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An Inklings Bibliography (16)

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

Aisenberg's thesis is that many works of major literature share traits with the detective story and the thriller. She supports her approach with many first-hand accounts and demonstrates no first-hand knowledge of mystery fiction in her book. Typical of her poor summaries, a passage in which H. G. Wells, George Orwell, C. S. Lewis, and Aldous Huxley belong in one generation of science-fiction writers and Isaac Asimov, Ray Bradbury, and H. P. Lovecraft belong in the next—and the former indeed influenced the latter (p. 9). Lovecraft is obviously misplaced in time, and it seems dubious that Lewis influenced either Asimov or Bradbury. C. S. Williams mentioned on the same page as writing allegorical religious adventures. Allegory is misused throughout the book to mean either thematic or symbol works. Later, Lord David Cecil is quoted on the plays of John Webster and his statement is said to apply to Graham Greene's novels (p. 207); typically, the source of the quotations turns out to be a footnote in a book on Greene, not original reading (p. 222, n. 100). Williams is mentioned again—along with Father Ronald Williams, G. K. Chesterton, and Dorothy Sayers—as belonging in one generation of science-fiction writers (p. 230), but the discussion centers on Chesterton, not the others. Oddly, there is no Chesterton or Knox in the primary bibliography, and of Sayers' works only Lord Peter, the Peacock, and G. K. Chesterton and the Peacock are mentioned. The Tailors: Williams does not have two novels listed (p. 289). So far as folk literature is concerned, this is a book to avoid.

Amon Hen: Bulletin of the Tolkien Society, No. 43 (January 1980), 1-24. Edited by Jeremy Morgan. Contents: (a) Mark Bardsley, front cover, p. 1. (b) G. H. Baynes facing the Balinese 'flash-capture' drawings in the rest of the magazine, by various artists. (c) Various announcements by the Tolkien Society, pp. 2-5, 11, 24. (d) Johan Vanhecke, "Old Tom Bombadil and the Balinese 'Flash-Capture' Drawings," pp. 6-7. (e) G. H. Baynes, "Some Letters to the Editor." (f) "The Children of Harn" (Harn Publications, no place given, no date given), pp. 10. The twenty-page work (presumably a pamphlet) contains what is known about musical fantasy called The Children of Harn (no author for the pamphlet or the musical is mentioned). The material sounds like a fan hoax; at any rate, the reviewer cites two references to Tolkien in it. (g) Andrew Sutherland, review of Pictures by J. R. R. Tolkien, ed. Christopher Tolkien. Harper and Row, New York (1979) and has one comparison to the Ashmolean exhibit of Tolkien's art: "The book starts with the usual Hobbiton view and one other earlier draft, which is slightly disappointing, as there were five views at the Ashmolean. A charming and enjoyable book, an ideal gift of a picture would have been very interesting." Sutherland praises H. E. Riddett's colored versions of Tolkien's black-and-white drawings. (h) A. D. and Dolores Dunsire, reviews of J. R. R. Tolkien, Scholar and Storyteller, ed. Mary Salu and Robert T. Farrell, p. 13. Both reviews praise the biographical material (and essay by Tolkien) in the first section and (with some discrimination) the essays on The Lord of the Rings in the third. (i) Letters, pp. 18-20. Excerpts from the letters of twenty-six writers; one of them, Clive Tolley, suggests cryptomnesia as the means by which Tolkien thought he had invented the word 'hobbit' when he had not—this on the one hand Professor M. J. G. Levey, "The Hobbit" (p. 289). An article in Tolkien with its list of fairies. (j) J. L. B. Yule, "Lename's Corner," pp. 21-23. A listing of all sorts of references to Tolkien—in magazines, newspapers, and books.
being rooted in the earth which is the gift of folk-
lore to literature." She finds most of Tolkien's folk-
lore Scandinavian in tone. Elsewhere, under "Fashions in fairy-lore," she says that Kipling and Tolkien rejected the "traditional treatment of fairies which was typical in the early
twentieth century" (p. 167).

The other items mentioning Tolkien's works are citations of the titles of one point or another
of his use of folklore. "Tolkien is faithful to folk-
tradition in the ogre-ish behaviour of Old Man Wil-
low" (p. 159); "The motif of the vulnerable spot was
already pointed out by Tolkien in his early work"
(p. 369); "The gigantic trolls ... could not live
in the light of the sun" as is shown in The Hobbit
(p. 413). Tolkien's The Hobbit and The Lord of the
Rings make the Book-list at the end of the book (p.
461).

