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Joe R. Christopher

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Abstract

Resuming after a hiatus, a series of bibliographies of primary and secondary works concerning the Inklings.

An Inklings' Bibliography

(29) Compiled by Joe R. Christopher

Cecil, Lord David. The Oxford Book of Christian Verse. Oxford: At the Clarendon Press, 1940. xxxiv + 560 pp. Indices of Authors and First Lines. [Williams, vi, 524-525.]

Cecil's anthology (since replaced in the Oxford series) runs from the Middle English period to the modern. His introduction is a pleasant survey, although it is odd, for example, that Milton could be treated as a Stoic, not really a Christian, only a few years before Williams and Lewis defended him (xxi-xxii). Some of the choices are also odd -- no Anglo-Saxon (so "The Dream of the Rood" does not appear, nor "Caedmon's Hymn", for that matter), nothing by the Pearl Poet ("The Pearl" is referred to, p. xiv), nothing by Langland (called "a didactic moralist", p. xiv), nothing from In Memoriam (which is not orthodox but is in the Christian tradition), etc.. etc. Although he is not mentioned in the introduction, one poem by Charles Williams appears -- "At the 'Ye that do truly'" (No. 343, pp. 524-525) -- which alludes in its title and content to the Communion Rite in The Book of Common Prayer. In the "Acknowledgements" (p. vi), Williams is thanked for his poem; no publisher is mentioned. (Glenn's checklist does not list this poem and publication.)

"C.S. Lewis' Wardrobe" (Postcard) Carol Stream, Illinois: Photosix, n.d. (1985).

A postcard made for the Wade Collection, Wheaton College, Wheaton, Illinois, of the wardrobe in its possession. The pictorial side is a photograph of the carved wardrobe, doors closed, against a rose background, with "C.S. Lewis' Wardrobe / Marion E. Wade Collection" in white lettering below. The information on the other side reads, in part, "This oak wardrobe was carved and built by C.S. Lewis' grandfather; even the hinges and nails were handmade.... Later it was moved to the Kilns.... According to Lewis' brother, Warren, it was the inspiration for the wardrobe in The Lion, the Witch and the Wardrobe...." The claim is carefully made because another wardrobe from the Kilns also has been identified with that in the Narnian book and has been moved to America, to a different school; certainly this one has a greater association with the Lewis family, although its carved surface does not match the plain surface of the one in the Narnian book. Lewis, of course, need not have had a particular wardrobe in mind when he was writing.

Grant, Patrick. A Dazzling Darkness: An Anthology of Western Mysticism. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1985. [Lewis, IV,iv,19; V,i,14; VI,v,13; Williams, I,ii,31; II,iii,35; II,iv,11; III,iv,12; III,iv,13; III,v,27; IV,iv,4; IV,iv,11; VII,ii,13.]

First, it must be said that Grant has an idiosyncratic definition of mysticism, in that "Western mystics treat the spiritual life itself as a kind of poetry of religion" (p.15); he repeats that he is considering

"mysticism as the 'poetry of religion,'" and thus selects passages for his anthology which (a) contribute to "a vision of the world characterized by a creatively humanizing and redeeming energy" and (b) do this in a literary way, by a metaphor, a pithy saying, or a statement of "compact wisdom" (pp. 15-6). No doubt some of his passages are from writers who would not be considered by some students to be mystics (e.g., Carl Jung and Arthur Koestler).

Grant has arranged his selections from the writings of the "mystics" in elaborate categories; hence the section listings for Lewis and Williams, above (copied from Grant's index). For example, Grant's first selection from Williams -- I,ii,31 -- is the thirty-first item in Ch. I. Creation and Fall, Sec. ii. The Fall and its Limits. All of the items from Williams come from two books: "The Image of the City" and Other Essays (1958) and Religion and Love in Dante (1941). The listing after the items also indicates in the case of the first book, which essay is being quoted -- the first passage is from "Natural Goodness" -- and, in the case of the second book, the page.

