3-15-1980

An Inklings Bibliography (12)

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An Inklings Bibliography (12)

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

Additional Keywords
Kevin S.
AN INKLINGS BIBLIOGRAPHY (12)
Compiled by Joe R. Christopher

Not seen. According to Knights Letter: The Lewis Carroll Society of North America, No. 13 (November 1979), p. 2, in the "Wertvorts" column, the programs compared Carroll and Tolkien; the review were mixed.

An account of seven American Protestant pastors who have reputations as great preachers (three Baptists, two Presbyterians, one Methodist, and one at a university). The Methodist—Edward W. Bauman, 52, at Foundry United Methodist Church, Washington, D.C.—is said to quote from C. S. Lewis, among others. An example of a sermon includes a generalized reference to its citing A Grief Observed. Bauman is said to be theologically liberal.

"Another 'Screwtape' Letter: (With apologies to the late C. S. Lewis)." The Anglican Digest, 201 (First Quarter, 1978), 60-61.
Screwtape to Wormwood. Screwtape praises Wormwood for his success in divisiveness at the Minneapolis General Convention (of the Episcopal Church in 1976). "Our plot to have their seminary stress anthropology rather than theology, and forms and interpersonal skills rather than proper, priestly responsibilities has undoubtedly played a major role in their willingness to go along with your scheme [to get them to abandon their ties with the Church's tradition]." As is the usual form in these letters, Screwtape goes on to offer suggestions about what to do in the future: four proposals toward further divisiveness at the next General Convention. Overall, one of The Anglican Digest's attacks on women in the priesthood and the revision of The Book of Common Prayer: the style is rather like Lewis's, without his sprinkling of specific images.

A report on the sales of backlist titles from various paperback companies. From Ballantine, five of its top twenty-five sellers in 1979 were backlist titles: a dictionary, The Hobbit, and the three volumes of The Lord of the Rings. "The Hobbit" is Ballantine's only million-copy seller in 1979. Not surprisingly, Tolkien is one of the nine authors whom Ballantine keeps in print.

Begg begins from Carl Jung's prediction in The Undiscovered Self that this is a time of "a metamorphosis of the gods, i.e., of the fundamental principles and symbols" (p. 5). After considering some signs of this change briefly, Begg turns to the imaginative literature of the present—mainly The Lord of the Rings—for his evidence. "If we regard the Hobbit as a potential new mode of being-in-the-world, the most important thing about him is his relative immortality to the power drive" (p. 8). Begg suggests this drive to have power others is not innate to humankind but is a perversion of other natural drives, and he compares dictators to Saouron (p. 9). He finds some hope in the Counter-Culture movement of the early 1970's that a non-power consciousness is developing.

Then Begg turns to the example of Aragorn putting the rescue of Merry and Pippin above his restoring kingship to Gondor as an example of the feminine principle, summed up more generally as "relatedness, beauty, feeling, the heart" (p. 12); and Begg gives other evidence for this principle in Tolkien, including the New Age beginning on 25 March, which is Lady Day, or the Feast of the Annunciation—it is on this day "Arwen puts off her immortality to become true woman" (p. 13). Begg comments on the sickness of the feminine principle at the end of the Third Age (e.g., the loss of the Sweeties, Galadriel's childlessness and dominance of her husband); he compares the example of Eowyn (Begg uses no accent marks) to the difficulties women have in finding an appropriate role in the modern world, although he avoids a simplistic reading by suggesting that before women can find their roles, men must give up their lust for power (the ring must be destroyed before Eowyn can marry). Also related to Tolkien's development of the feminine principle is his presentation of Elereth in the background, and the various feminine images Frodo meets—Goldberry (the "Eye-like archetypal anima figure", p. 16), Arwen Undomiel (an anima figure combining "some of the attributes of Helen and Mary", p. 16), and Galadriel (as an anima figure, at "the level of Sophia, divine wisdom", p. 17).
Finally, Begg, pointing to Tolkien's abdication as a figure in the Woman in the Merlin tradition as discussed by such writers as Sema Jung and Marie-Louise von Franz in their The Grail Legend, Begg sees this figure as being "repressed" in the present culture, although it took an unintegrated form in Hitler. The more positive aspects of the figure can be seen in Gandalf; the negative, in Saruman (p. 21). Perhaps Gandalf indicates an "understanding and integrating of our own Wotanic shadows": "then Gandalf and Frodo will live indeed, and the bright stars of Elereth remain undimmed" (p. 23).