Clark, John W. Early English: An Introduction to Old
and Middle English. (1957.) New York: W. W.
Reading List: Index. [Coghill, 168-169; Tolkien,
165, 167, 169.]

The title is indicative of the contents; the refer-
ences to members of the Inklings appear only in
the Reading List. In the section on modern English
translations of Chaucer, Clark says that "many of
them are bad" and then names Coghill's version of
The Canterbury Tales as one of the two best (p. 168).
[Clark's book precedes Coghill's translation of
Trollius and Crieseye.] Coghill's version of parts of
The Ploughman's Parliament is included (along with
recommends) of that poem (p. 169). Finally, Coghill's critical and introductory book
The Poet Chaucer is also listed (p. 169).

Tolkien is in the index for his preference to J. R.
Clark Hall's translation of Beowulf (p. 165), his
vocabulary for Kenneth Sisam's Fourteenth Century
Verse and Prose (p. 167), and his co-editor of Sir
Gawain and the Green Knight (p. 167). In Coghill's
index, the page number of Coghill's books appears, and those for two of Tolkien's.

Cross, F. L., and E. A. Livingstone (compilers). The
Oxford Dictionary of the Christian Church. 2nd
pp. [Lewis and Williams, 1487.]

Williams is listed in the book, with some mention of
his novels (three) and his translations of his
theological books (The Descent of the Dove is called
"prob. the most significant"), and his poetry (his
last two books are named). Lewis is mentioned in
Williams' listing for his precedents (along with
T. S. Elliot) and in connection with Barth, Lewis,
and Essays Presented to Charles Williams. Note:
only the most obvious cross references have been checked for other references to Lewis and Williams;
also, the first edition has not been checked for
this Williams listing.

"Dorothy L. Sayers not at all a woman who had been
through Hell" (headline). Newspaper clipping,
c. 22 May 1976. (No newspaper or page given.)
Available in "Mrs. Bushell's Scrapbook," dis-
tributed in photocopies by the Dorothy L. Sayers
Historical and Literary Society (Witham, Essex),
p. 117. [Williams, col. 2.]

A report of Barbara Reynolds' address to the Society
on 21 May 1976 (the year is inferred from the general
context of this and other pages; no date appears on
any of the three items concerning Reynolds). Reynolds is reported as pointing out a chronologically
obvious point: that Sayers had already turned to
religious writing before Williams introduced her to
Dante. [The story resembles the religious dis-
\cussion, arising from a question from a member of
the audience, of whether or not Sayers was drawn
to Dante's poetry because of personal experiences echoed in Dante's Inferno. The bibliographer thanks
the Tarleton State University Research Committee for a
grant which allowed the purchase of this and other
materials on Sayers.]

Ford, Paul P. Companion to Narnia. Foreword by
Madeleine L'Engle. Illustrated by Lorinda Bryan

xxxiv + 316 pp. [Noll, xix, b. 12-13; xxvii, 44-45, 56, 196, 214-225, 294;
Williams, 38, (89.]

(a) L'Engle's "Fordword" (pp. xiii-xvi) tells of
her reading of Lewis's books—The Problem of Pain
first, which outraged her, and later Out of the
Silent Planet, which she found meaningful. She sug-
gest that the traditional four levels of allegorical
Interpretation should be applied to the Chronicles
of Narnia, although she offers no applications.
(b) Ford's work is an alphabetical guide to Nar-
nia, Narnian Characters, and Places" which Martha C. Sammons provided in her
A Guide through Narnia. Ford has an "Introduction"
(pp. xxi-xxx) in which he surveys Lewis's intentions
in using "myths" in his Chronicles of Narnia about fiction, as well as the order of composition
and its implications. In the guide itself, there
are 623 headings, although 166 of them are cross
references. (Sammons in xxix, xxi.)

Many of Ford's listings are short essays in them-
selves, and one—Asian—is a long essay, of approxi-
mately twenty-three pages. There are page-reference
citations for the listings (or sections of listings)
to American secondary sources of the Narnian
books; also, cross references to other listings and, often, footnotes. A running footnote
is provided for quick reference. Typical of the
cross listings is that for "Gollum" (pp. 190-191); "Gobelin"
(pros. 51-52, 54-56, with seventeen identified in list form); Credal Ele-
ments (pp. 80-82, with a creed in Narnian terminol-
ogy); Government (pp. 148-149); Hierarchy
(pp. 157-158, 160); Holy Spirit (pp. 161-163); Know-
ledge (pp. 179-183); Literary Allusions (pp. 190-191);
mythology (pp. 210, 212); Obedience (pp. 213-214);
Plato (pp. 220-224, 226-227, on Platonic ideas in
the Chronicles; Sammons also has a listing for Plato);
Quest (pp. 238); Royal (pp. 249-250); Schools
(pp. 254-255); Silence (pp. 256-257); A society
Technology (pp. 285-286); Universalism (pp. 300-301);
Vivisection (p. 302). Two appendices: one on
the dates of the composition of the Chronicles; the other on the ages of the various book characters.