Grant's book is not set up for easy reference. The running headlines on the pages give, on the verso, the title of the book and, on the recto, the title of the chapter. Much more useful would have been the chapter number and title on the verso and the section number and title on the recto. For Williams, these are the page numbers: I,ii,31 (p.44); II,iii,35 (p.98, from "Sensuality and Substance"); II,iv,11 (p.105, "The Way of Exchange"); III,iv,12-13 (pp. 148-9, Religion and Love in Dante); III,v,27 (p. 164, Sensuality and Substance"); IV,iv,4 (p. 194, "Exchange"); IV,iv,11 (p. 196, The Way of Exchange"); VII,ii,13 (p.320, "Exchange"). Perhaps the other useful indication of what mystical emphases Grant finds of significance in Williams may be shown by Grant's chapter and section titles which contain materials by Williams:

I,ii: Creation and Fall, The Fall and its Limits
 II,iii: The Human Estate, Incarnation and Imagination
 II,iv:-----, Faith and Heuristic Passion
 III,iv: Preliminary Patterns, The Transformation of Eros
 III,v:-----, Intense Ordinarity
 IV,iv: The Redemption of Psyche, The Mystical Body
 VII,ii: The Directions of Culture, Attention

Besides Grant's categories, obviously the citing of Williams along with such mystics as Meister Eckhart, John of the Cross, and Teresa of Avila tends to make him more widely known, and "acceptable," as a mystic. (This statement needs to be qualified by the first paragraph above, but there is an element of truth to it.)

Finally on Williams, there are two references to him by Grant in his introductions to the sections of the chapters. (No references to Williams, or Lewis,

appear in the general introduction nor in the "Recommended Reading" at the end of the book; the former is relatively brief, and the latter is made up of works on, not of, mysticism.) In "The Transformation of Eros," Grant refers to Williams by name as he paraphrases the first of the two selections by Williams in that section (p. 144). (Actually, although Grant cites only the twelfth and not the thirteenth item, both of Williams' comments get into his summary.) In "The Mystical Body," Grant points to Williams' use of the term co-inherence in the second of the selections in that section (pp.191-2).

All three passages from Lewis come from Letters of C.S. Lewis (1966): IV,iv,19 (p.198; letter of 26 December 1951, "To a Lady," the paraphrase of Williams' Doctrine of Exchange with mention of Williams); V,i,14 (p.206; 31 July 1954, To Mrs Ursula Roberts, four rules for prayer); VI,v,13 (p.297; 19 April 1951, To a Lady, what mystics seek). Grant places these passages in these categories:

IV,iv: The Redemption of Psyche, The Mystical Body
V,i: Prayer, Elevation to God
VI,iv: Personal Progress, Discernment and Direction

Despite the appearance of Lewis in this anthology, in two of the excerpts he is passing on information without any indication that he has experienced anything connected to his topic (Exchange, the goal of mysticism), and in the third, there is little in his description of his prayer life to gain him the title of mystic (perhaps the occasional prayer without words could be considered mystical). One would expect, if Lewis were being really considered a mystic, one of his descriptions of Sehnsucht would appear in Ch. II, The Human Estate, Sec. ii, The Mystical Seed. Grant writes in his introduction of this section: "The whole of creation in varying degrees can shoot forth bright rays, surprising evidences of the gratuitous glory of things bearing traces of their creator" (p.75) -- which should be able to include Lewis.

Holman, C. Hugh, and William Harmon (eds.). A Handbook to Literature. 5th ed. (On cover only: 50[th] Anniversary Edition.) New York: Macmillan Publishing Company, 1986. viii + 647 pp.

Probably the most widely used literary handbook at the present time. This edition, prepared by Harmon, is the first to have an index of proper names. (In other matters, the book seems to have been rushed in order to make the anniversary; for example, there are several inconsistencies in the names of the last two American literary periods: one name is given each in "American Literature, Periods of", p.16; they are listed in the handbook under different names, pp.365, 366; and one of them is given yet another name in the "Outline of Literary History", p. 582.)

In the "Index of Proper Names", Lewis has these entries cited: Allegory: Bible, English Translations of; Courtly Love; Medievalism; Spenserian Stanza. The first two simply cite works by Lewis in the references which follow the entries (these bracketed references are also new to this edition): The Allegory of Love, The Literary Impact of the Authorized Version. (The latter entry does not agree with Lewis' pamphlet.) The third entry does little more than cite The Allegory of Love again, while the fifth paraphrases Lewis on the fifth line of the Spenserian stanza without giving its source. The fourth entry, "Medievalism," lists Tolkien, Lewis, and Williams among twentieth century writers

whose works show elements of medievalism. (This is the only mention of Williams in the book.)

