Julia's Clothes", suggesting the first tercet describes her dressed and the second, naked (p. 22). The majority of critics in the past have assumed she was dressed in both tercets, but Smith's reading is possible. He writes:

... a good deal of nonsense has been written about Julia's extraordinary physical features accentuated by the glittering of overlaid silk. In The Personal Heresy: A Controversy, Dr. Tillyard and Mr. C. S. Lewis argue for paganism as the subject. Mr. Lewis holds that what the poem tells him about is silk; the experience the poet is communicating is one the poet had regarding silk. Dr. Tillyard contends that Mr. Lewis's extraordinary physical features accentuated by the glittering of overlaid silk. "The qualities of unaffected sensuality, keen observation, sophistication, and sense of decorum." While the critics keep bickering, not unlike two women over a bolt of silk at a counter, Julia in all her undressed splendor has passed them by. And Herrick continues to smile from between the lines. [p. 24]

The Personal Heresy is not listed in the bibliography (pp. 27-28), presumably because it is not useful on Herrick.

The currently standard biography, with critical evaluations of Waugh's books. (The volume received two negative reviews in the Evelyn Waugh Newsletter at the time of its publication.) The index is poor. Several Waugh works are not in it, for example—and, more to the point here, neither Lewis nor Wain is listed in it.

Lewis is mentioned in passing in connection with an encyclical letter by Pius XII, saying the Assumption is a doctrine and is to be believed "irrespective of the claims of reason". Waugh was delighted that the letter, by the literalism of its interpretation, put to flight many Catholic clergymen who, after relying on the arguments of the eminent Anglican theologian C. S. Lewis, had conceded willy-nilly with assurances that the terms of the definition would not put any insufferable burden on the mind" (p. 336). Probably the description of Lewis should include such a word as amateur between eminent and Anglican. The context is also odd, since Lewis's religious writings are obviously seen as at least doctrinally moderate. Perhaps the reference is to Broadcast Talks in the preface of which Lewis admits the Roman Catholic who read the scripts thought he "went so far about the comparative unimportance of theories of the 'Atomeism'".

John Wain is mentioned for an essay by Waugh replying to Wain's review of P. N. Wodehouse; the exact details are not given.

And Cecil is mentioned for various minor reasons. Waugh once retained Rachael MacCarthy "(now Lady David Cecil) to act as his secretary" (p. 117). Cecil recommended Waugh's Edmund Campion for the Hawthornden prize, despite the fact that Waugh exaggerated the lowness of Cecil's family's pre-Elizabethan social position (p. 152). In 1939, Cecil was one of the persons Waugh approached about starting a monthly magazine (p. 197). Cecil writing on Dickens' sentimentiality is paraphrase of Waugh's (p. 225). And Cecil's admiration for Howard Overing Sturgis's novel Bedchamber is mentioned in connection with Waugh's liking for that novel (p. 416).


Watson reviews Lewis's Of This and Other Worlds (1982). He calls Hooper's preface "embarrassingly hero-worshiping" but praises most of Lewis's essays and Lewis generally. "Along with George Orwell, whom he never knew and did not always approve, Lewis now looks like the finest British polemist of the mid-century." Watson finds many modern critics and educationalists returning to positions Lewis defended as a conservative. (Williams is mentioned once in passing, Tolkien or his works, four times.)

Norse Mythological Elements

Continued from page 50 session): raging, furious, intoxicated*, (sic) and can be used to signify poetic genius and inspiration."

10 ibid., p. 156. Offerings of milk for the elves have been poured into cups at toasts by Swedish country folk up to our own day.

11 ibid., p. 28.

12 ibid., p. 42. Tolkien's inspiration for the "One Ring to bind them all" seems plain.

13 ibid., p. 43.

14 ibid., pp. 76-7.


16 Gods and Myths of Northern Europe, p. 159. Cf. Beowulf