Cecil recommends Andrew Birkin's Barrie and the Lost Boys for an interesting biographical study without "amateur speculation about [Barrie's] psychological makeup."

A collection of essays and autobiographical comments. Clarke mentions reading The Lord of the Rings on a sea voyage from London to Sydney (p. 2); he includes Lewis in a "let's be friendly to the Martians" school along with Ray Bradbury and Robert Heinlein (p. 62); his youthful exchange of letters with Lewis and Lord Dunsany is being edited by Willis Conover (p. 238). But the most interesting of Lewis—especially in an account of the British Interplanetary Society: [A] literary figure who was not so sympathetic to our aims was the theologian and novelist C. S. Lewis. Although several of his best books are about space flight, he was very much opposed to the idea and attacked rocket societies because they would spread the crimes of mankind to other planets. This annoyed me, and we arranged a confrontation in a famous Oxford pub. My second was Val Cleaver, later head of the Rolls-Royce Rocket Division, and Dr. Lewis was supported by Professor J. R. R. Tolkien, since famous for The Lord of the Rings. We had a splendid time arguing about the merits of space travel, and as we parted Dr. Lewis said, 'I am sure you are very wicked people, but how dull it would be if everybody was good' (pp. 65-66). The final clause does not sound perfectly like Lewis, but the fact of a debate between Clarke and Lewis (with Tolkien) is intriguing simply for the meeting of two such opposed views of twentieth-century science fiction.

In this bibliography of the writings of Lewis Carroll (the Rev. Charles L. Dodgson), an interesting citation of C. S. Lewis as an authority in a less than usual area appears: re "Some Popular Fallacies about Viticulture" (article, 1875), "For the validity and importance of Dodgson's statement in the campaign against vivisection, see C. S. Lewis's pamphlet Vivi-


Dickinson's mystery novel is set in Buckingham Palace, but one inhabited by descendants of Victor I (1854–1939), a son of Edward VII who in this alternate history did not die early. A minor background point of the novel is how little difference a different royal family makes: the social and political history is much the same. Hence the allusions to Lewis's Narnian books and Tolkien's The Lord of the Rings suggest no changes in the fictional geography of the second Narnia (in the third person) from the point of view of Princess Louise. "For [Dardy], the old family nursemaid, the chief horror of the Second World War had been the enemy hadn't got a proper ruler [i.e., a king], and so it had seemed to her a vague and shapeless evil, something (Louise thought) like Sauron in The Lord of the Rings" (p. 29).

Later, when the practical Joker in the palace discovers Louise's bedroom, one of the things he writes on is her favorite book, The Two Towers, and he is given her. And in particular the passage in "The Voice of Saruman" about Gandalf (with the White Rider) appears in the novel (p. 124). The other mention of Tolkien in this novel is with a sympathy for J.R.R. Tolkien's view of the Second World War as a "Daddy's war" and it is something over there, in that dirty old mountain, and the best thing to do about it is to whop off a few more or else. Head. But in the real world good and evil are all mixed together."


Keller traces the Christian and medieval allusions in Gaudy Night which shape the view of Oxford University presented in that book; he uses as a contrast Lewis's description of Magdalen College as "leftist, atheistic, cynical," and so forth (In an American Lady, 1 November 1954).


Illustrated with a photograph of Kilby and Lewis; of Oxford, by Douglas Gilbert, from C. S. Lewis: Images of His World. p. 55; and of the Fellows' Garden, Magdalen College, Oxford, from the same source, on the cover.