Tolkien also is cited in the entry under "Fantasy", although few Tolkien fans will care for Holman's calling the three volumes of The Lord of the Rings "three novels" -- Holman, since the entry appears that way in the fourth edition also. Without cross reference, Tolkien's The Silmarillion is listed in "Outline of Literary History", under 1977, p. 591. This is typical of the unworked latter parts of the outline, which seems to pick books partly according to their sales rather than their literary value; surely The Lord of the Rings is more important, if only one work be listed. Nothing by Lewis is listed.

Wain gets the protagonist of his first novel mentioned in the "Anti-Hero" entry, although Wain himself does not get into the "Angry Young Men" entry. A couple of Wain's later works appear in the "Outline": Weep before God. 1961, p. 587; The Pardoner's Tale. 1979, p.591.

Associational reference: Sayers is praised for her "skill and grace" in the "Detective Story" entry.

Le Guin, Ursula K. Always Coming Home. A boxed novel and tape, "Music and Poetry of the Kesh"; with music by Todd Barton, drawings by Margaret Chodos, geomancy by George Hersh, and maps by the author. New York: Harper and Row, 1985. xiv + 525 pp. [Tolkien, p. 509.]

"The people in this book might be going to have lived a long, long time from now in Northern California" (p. xi). For her novel, Le Guin provides a glossary of Kesh words (pp. 509-23). She indicates in an introductory paragraph that she has listed more Kesh words than appear in the novel or in the tape recording: "A number of other words were included for the pleasure of my fellow dictionary-readers and adepts of what an illustrious predecessor referred to as the Secret Vice." The allusion is to Tolkien's essay "A Secret Vice," about the creation of invented languages.

Leiber, Fritz. "Fantasy Books." Fantastic 22:1 (October 1972): 113-117 [115-116].

Leiber discusses the British paperback edition of the Chronicles of Narnia for five paragraphs. The first two are spent on the Ransom Trilogy (praising Out of the Silent Planet, damning Perelandra); the next two paragraphs, on the Chronicles, offer no criticism per se, but the books are praised as Lewis' "consistently finest literary creation"; the drawings by Pauline Baynes are also praised. The final paragraph mentions E. Nesbit's "Five Children" series, but puts in an additional title and gets one other title wrong.

Paxon, Diana L. Brisingamen. New York: Berkley Books, 1984. [viii] + 264 pp. Cover by Janny Wurtz. [Tolkien, pp. 48-9, 158.]

A neo-pagan religious novel in which the golden necklace of Freyja is discovered in Berkeley. At one point, when Karen Ingold (the feminine protagonist) and Michael Holst, a one-eyed Vietnam veteran, go to a performance of Wagner's Rhinegold; he comments about his black eyepatch:

"I used to have one embroidered with the Eye of Sauron, but I couldn't find it. Too bad, it would have been appropriate--"

Karen blinked, then remembered that in both Wagner and Tolkien everyone was fighting over a magic ring, and laughed. [pp.48-9]

In light of Holst's allusion, there is little surprise that Ingold later finds on his bookshelf, amid "an eclectic collection of fiction," "Tolkien" (p. 158). The Lord of the Rings, presumably.

Rosenthal, M.L., and Sally M. Gall. The Modern Poetic Sequence: The Genius of Modern Poetry. New York: Oxford University Press, 1983. xiv + 508 pp. [Lewis, 19 (not in the index).]

In a discussion of Shakespeare's Sonnets as a poetic sequence, Rosenthal and Gall have this passing put-down: "C.S. Lewis' claim that The Sonnets as a whole constitutes 'the supreme love-poetry of the world' is heart-warming but artistically almost meaningless." (It is surprising that some of John Wain's poetic sequences are not mentioned in the book: Feng is too narrative to receive full approval from Rosenthal and Gall, but its variety of verse forms should make it interesting.)