In general, a very good book. The discussions of
religious topics are excellent; the citations of
literary allusions (usually credited to T. W. Craik)
and so many are not so obvious have not been
given in dissertations on Lewis are missed.
(Ford seems to have gaps in his knowledge of secondary
sources on Narnia, despite his thoroughness in Lewis's
works.) A few problems with the book may be
mentioned. Under "Sun," the listing (pp. 128-130)
of things having to do with or being under the sun
in the Narnian books; a also, cross references to other
listings and, often, footnotes. A running footnote
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(pp. 254-255); Silence (pp. 256-257); A society
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religious topics are excellent; the citations of
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and so many are not so obvious have not been
given in dissertations on Lewis are missed.
is the fact that Gilbert's photographs contain the only copy available to readers of "Carpe Diem" (a poem not listed in Hooper's bibliography), the first publication of Lewis's epigram for Joy Davidman (also available in They Stand Together E56, p. 256), but not listed in Hooper's bibliography. It is a copy available of a number of materials dealing with Animal-land and of the opening of "To Mars and back", etc. Surely the appropriate place for the Gilbery and Ilby held by Selden (both books) and some of the numerous small extracts from Lewis's unpublished writings. It would also be nice to have at least some indications in H of the types of writings to be found in the book and/or to have page numbers. Finally, a lesser matter: in light of Lewis's love of poetry, a listing for poetry would have been appropriate. As it is a reader will find something about Narnia and Tolkien in Hooper's bibliography (p. 192-193) and some more under "Music" (pp. 205-206, with the "Narnian Suite" cited in a footnote)---neither of them the first or second place a reader would look.

(c) Lorinda Bryan Cauley contributes twenty-one full-page drawings to the book and three maps. The drawings are filled with detail, are drawn with crosshatch shading, and depict the children in the sort of thick and stumpy appearance that is fashionable in some children's books at the moment. The result is interesting and pleasant without being authoritative. The maps are of the Voyage of the Dawn Treader (p. 143), of Narnia itself (p. 144), and of the realms of Underland and Bism (p. 146). So far as mere factual data on the map of Narnia is concerned 1973 had some things which Cauley does not—as such as the pass to Talmor and a mileage scale—and Cauley has some things Baynes does not—as such as Pattewig's tree and the Tower of Owls.

Hooper, Walter. "A Bibliography of the Writings of C. S. Lewis: Revised and Enlarged", in C. S. Lewis at the Breakfast Table and Other Reminiscences, ed. James T. Compo, pp. 245-298. New York: Macmillan Company, 1965. xxxiv + 300 pp. J. Barfield, 265 (D78), 265 (D140), 274 (P1), 274 (P10), 276 (P24), 276 (P74), 276 (P82); Bennett, 264 (D130); Campbell, 266 (P146); Cecil, 270 (P14); W. H. Lewis, 253 (A45), 256 (A50); Tolkien, 264 (D125), 265 (D136), 269 (P90), 276 (P74), 276 (P76), 276 (P81), Wain, 274 (P58); Williams, 251-252 (A19), 256 (G6), 261 (D70), 270 (P11, P21), 271 (G72), 273 (G37), 275 (G76), 276 (P76), H3).

The essential bibliography of Lewis studies brought up to 1979, its first edition appeared in Light on C. S. Lewis, ed. Jocelyn Gilb (London: Geoffrey Bles, 1965), pp. 117-160. Hooper now lists fifty-eight books by Lewis (up from forty-four); four short stories (up from two); two index entries (up from one); and with prefixes by Lewis (down from eleven). Due to the shift of one--Arthurian Torso—to the previous section; one hundred forty-nine essays, pamphlets, and miscellaneous pieces (up from one hundred twenty-four essays and pamphlets published since 1941; thirty poems up from thirty-seven; forty books reviews (up from thirty-four); eighty-four published letters (up from forty-seven); and—in a new section—six books containing numerous small extracts from Lewis's unpublished writings. As in the first version of the bibliography, these are followed by an alphabetical index of Lewis's titles. Among the general expansion suggested above, Hooper also corrects the mistaken data for The Dream of a Drummer (pp. 235-236) and The Great Divorce (pp. 144-145), and, in his first version. Hooper also makes this listing of Lewis's books (Section A) into something slightly more than an enumerative bibliography by indicating the line of the title. In this is the fullest and best of all lists of Lewis's writings.

