An Inklings Bibliography (19)

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Abstract
An annotated checklist covering both primary and secondary materials on J. R.R. Tolkien, C.S. Lewis, Charles Williams, and the other Inklings.
This Bibliography is an annotated checklist covering both primary and secondary materials on J.R.R. Tolkien, C.S. Lewis, Charles Williams, and the Inkling group. Authors and readers are encouraged to send off-print or bibliographic references to the compiler:

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Amis's anthology is hardly the best of the light verse collections, but it is better than W. H. Auden's original Oxford Book of Light Verse in 1938. Besides some odd selections (discussed in various reviews), Amis has not checked thoroughly on the authorship of some of the "anonymous" verse; for example, "While the titian was grinding rose madder" (No. 184, vi)—a limerick—"is by Carlyle Ferren MacIntyre.

By Roy Campbell, Amis reprints his best-known epigram, "On Some Somewhat African" (No. 183); by Lewis, he chooses "Evolutionary Ryme" (No. L1803), perhaps because it is a parody, a form of which Amis is fond. Several other poems by Lewis are just as witty, and better than some other selections in the book. The allusion to John Wain appears in John Heath-Stubb's "The Poet of Bray" (No. 226)—a parody, like Colin Elton's "The New Vic of Bray" (No. 173), of the anonymous "The Vicar of Bray" (No. 22). In Heath-Stubb's version, the speaker follows various poetic movements to remain critically acceptable; in Amis's, the speaker is a lover of the Movement, and then the fourth stanza begins, "But seeing that even John Wax might wane / I left that one-way street, sir. The allusion to Tolkien and Williams comes in the seventh quatrains of Amis's "On the Circuit" (No. 203); it has been previously noted in these checklists.


Brambazon uses Sayers' playing at Dumas' The Three Musketeers in the period before she went off to school as a summary of her character: (1) The Three Musketeers' "correlated, pp. 1.5, of contact with Real Life;" (2) its bellicosity, its vision of life as a matter of flashing blades and rescuing oaths, and blood split with a careless laugh; (3) its courage, its nobility of purpose and its high standard of honour" (p. 15). While developing this, Brambazon speaks of Sayers' The Seal of Thy House as following T. S. Eliot's "Murder in the Cathedral."

Bucknall, Barbara J. Ursula K. Le Guin. New York: Frederick Ungar Publishing (Recognition Series), 1981. xvi + 175 pp. Index [Lewis, 63-84; Tolkien, ix, 8-9, 13, 36, 38, 66]. Only four page references to Tolkien are given in the index; two of the three page references to Tolkien are given for The Lord of the Rings is incorrect.

Bucknall offers a good survey of Le Guin's fantasy and science fiction within the context of the Recognitions series on detective fiction and science fiction, which seems to call for some plot summaries. She points to the use of Taoism, to Le Guin's emphasis on heterosexual love, and to the theme of psychic wholeness. Orsinian Tales and Malafrena receive only passing mention, being neither fantasy nor science fiction (one story in Orsinian Tales may be fantasy, but Bucknall does not mention it).

Bucknall in her "Foreword" speaks of her love for Tolkien's works, which led her to Le Guin's (p. ix). Le Guin's admiration for Tolkien is mentioned (p. 8), and her possible learning of the balancing of tension and release in a fiction from him is suggested (p. 60). Her style and style telling ability are compared to Tolkien's (p. 13). The other comparisons are clarifying, not causal. The use of dreams in Le Guin's "The Lathe of Heaven" is compared to that of the island where dreams come true in Lewis's The Voyage of the "Dawn Treader" (pp. 83-84).


In the introduction to Craig Shaw Gardner's "Dealing with Demons," Carter praises the wizards' "Sword and Sorcery" stories as being more interesting than the heroes: "Think of Merlyn in The Once and Future King, Dr. Vandermaat in Edison's Mistress of Mistresses, Meliboe the Enchanter in Fletcher Pratt's The Well of the Unicorn, or Gandalf himself in The Hobbit."

Presumably this means that Carter finds Gandalf more interesting than Frodo (or perhaps just than Aragorn, if Carter does not think of Frodo as acting the traditional hero's role).


The poem is printed in an introduction to try "to express a Christian understanding of the value of fantasy" (p. 13), the first stanza of four has an
Allusion to Tolkien's Numenorean with Lewis's spelling: Atlantis, Numinor, where Elven voices call beyond the hidden door.