A conversation about the Wade Collection, with mention of Lewis and his brother, Tolkien, Barfield, and Williams. Much of the conversation is about Christian writing, with Lewis as an example of how to write (pp. 56–57) and the gradual improvement in evangelical writing (pp. 58–59).

Also in this issue of the Christian Herald is Shirley Palmer's "Just One More Chapter: Fleabane!" (separately annotated); and an excerpt from the beginning of The Silmarillion (pp. 23–24), with a photograph of Tolkien (p. 22), in "New Book Sampler" (pp. 22–24, 28, 30). [Thanks to Bess Christopher for supplying a copy of this magazine.]


Tolkien-related materials: (a) "Dreams Must Explain Themselves", pp. 4–13 [10]. First published in Algol, No. 21 (November 1972) p. 18. An essay primarily concerned with Le Guin's Earthsea trilogy; one contrasts her approach to invented languages to Tolkien's, adding, "It's not like Tolkien, who in one sense wrote The Lord of the Rings to give his invented languages somebody to speak them. That is lovely, that is the Christian science. But the world is what we imagine it to be and not the other way around."

(b) "National Book Award Acceptance Speech", pp. 28–29 [29]. Given at the National Book Awards when accepting a 1972 award for The Farthest Shore. A brief allusion to Tolkien appears when Le Guin is speaking of fantasy writers: "We who hobnob with hobbits and tell tall tales about little green men are generally used to being dismissed as mere entertainers, or sternly disapproved of as escapist. . . . At this point, realism is perhaps the least adequate means of understanding or portraying the incredible realities of our existence." (c) Tolkien, J.R.R. "A Fit to the Skin, in The Guidebook to the Three Realms."

First published in Algol, No. 24 (May 1975), 60–78 [7–8]. In the interview, Le Guin says she admires Tolkien "immensely" although she tries not to imitate him.


According to the two booklets in the material, Denny Ryberg is the creator of this Narnian set, Kathryn Lindskoog is the resource author, and Marshall Shelley is the editor. This means, presumably, that Lindskoog is the author of the follow: (What, does he, it is otherwise noted. On both of the booklets and the box, the cover illustration is by Joe Van Severen: Aslan offcenter to the right; a Viking ship above his back on the right; four children in fur coats, a faun, two oars, and a castle to his left. (The children are well idealized."

(a) Voyage to Narnia Guidebook. 56 pp. This pamphlet is intended as the guide for the group leader of the seven-study session of the Narnia books. The group is entitled "The Introduction Child". The book contains stories for children and adults, and it introduces the concept of adults reading children's books, with two quotations from Lewis; she sums up the approach to these books: "The stories aren't quite allegories, they're more general. Not everything in them has an exact equivalent in the spiritual experience of the child."

(b) Voyage to Narnia Response Book. 56 pp. 3/8" horizontal × 10 1/16" vertical (compared with 5½" × 9" for the Guidebook). This volume is more complex than the Guidebook; but its main purpose, it is clear, is to support but not overwhelm the reader of the Narnian books. The basic organization is this: an introduction, a study chapter on each of the books (with the second one entitled "The Chronicles of the Island C. S. Lewis Society." As indicated, this is a typical pattern, although it should be added that Lewis's poem "Narnian Suite" is reprinted at the end of the book (pp. 54–55).

(c) voyage to Narnia: Response Book. 56 pp. Horizontally × 3/8", vertically × 10 1/16". (compared with 5½" × 9" for the Guidebook). This volume is more complex than the Guidebook; but its main purpose, it is clear, is to support but not overwhelm the reader of the Narnian books. The basic organization is this: an introduction, a study chapter on each of the books (with the second one entitled "The Chronicles of the Island C. S. Lewis Society." As indicated, this is a typical pattern, although it should be added that Lewis's poem "Narnian Suite" is reprinted at the end of the book (pp. 54–55). (All of the synopses are taken from Clyde S. Kilby's The...
Marchington refers to, but does not give the citation for, an interview of Hooper in "the University paper" in which Hooper calls such checking of carbon and ash deposits "simply absurd". (c) Kathryn Lindsdook, replies, pp. 13-14. Lindsdook essentially asks for factual corrections of the errors Barfield, Mc Govern, others have claimed in her original article. She says she knows nothing about matters suggested in McGovern's assumption about the reasons for her article. She draws back from a few trivial questions in her original article—"a woman's question and sex" and over a hundred references to its materials; she has presumably learned that many research libraries do.