As with all bibliographies, there are a number of questionable omissions and errors. For example, in Beyond the Great White Silence (A39, p. 253) and Chapters from Letters to Malcolm, still listed in the book when pamphlets are supposed to appear in Section D. Was it hardbound? Or what is the distinction? Why is Perelandra's sub-title in its first edition—A Novel—omitted? Was not the original by-line on Essays Presented to Charles Williams "By Dorothy L. Sayers and Others" rather than "By C. S. Lewis and Others"? Is there no cross-reference from the published letters to the pamphlet of Lewis-Barfield letters (D140, p. 265)? Also, it would have been easy and useful to have cross-referenced from the essays to the books they are reprinted in if this were not causing the reader to check each title in the index. A bothersome point is the treatment of C. S. Lewis: Images of his Life by Douglas Gilbert and Clyde S. Kilby (P72, p. 275). It is the pagination G for containing a number of letters to Arthur Greeves, but completely omitted in any annotation.
suggested books for reading and, in another chapter, of records for listening. The final chapter is about writing.

In chapter six, "Plights of Fancy," Tolkien (pp. 65-67) and Lewis (pp. 67-68) are listed among the ten top contemporary fantasy writers, with some description of their works—Tolkien for The Hobbit, The Lord of the Rings, and The Father Christmas Letters. The Silmarillion is also mentioned. Indeed, in the chapter on records, Tolkien's reading of selections from The Hobbit and The Fellowship of the Ring is recommended, but Christopher Tolkien reading from The Silmarillion is called "not inspiring great to many children." (p. 140-141). Lewis is listed for the Chronicles of Narnia, with Out of the Silent Planet and Perelandra recommended for older children who are good readers. (An odd slip for the Lindokos: Lewis as alleged editor of literature at Oxford, not Cambridge [p. 67]), perhaps they are using professor loosely and referring to his tutoring at Oxford.)

Elsewhere, Lewis is being influenced by George MacDonald (pp. 38, 50-51) and E. Nesbit (p. 56). He quotes on fantasies (pp. 62, 63, 68), cited as having The Lion, the Witch and the Wardrobe coming in second to Roald Dahl's Charlie and the Chocolate Factory in a list of books mentioned in connection with Pauline Baynes' illustrations (p. 132); etc. A point from Tolkien's "On Fairy-stories" receives a brief paraphrase, without the essay being mentioned (pp. 62-63). The lack of reference to the essay is stated as a "lack of sources for sources casually introduced—e.g., for Lewis's indebtedness to Macdonald—are the basis for calling this above a popular, instead of a scholarly, book; the style is colloquial; the content, anecdotal.

Nicholls, Peter (gen. ed.). The Science Fiction Encyclopedia. Garden City, New York: Doubleday and Company (paperback ed. as Dolphin Books), 1979. 672 pp. Illustrated. Lewis, 23c (Allens), 38c-39a (Anti-Intellectualism in SF), 113b (Christian SF, Children's SF), 128c (Connotations), 199b (Eschatology), 210b (Fantastic Voyages), 211b (Fantasy), 250c (Gods and Demons), 282c (Hillegar), 315a (Islands), 373c (Le Guin), 353b-354a (Lewis), 356b (Linguistics), 358b (Linguistics), 395c (Living Worlds), 375a, 395c (Magazine of Fantasy and Science Fiction), 376c (Magic), 378a (Mainstream Writers of SF), 382a (Mars), 395c (Messiahs), 410c (Morris), 416c (Religion), 492a-b (Religion), 55a (Social Darwinism), 608c (Tolkien), 629b (Venues), 655c-656a (Williams), 672a (Zelazny); Tolkien, 5b (Introduction), 106c-107b (Carter), 113c (Christian SF), 139a (Cooper). 172a (Dime Novels and Juvenile Fiction), 210b (Economic Values), 215b (Panzines), 281c (Heroic Fantasy), 282c (Hillegar), 310a (International Fantasy Awards), 353b-354a (Lewis), 355b (Linguistics), 410c (Morris), 598 (Science-Fantasy, Sorcery), 615b (Tolkien), 655c-656a (Williams), 211b (Fantasy), 282c (Hillegar), 353b-354a (Lewis), 416c (Religion), 494b (Religion), 608c (Tolkien), 655c-656a (Williams). Notes: (a) a number of the items under all entries are the cross references in the authorial listings in the book; probably some references are missed in the above listing; (b) the letters after the page number refer to the columns on each page.