The fourth stanza, with its image of the Phoenix, provides a Christian appearance in the ordinary world, set in contrast to the imaginative or dream quests of the first two stanzas.

It is being suggested that fantasy provides the mental freedom to see Epiphanies (beyond James Joyce's meaning of the word) in the usual world; the image of the Phoenix is to suggest this world is seen (or understood) in terms of fantasies, which is psychologically true to life but probably not intended. The poem previously appeared in Mythlore, 7:3/4 (Autumn-Winter 1978-1979), 11, 61, 70, 71, 75, 79-80, 82, 85-7, 87, 91, 93, 100, 102, 104, 112-113, 115, 117, 119, 121; Williams, 46, 70-71. These references are in the printed text (excluding labels on pictures) to Lewis, Tolkien, Williams or their works; references to the Mythopoeic Society or its publications have not been included in this list. Tolkien's name also appeared. The pictures in the book are listed separately below.

The book consists of an introduction by Beahm, p. 5; three prefaces by various people, appreciating Kirk and his works (the two that mention Tolkien are listed below); an essay by Kirk, "The Making of Monsters"; an essay by Williams; and an essay by Kirk by Beahm, pp. 22-38; an elaborate index of Kirk's art in twelve different areas--Indices of Books (pp. 39, 41-42, 44-47, 49-52), Professional Publications (pp. 53, 55-56), Fanzines (photography) (pp. 57, 61-64, 65), Calendars (pp. 67, 70-71), Finally, he offers a brief comparison of The Lord of the Rings and Chesterton's Ballad of the White Horse in terms of epic theme, medieval atmosphere, questing of the first two stanzas. Presumably what is intended. The poem previously appeared in Mythlore, 7:3/4 (Autumn-Winter 1978-1979), 11, 61, 70, 71, 75, 79-80, 82, 85-7, 87, 91, 93, 100, 102, 104, 112-113, 115, 117, 119, 121; Williams, 46, 70-71. These references are in the printed text (excluding labels on pictures) to Lewis, Tolkien, Williams or their works; references to the Mythopoeic Society or its publications have not been included in this list. Tolkien's name also appeared. The pictures in the book are listed separately below.

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American, the 1976 World Science Fiction Convention). (d) A sailboat with a crew of four. Possibly the Dawn Treader: source not given. (e) Photograph of Tim Kirk receiving a Balrog Award at FoolCon II, 1979, for Best Artist, p. 17. Of interest: for the Balrog Award ceremony, with a Balrog on each. (f) Photograph of Tim Kirk with his oil painting for a puzzle, War of the Kings, p. 27. The painting is held at an angle. (g) Photograph of his Balrog Award, p. 31. The photo is smaller and the Balrog is not as clear here as on p. 17. (h) Photograph of Tim Kirk in an Orc costume did for FunCon I in 1966, p. 33. For more, see New England Fanzine, May 1974, p. 33. A sheep behind a book counter; three of the book titles are The Fellowship of the Paddock, The Two Marines, and The Return of the Lamb. (i) Reprinted from The Tolkien Scrapbook. (m) A map of Narnia, pp. 69-70. Reprinted from Mythlore, No. 7 (Winter 1971), a fold-out map (pp. 15-16, though the pages are not given in the index listing). This map has also been sold separately by the Mythopoeic Society. (n) Illustration for Charles Moorman's "The Shire, Mordor, and Middle Earth" from Mythsprint--other information not given. Also printed in Mythlore, No. 13 (September 1976), p. 2. (o) Gandalf looking at a fan painting of himself, p. 72. Source not given. (p) Illustration for The Screwtape Letters, p. 72. Reprinted from Mythsprint, No. 1 (January 1974), p. 1. (q) "A monster threatens Lal hobbit," p. 85. Source not given. (r) Ad for A Change of Hobbit bookstore, p. 91. The creature in the drawing is not a hobbit. (s) A drawing of a hobbit by a fan, p. 92. This drawing was done as a flyer to advertise Kirk's Master's Exhibit; it was also reproduced in Medievalcon I Souvenir Book; cf. Kirk's annotation on this letter in The Tolkien Calendar, 1975, p. 35, Col. 1. (t) "Bilbo's Birthday Party," p. 101. Reprinted from the 1969 Tolkien Calendar, September-October. (u) "Galdriel," p. 102. Reprinted from the J.R.R. Tolkien Calendar, 1975, p. 103. (v) "The Well in Moria," p. 108. Reprinted from the J.R.R. Tolkien Calendar, 1975, p. 109. (w) "Narbil," p. 110. Reprinted from The Tolkien Journal, 3:3 (Summer 1968), 14. According to the index annotation on p. 80, this is Kirk's first published ord. (y) Business card design for The Well in Moria, p. 119. The three children (?) have pointed ears; perhaps they are modern hobbits (one has glasses). (z) A drawing of a humanized dragon looking at books or magazines at a new stand, p. 121. Behind the counter is a woman whose back is toward the writer, p. 121. One of the titles on the stand is Tolkien's Shopping Lists. No source given.