Note: In a personal communication Kathryn Lindsdook declares her conviction that the Marchington letter is a spoof; there was no such scientific test. Some of the people named in the letter are real people, but are mis-identified. She disclaims knowledge of the story of the letter's origin and purpose, but points out that Anthony Marchington is Walter Hooper's friend and co-scriptwriter with Hooper of the film Through Joy and Beyond.


Miesel writes an essay on Niven's novella with some interesting side comments. She distinguishes between four types of popular adult fantasies: the logical fantasy of Niven, L. Sprague de Camp and Fletcher Pratt, Paul Anderson (in Operation Chaos), and others; the high fantasy with mythic overtones of William Morris, Lord Dunsany (of some of his works), E. R. Eddison, Tolkien (pp. 196-197), and Ursula Le Guin; the secularised Gothic fiction (not Niven's term) of H. P. Lovecraft, Clark Ashton Smith, and August Derleth; and the sword-and-sorcery adventure tales of Robert E. Howard and his imitators. Also, she cites Lewis twice as an authority. In the realistic technique of the medieval poetic narrative (p. 195) and on growing up (p. 211).

Moramarco, Sheila Sobell. "New College Crase: Anyway, It Beats Swallowing Goldfish!" (on cover); "Ogres and Monsters Take Over The Campus" (on article). Parade: The Sunday Newspaper Magazine, 27 January 1980, pp. 4-5 [Tolkien, p. 5]. (Note: Parade appears as a Sunday section of The Fort Worth Star Telegram, The Sunday Oklahoman, and other newspapers.)