Nicholls' work is, quite honestly, a one-volume reference work on science fiction; it is deliberately skimpy on fantasy—thus Lewis receives more attention than Tolkien or the others. The basic listing on Lewis was written by the general editor, with an enhanced survey within the limits of its purposes. Nicholls, who uses the term allegory loosely, calls the Narnian stories an "allegorical fantasy"; oddly, he refers to Till We Have Faces as a minor fantasy. Nicholls also mentions The Chronicles of Narnia in his account of Lewis's fantasies. He spends most of his space on the Ransom Trilogy, praising many aspects and calling it a classic SF work, but also stating that its treatment of Tindal is "a religious allegory" and is "sexist" in its treatment of Tinidril. In That Hideous Strength. Lewis's attack on scientific "humanism" ... is very nearly unbalanced, and amounts to a caricature of scientists and their government-supported research." He quotes a 1938 lecture by Lewis to indicate his extremely conservative biases. Of
of the Narnian stories but little if anything else by Lewis—certainly the first two chapters are very obvious in what they have to say. (There is what seems to be a confused identification of the homosexual activity in the British public school system. p. 18.) The history of Narnia is pleasant because Sammons takes the books in order of internal chronology and adds material between the books. This gives a Narnian chronology, by earthly and Narnian dates, on pp. 54-57. (In her history, the early source of the Selmaes is omitted on p. 35, although it is mentioned in a later version.) For this spell the spell is an interesting one because we found its effect so hard to understand (p. 169). The poem had a music which was rather surprisingly obvious; their overall effect was one of "the second Battle." In 1959 Ward first corresponded with Williams in connection with a new edition of New Foundations pamphlets. (Williams' contribution was The Way of Exchange Londen: Duckworth, 1959) Ward visited the Spalding family and agreed with the idea that the poem shows a number of ways, as through Spalding, that Lewis' mature style resembles its physical, vocal, and facial characteristics, "may have been an attempt to cover up, or at least to compensate for, what stood out as a difficulty or awkwardness of the poem" (p. 173). We suggest that Williams masterly style, like his physical and vocal, was not only of diction but also of ideas. [In this charm there was altogether too much. It seemed to be a facade, and the probability is that what it hid was a lack of emotional depth, a certainty of expression and style covers up a lack of substance.]

Ward describes the effect on him of acting in several of Williams' plays—Terror of Light, The Death of Good Fortune, and The House by the Stable. "It was curious, and disappointing, to find how unexciting Williams' plays were to act in, how one's interest drained away, or one's earlier fascination with 'difficulty' and apparent subtlety wore off" (p. 175). Williams has a poor sense of the theater, although he used the theatrical to accompany his poetry; the characters are flat, and his style covers up a lack of substance.

Ward gives two anecdotes of his being at cross-purposes with Williams, and between them some more conjectures about his character. "Williams, I believe, lacked spiritual understanding, at least of any positive and existential kind; his evil is intellectual, intellectual in the mental (not spiritual) sense." The last three paragraphs return to this point. "If... there was evil in him, intellectual pride was its name. It was this which made his work so fascinating to other workers, who knew better."

The second anecdote is interesting because it has some material which shows the split between Ward and Williams (pp. 180-182). They engaged in a heated discussion over the nature of the King's evil in The Death of Good Fortune. Ward thought the King had to face his bad luck, accept it in a sense rather than resign himself to it; Williams thought acceptance and resignation were the same thing—"a delusion." They discussed what the King should have done instead of allying himself with the Black, and Williams suggested he should have led his army against his enemies; Ward, who (as other essays in the book show) was a pacifist before and during World War II, did not think it possible that Williams was baiting him. Note: Ward's volume is not listed in Glenn's Charles W. S. Williams: A Checklist (University Press of Virginia). This bibliographer wishes to thank John Fitzpatrick who reminded him—twice—of this book.

To Readers outside the U.S.A.

Effective immediately monies sent to the Society for subscriptions and other orders should be payable in U.S. dollars, Canadian, or British currencies. Payment formerly was only acceptable in U.S. currency, but because the Society's account is at Lloyd's Bank, now checks or money orders sent in Canadian or British currency will be converted and the proceeds remitted free by the bank. Canadian and British funds should be equivalent according to prevailing U.S. exchange rates.