Kunkel, Francis L. Passion and the Passion: Sex and Religion in Western Literature. Philadelphia: The Westminster Press, 1975. 206 pp. Llewellyn, 174, 195n.3 A study of D. H. Lawrence's The Man Who Died, William Golding's Spire, and other works. Lewis is cited one time in the study, when Kunkel is discussing Nathaniel West's Miss Lonelyhearts: he writes that Miss L. in the novel "victimizes most of the other characters--sometimes deliberately, sometimes unwittingly--particularly those he would most like to help. He fixes on what C. S. Lewis calls 'gift-love,' the need to provide for the comfort and happiness of others. But, since Miss L. fails to distinguish between pity and compassion, he bungles 'gift-love.'" (p. 174; The Four Loves, footnoted from this passage, p. 195).

Lewis, C. S. *Letter from C. S. Lewis to Cynthia Donnelly*. Republished in typed form on one side of one page; distributed to the fifty-five persons or couples who attended a "C. S. Lewis Conference" at Camp Capers (not too far from San Antonio, Texas), on 18 and 19 September 1981; sponsored by the Episcopal Diocese of West Texas.

Lewis, in a letter of 14 August 1954, gives advice about writing religiously, especially in the Christian. A Christian must not encourage lust, ambition, or pride in his writings, but beyond that, he is free to have Christian meanings or not. Primarily he should try to do what he believes the Christian emphases appear, fine, but they should not be forced. Any piece of honest craftsmanship--the making of fiction or rabbit hutch--can be done to the glory of God.


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Poems; the first originally published as "To Mr. Roy Campbell", The Cherrwell, 56 [6 May 1939], 35).


Selin's volume is the first thorough study of Lindsay's ideas, and it is in a particularly unpublished ms. of pensées. Except that the two posthumous novels appeared too late to be considered in the main discussion, and so are put into an additional chapter, the treatment is thorough and well organized: Lindsay's habitual symbols and ideas are traced in the various books. Probably if there is more to be done in the area of ideas, it will be an exhaustive comparison of A Voyage to Arcturus and The Witch (the latter, one of the posthumous books).

Lewis often said that A Voyage to Arcturus taught him how to combine science-fiction and supernaturalism (p. 58), to use planets for spiritual adventure (p. 242, n. 10). The latter comment comes from what seems to be an unpublished letter to Ruth Pitter, dated 4 January 1941 (the source is acknowledged indebtedness, it is not surprising that Lewis gets a number of mentions in this book. Lewis is cited on his praise of Lindsay's imagination, although Selin refers to others and uses Lindsay's ideas (p. 2). Lewis is mentioned in passing in connection with George MacDonald (p. 52) (MacDonald is mentioned about as often as Lewis in the individual book) and in the discussion of George MacDonald, William Morris, William Lindsay, C. S. Lewis, J.R.R. Tolkien, and Charles Williams is suggested (pp. 1, 56)—although if Selin had actually known Williams' novel The Witches (in the bibliography), it is difficult to imagine that they would not have gotten occasional references in the discussion of Lindsay's novel. In the fullest discussion of Lewis's ideas on A Voyage to Arcturus (pp. 139–141), Selin denies Lewis's view that the book depicts "a region of the Spirit" (p. 140); he seems to be misunderstanding Lewis at this point, thinking that Lewis means a supernatural realm, not a philosophic one. There are occasional comparisons or contrasts (pp. 137, 141) of A Voyage to Arcturus with the first two books of Ransom Trilogy (pp. 141, 143), although a treatment of Old Solar in Perelandra is incorrect (p. 144). The thoroughness of the research is suggested by the bibliographic listing of three studies touching on Lindsay, which appeared in the Bulletin of the New York C. S. Lewis Society (pp. 249–250). Tolkien's popularity is partially credited with a re-issue of A Voyage to Arcturus (p. xli, by Colin Wilson) and with increasing the critical acceptance of fantasy literature (p. 138).