An essay on the popularity of a fantasy-based semi-war-game, Dungeons and Dragons. "Most sane prefer to invent their own dungeon models, looking to the fantasy tales of J. R. R. Tolkien, Edgar Rice Burroughs and Fritz Leiber for inspiration" (p. 5, col. 1). John Baillie of Nottingham University, England, the last paragraph is a paraphrase of Tolkien: "Is too much fantasy role-playing a bad thing? 'No,' says Baillie. 'The only people who want to stop fantasy because it's an escape from reality are the stalwarts—those who want to lock up the imagination" (p. 5, col. 4).
As indicated above, this is a sequence of three items. (a) The original book review in the February 1977 issue of *Fantasy, and Science Fiction,* which began most of the discussion is the last section of the review, pp. 67-71, in which RussPundurspraises Stephen Donaldson's *Lord Foul's Bane* and Joy Chant's *The Grey Mage of Morning,* her nominal subjects, by means of an attack on heroic fantasy. She mentions "the fixity of Lewis' and Tolkien's characters" with an allusion to *Bored of the Rings,* which Lewis manages to partly "diagnose the dreadful predictability of his Narnia books" (she is still thinking of type characters) with his ability to change scenery; Lewis puts *The Lion, the Witch and the Wardrobe* into a Christian setting and he could find "no antagonist but that old sexist and type, the proud, independent, and therefore one woman"; she praises Ursula K. Le Guin's Jungian position on evil, or the Shadow, mentioning it "is absolutely opposite to Lewis's, Tolkien's, or any other hero fantastis["I]s I know" (this is in a footnote); finally, she mentions that Donaldson's fiction he is Tolkien-esque echoes" (pp. 68-69). In general, she applies the novelistic yardstick to the romance, although her celebration of Le Guin's Taoistic yin-and-yang unity suggests part of her bias is against Christian theology (unless she has missed Le Guin's statements and actually believes Le Guin began from Jung). The choice of Lewis's Narnian stories, which he considered fairy tales, seems an odd choice to illustrate characterization in the heroic romance. (b) "Letters: Fantasy Books and Joanna Russ," in the July 1979 issue. James F. Henahan (pp. 157-158) complains of, among other things, Russ citing C. S. Lewis and George MacDonald as examples of heroic fantasy, instead of studying better writers in the genre. Mark Pundurs (p. 158) disagrees with Russ's statement that heroic fantasy avoids real changes: he instances the character of Aragorn. Debra A. Bacon (pp. 158-159) praises dreaming and *The Lord of the Rings* over reality and Harlan Ellison's works. Russ (p. 159) replies briefly, promising the subsequent column. (c) The second "Book" column, in the November 1979 issue. (In footnote, to the letters, in the July issue, p. 159, this article is called "in Defense of Criticism"). Russ offers a well-considered statement of her critical approach and position. In so far as Lewis and Tolkien are concerned, she states "the most generous consensus of mainstream critical opinion is that they are good, interesting, minor authors" (p. 105); she adds that their strong point is their pay ages moral (pp. 107-108). More generally, she seems to be non-religious, concluding "Reality is everything. Reality is what there is" (p. 108). She is thus against the escapism of heroic fantasy, although her statement against Lewis and Tolkien—as indicated—is not as harsh as that in this column against some of the lesser writers of the genre. Since her only specific reference to Lewis's fantasy writings here, as before, is to the Narnian books (p. 108), it is not certain that she knows *Till We Have Faces* and that her view of it, qua writing, is at the level of her other judgments. There is also an interesting autobiographical statement in this second column, when she comments that she underwent the experience of reading W. H. Auden for the passage in the two books mentioned in *Out on a Limb* (this is really a conflict between Western positions of the Silent Planet and in *Perelandra,* for the passage in Ch. 6 is a summary of what position he had held when Ransom knew him before.) Second, that the conclusion of That Hideous Strength has too easy a victory of good over evil. The authors are also bothered by Lewis's attitudes of sexual hierarchy, his anti-birth control argument (so far as the Studiodocks are concerned) in the third book, and related matters. But they point clearly to his understanding of behaviorism, and the dangers which plans for behavior-modification entail when the scientists who are in control lack any significant set of values. Science fiction, since science itself does not give any set of values—or so most scientists agree, say, the authors—has often been involved in an attempt to project the life of reason, in a culture with Utilitarianism and Marxism as the major philosophical positions. "In many respects [Lewis] has the advantage over his adversaries. His position is coherent, consistent, and backed by two thousand years of theological testing and literary enrichment. His enemies are themselves divided, often confused, and faced with the enormous difficulty of constructing an ethic upon hypothesis rather than revelation" (p. 69). But for many moderns, such problems as overpopulation and women's rights are not acceptably answered in Lewis's conservatism. In addition to the Ransom Trilogy, the authors mention the *Chronicles of Narnia,* *The Abolition of Man, The Problem of Pain, Miracles,* and *Of Other Worlds*. Lewis's works are compared to other religious SF: James Blish's *A Case of Conscience* (p. 9) and Walter Miller's *A Canticle for Leibowitz* (p. 50, 226). Lewis is not mentioned in the second section of the book, "Science" (pp. 111-162); and the two references in the last part, "Vision" (pp. 163-233), which includes a discussion of ten representative novels, are brief—e.g., his use of Biblical myths is stated in a subsection on SF's "Myths and Myth-making" (pp. 165-169 [168]). Of the ten novels analyzed, three are ones which Lewis had praised, although only in one case, that of David Lindsay's *A Voyage to Arcturus,* is his praise mentioned (and that, earlier in the book, p. 149). There are also references to Lewis in the annotations of two of the critical volumes in the bibliography (p. 239); Tolkien appears in the volume only in the list of award-winning books: the 1957 International Fantasy Award for *The Lord of the Rings* (p. 263).
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