Wallace, Nancy J. "The Chronicles of Narnia by C.S. Lewis: A Book Review." Notes from the Chemistry Department [fanzine], No. 10 (March 1975): 20-23.

Despite the title, this is more an appreciation than a review. Wallace lists the books with brief plot comments in the order of publication, and then offers a few, general Christian parallels. Typical is this paragraph:

In another book, the people of Narnia think that Aslan is dead, much as some people today report that God is dead. Another adventure has a search for the end of the world and Aslan's land, as we often feel that we will find God's land up in the stars, and vainly build towers and rockets to reach it. Most children could never appreciate the depth and subtlety of such parallels.

Wallace, who is the art editor of the fanzine, ends by admitting that her article (or review) was inspired by the need to have a text to accompany some Narnian-like illustrations (particularly the head of a lion, by Stuart Gilson, on p.23).

Watson, Barbara Bellow. A Shavian Guide to the Intelligent Woman. (1964) New York: W.W. Norton (The Norton Library, No. N640), 1972. [iv] + 251 pp. [Lewis, pp. 175, 241.]

Watson surveys Shaw's attitudes toward woman's rights and related topics, he being a male feminist with some unique emphases. In the seventh chapter, "Bread and Circuses: The Career Woman," she traces Shaw's belief that women might have done better politically in the nineteenth century than men, and could not have done worse, paralleling it with a belief in women's sometimes superior "vitality" found in the psychoanalyst Ernest Jones. Watson offers as a contrasting example a passage from Surprised by Joy, prefacing it with the statement, "Hostile comments... are usually so vague in their venom as to offer no clarification at all." Then she quotes Lewis, whom she calls "normally a precisian":

You may add that in the hive and the anthill we see fully realized the two things that some of us most dread for our own species — the dominance of the female and the dominance of the collective.

Watson concludes, "Whether this means that Shaw and Jones are [wrong], or whether this means that they are right about the vital genius of the female, since it seems to be strong enough to threaten the entrenched power of clever men, no one can say" (p. 175). Perhaps Lewis felt threatened by the rule of women since he had handed himself over to the rule of Mrs. Moore; but Watson uses the passage to make an interesting contrast between attitudes men have actually taken over women's rule (although the matter of 'vitality' fuzzes the point to a degree). (Surprised by Joy is listed in the bibliography on p. 241.)

Early Review of Books by J.R.R. Tolkien

Compiled by George H. Thompson

Part V

The Lord of the Rings, new editions

LOTR Ace 3 vols. paper. New York: Ace Books, [1965]
 LOTR '65 3 vols. paper. Rev. ed. New York: BB, 1965
 LOTR '66 3 vols. 2nd ed. London: A&U, 27 Oct. 1966
 LOTR '67 3 vols. 2nd ed. Boston: HM, 27 Feb. 1967
 LOTR '68 1 vol. paper. London: A&U, 10 Oct. 1968

Alpajpuri, and Hart, Philip. Review of LOTR. - Carandaith 1:2 (1969), 19. [This one volume edition is convenient, but the index and all the appendices have been omitted, except for the story of Aragorn and Arwen. The maps are poor and the illustrated cover by Pauline Baynes is nice but not accurate.] +

LOTR '68

Barber, Anne and Martin Ford. "Books for Over-tens". Books and Bookmen 12 (Dec. 1966), 70-75. [The revised

edition is briefly commented on: "it has passed the ten-year test and seems to have settled itself into the classic list." (72-73)] +

LOTR '66

Blackwood's Magazine 301 (May 1967), 493-494. [A mainly descriptive review by "a Tolkien aficionado." He notes, however, that the "weakness of the book is in the men, who are conventional heroes of some expurgated Victorian romance.... As for the women, they are like Millais figures — beautiful but dead bores."] +

LOTR '66

Brace, Keith. "Modern Epic or Donnish Whimsy?" Birmingham Post (Eng.), Midland Magazine, 21 Jan. 1967, p. 2. [He notes the great admiration of some and the dislike of others for LOTR because of its pastiche of romance and epic, "the Magnet-Bem buffoonery and the common-room heartiness of the central characters." He then proceeds in a general way to apply the story to