[“Numinor”, 267–270, 305, 310, 313, 317.]

In the seventh chapter of the book, the volume, "The Book of the Isle, of Sleep," Valentine and his companions are brought by ship to the holy island of the world of Majipoor. "Numinor the captain's" their host of Majipoor, points out the notch in the hill is Taleis, where the pilgrim-ships land. It's one of the Isle's two harbors; the other's Numinor, over around Anhaloore. (p. 267). This is a possible minor allusion to Tolkien's Numenor, since it is the form used by Lewis in That Hideous Strength; equally, it could have been invented by Silverberg as a variant of Numenor.

Since it is used to mean a hostile island—one certainly not a holy island, it seems unlikely to have been mere chance which caused the naming. If the above allusion is true, some less direct ones may also be the result of the fourth Book, "The Book of the Labyrinth", the tree-houses of Treymore are described (pp. 324–325); perhaps their inclusion was suggested by the cellar in the maelmyn of Lórien. Later in that chapter the Overlord of the Western Marches appears (p. 328); in The Lord of the Rings, the Warden of Westmarch is mentioned.


Tischler offers a comprehensive biography of Sayers, seeing her life within a Christian framework—particularly that of a modern working woman who is also a Christianist. The following note seems more an implied attack on Tischler's book than they should, as a popular work, her study is generally sound and generally accurate. Its best aspect is its interpretative nature—for example, its discussion of Sayers' life as revealed in her mystery novels. Despite the number of reference to the Inklings, most of them are not substantive. The first one to the Inklings generally is a contrast of the occasional companionship of Sayers, Helen Simpson, and Muriel St. Clare Verne against the regular meetings of the Lewis circle (p. 13). The following note seems more of an implied attack on Tischler's book than they should, as a popular work, her study is generally sound and generally accurate. Its best aspect is its interpretative nature—for example, its discussion of Sayers' life as revealed in her mystery novels. Despite the number of reference to the Inklings, most of them are not substantive. The first one to the Inklings generally is a contrast of the occasional companionship of Sayers, Helen Simpson, and Muriel St. Clare Verne against the regular meetings of the Lewis circle (p. 13). The following note seems more an implied attack on Tischler's book than they should, as a popular work, her study is generally sound and generally accurate. Its best aspect is its interpretative nature—for example, its discussion of Sayers' life as revealed in her mystery novels.
since his influence on Sayers' development is generally acknowledged. In Tischler's popular book, this influence is more asserted than documented. Williams led Sayers "to find joy in her faith" (p. 90); he recommended Dante's works to her before his Figure of Beatrice was published (p. 133); The Figure of Beatrice caused her to read Dante (documented, p. 139); Williams had known Sayers would find a compatible mind in Tolkien, so the imitation of Williams' style in The Just Vengeance is not noted. Sometimes, the facts Tischler presents seem contradictory: Sayers hesitated to be near 19th century Canterbury play because "her friend Charles Williams had written Thomas Cranmer of Canterbury for the 1936 Canterbury Festival" (p. 102), but Sayers did not meet Williams until 1920. Perhaps they were in correspondence before 1938, but the matter is not made clear. Another citation involves the likeness of Williams' and Sayers' views of translators (undocumented, p. 134).


Wayne, Philip. "The Marching Song of the Uruk Hai." In Chrysal Memories, songs by Philip Wayne and Cynthia McDuffill, pp. 29. Ed. Teri Lee, Catherine Cook, and Jordin Kane. Berkeley: Off Centaur Publications, 1981. Illus. + 34 pp. One of twenty-five songs, this one with four stanzas (each with refrains) and a chorus. The second stanza mentions the hobbits; the third, Mordor; and the fourth, "the Shadow's fire" (presumably Sauron's). The fourth stanza is typical of the song (and also indicates the lack of punctuation at the ends of most lines of verse): "Our home is by the Shadow's fire/ Our death is in his fun'ral pyre/ Sing, we are the Uruk Hai./ Ax and sword befit our hand/The way our lord and maker planned/Sing, we are the Uruk Hai.
The music, mainly quarter note and half notes in 4/4 time, is appropriate for marching.


(continued from second column)

With this amendment, the former Article VIII ("AMENDMENT OF ARTICLES OF INCORPORATION AND BYLAWS") becomes Article IX. It is otherwise unchanged.

Copies of the Bylaws and the Articles of Incorporation are available from: Tim Kirk, 3200 Locust Lane, Riverside, CA 92507. Further information on chartering will be made available soon. This action, and others taken by the Council of Stewards concerning discussion and activity groups, result from extensive correspondence with the groups in recent months.

The Council of Stewards have also added a new position to the Council: Secretary for Discussion Groups. The person to fill this position is Margaret L. Carter, 2652 White's Point Dr., San Pedro, CA 90732.

Fantasy & Scholarship Awards

We are pleased to announce that Unfinished Tales by J.R.R. Tolkien is the winner of the 1981 Mythopoeic Fantasy Award. The winner of the 1981 Mythopoeic Scholarship Award is Christopher Tolkien for the exceptional work he has done in editing and preparing his father's unfinished works, most recently Unfinished Tales.

The 13th Annual Mythopoeic Conference
August 13-16, 1982

Theme: The Celtic Influences on Fantasy Literature, with special emphasis on the writings of J.R.R. Tolkien, C.S. Lewis, and Charles Williams.

Location: Chapman College in Orange, California (six miles east of Disneyland).

Presentations will include: Marion Zimmer Bradley, Tim Kirk, Katherine Kurtz, Kathryn Lindskoog, Ataniel (Ruth) Noel, Nancy-Lou Patterson, Paul Edwin Zimmer, and others.

Registration: $10 until March 4, 1982, $15 thereafter. Make checks payable to Mythos Group, P.O. Box 5276, Orange, CA 92627.

Those interested in presenting papers, or having their papers read at the Conference, should write, giving a brief description, to the above address.

Mythopoeic Fantasy Award

On December 6, 1981, the Council of Stewards of the Society passed new rules for the Mythopoeic Fantasy Award, which is given to a distinguished work of fantasy fiction. Under the new rules, the award will be given by a committee of volunteers. The committee will choose the winner from a list of nominees. The following procedures will be used:

1. Society members who wish to nominate books for the Fantasy Award should send their nominations (up to five nominations per person) to Christine Lowentrcut at the address below. All books nominated for the 1982 Fantasy Award must have been published in 1981, and Christine LOWENTRCUT MUST RECEIVE THE NOMINATIONs by March 1, 1982. The nominated books do not need to be in any order of preference. One does not need to volunteer for the M.F.A. Committee to make nominations.

2. Any Society member who wishes to be a member of the Mythopoeic Fantasy Award Committee should write before March 1, 1982, to the Committee secretary, Christine Lowentrcut, at 115 5th St., #2, Seal Beach, CA 90740. If you wish to serve on the Committee, you must be a Society member (a subscriber to a Society publication) and you must agree to read the nominees.

3. The five books receiving the most nominations, together with up to two additional books that may be nominated by the Council of Stewards (in case some meritorious works are overlooked), will be the nominees. A list of the nominees will be sent to the members who have volunteered to serve on the Award Committee. Before Mythcon XIII in August, 1982, the Award Committee members will vote by mail to choose the Fantasy Award winner. The winner will be announced at Mythcon XIII and in Society publications.

AMENDMENT TO THE SOCIETY BYLAWS

On December 6, 1981, the Council of Stewards of the Society passed an amendment to the Bylaws of the Society that affects discussion groups. This amendment is as follows:

VIII. DISCUSSION AND ACTIVITY GROUPS

The Mythopoeic Society may issue charters of recognition and association to groups which meet regularly to discuss books or pursue activities in agreement with the purposes of the Society. Each such group shall have a life of two years from date of issue. The form of the charter and procedures for chartering and renewal shall be authorized by the Council of Stewards. This recognition is for purposes of publicity and communication only. Recognized groups shall have appropriate publicity in publications of the Society and notice of Society activities, along with other rights and privileges specified in the charter. Such groups may use the name of The Mythopoeic Society in carrying out their own activities, so long as such activities do not violate the Articles of Incorporation of the Society. Membership in such groups will not be of itself confer membership in The Mythopoeic Society. The Society will not recognize any financial responsibility for discussion or activity groups, nor shall it be accountable for the contents of any publications or statements issuing independently or jointly from such groups.

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