12-15-1981

An Inklings Bibliography (15)

Joe R. Christopher
(emeritus) Tarleton State University, Stephenville, TX

Follow this and additional works at: https://dc.swosu.edu/mythlore
Part of the Children's and Young Adult Literature Commons

Recommended Citation
Available at: https://dc.swosu.edu/mythlore/vol7/iss4/11

To join the Mythopoeic Society go to: http://www.mythsoc.org/join.htm
An Inklings Bibliography (15)

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

Additional Keywords
John Pivovarnick; Diana Paxson
with the quotation of Lewis's poem "Footnote to All metaphoric nature of religious utterance is illustrated, experienced in this world (except by mystics). The about a Spiritual Reality which cannot otherwise be myth to Scripture, with some examples from the Narnian his rationality (a divine truth which may or may not be metaphorically of some significant literature as being metaphorical statements about a Spiritual Reality which cannot otherwise be experienced in this world (except by mystics). The metaphoric nature of religious utterance is illustrated with the quotation of Lewis's poem "Footnote to All Prayers" (p. 55), and that there is a Reality behind the metaphors with a passage of dialogue from The Pilgrim's Regress (p. 56). The fourth chapter applies Lewis's understanding of myth to Scripture, with some examples from the Narnian tales and Perelandra. Christensen distinguishes Lewis's concept of myth (a divine truth which may or may not be historically accurate) from Reinhold Niebuhr's sense (p. 60) and Lewis's ability to distinguish, but not divorce, the literary element from the inspired message from Rudolf Bultmann's complete separation, or demythologizing (p. 79). (Christensen does not, for his purposes, concern himself with anthropologists who see myth as sentient truths and culturally conditioned.) Christensen cites the basic debate of Tolkien, Lewis (and Dyson) over myth on 19 September 1931 (p. 60), then establishing six essential characteristics of myth according to Lewis (one of these—myth's elements of fantasy—is the cause of a brief mention of the work of Tolkien and Williams, p. 63). So far Christensen has mainly followed An Experiment in Criticism and "Myth Became Fact"; he uses the composition to explain and explore the relationship between Divine Reality and the earthly forms in which it is understood, and combines Mere Christianity and The Problem of Pain to establish a list of the six means--one of the six means--he follows. Reflections on the Psalms and Miracles. Having established Lewis's concept of the Bible's mythic inspiration of composition, Christensen substitutes the term "literary inspiration" for "myth" to avoid the misunderstandings which myth usually creates.

The seventh chapter is a survey of what the Early Church, the Medieval Church, the Protestant Reformers, the Puritans, the Liberal Theologians of the nineteenth century, the Neo-Orthodox writers (Søren Kierkegaard gets in here, some would think oddly), and modern Evangelical scholarship, as well as the editor, the copyists, and translators who modified them were supernaturally guided by God. There is no footnote on this passage, and it is uncharacteristically unmodified. In some sense, Lewis might agree to it (all good works are done with God's grace), but for most readers the book is will imply something more than has been prepared for and will give a misleading idea of Lewis's position—partially because it appears in Christensen's summary chapter. There are a few trivial errors: for example, on p. 105, W. T. Kirkpatrick, an Ulsterman, is called a Scotman. The major omission in the book is any reference to James Moffatt's translation of the Bible, which Lewis severely criticizes. For instance, in "Modern Translations of the Bible" (originally the Introduction to J. B. Phillips' Letters to Young Christians), Lewis writes, "Among modern translations of the Bible, those of Moffatt and Montgomer Knox seem to me particularly good." Moffatt's translation indicates the "J" and "E" sources of the Pentateuch with italics and brackets, and it has a number of ellipses in the Old Testament where the sense of the original text cannot be recovered; that Lewis recommends the version indicates something about his understanding of the Bible which Christensen passes over all too lightly. (If Lewis meant to recommend Moffatt's preface also, his view is even further from most Evangelicals.) The appendix A two Letters from C. S. Lewis" contains a 4 April 1953 letter to Douglas Croll and a page of notes which accompanied a 7 May 1959 letter to Clyde S. Kilby. Both are concerned with Biblical interpretation, and the latter appeared in letters of C. S. Lewis, ed. W. H. McRae (Oxford: Oxford University Press, 1963). Illustrating by
George Bolt and William Blake. A summary account of William Blake's basic myth, modernizing some examples, substituting Columbus for Albion, and written by an author of major prophesies. In the catalogue of followers of Los appear these three lines: "Bothus, Dante, William Langland revealed the sacred visions; / And Spencer, Milton, Wordsworth in the 1970s are / (Yes, Lewis, Tolkien, Williams, Barfield—all the Inklings band)." Note: the author's name appears as "Joe R. Blake" on the poem and "Joe R. Blake (1717)" on the cover, but "Joe R. Blake (Christopher)" on the contents page; presumably the editor, Laura Ruskin, is having fun.


Durkin's statements involving Tolkien seem both erroneous: Lewis, Williams, and Tolkien are said to have been drawn into "seminars, discussions, and drama festivals" Sayers organized after 1952 at St. Anne's Church, which agrees with that time, and there is no published collaboration that she got either Lewis or Tolkien there—Tolkien is certainly unlikely. (In fact, there does not appear th e se three lines: "Boethius, Dante, William Blake..."

"Joe R. (Blake?)" on the poem and "Joe R. Blake (Christopher)" on the contents page; presumably the editor, Laura Ruskin, is having fun.

McWright, D(Daisy). "A Decade of Hardcover Best-sellers," Publishers Weekly, 217:7 (22 February 1980), 42-45 (Tolkien, p. 42, col. 2). Hardcover best-sellers of the decade are surveyed. "What was certainly the decade's swiftest selling novel (and perhaps the all-time fastest fiction seller) was J. R. R. Tolkien's 'The Silmarillion.' The fantasy novel sold more than 1 million copies in its first six months (with 350,000 copies in 1980; 42,000 copies in 1981)."

"Mass Market Top Sellers" (of 1981). Publishers Weekly, 215:8 (19 February 1979), 44-45. According to these figures, The Hobbit sold 1,800,000 copies in 1978 (p. 44); The Fellowship of the Ring, 1,350,000; and The Two Towers and The Return of the King, 1,275,000 each (p. 45). In the subsequent "Trade Paperback Top Sellers" (pp. 45-47), The Hobbit is listed as selling 2,500,000 copies (p. 45, col. 1). The latter seems doubtful. Twenty-five lines of nicely done alliterative meter recounting Eärendil's achievements and praising him.
with Lewis, or that they at one time sent each other copies of their verses.)

Part of a sentence in praise of Pitter is quoted from Lord David Cecil on the front dustjacket of this edition, and John in two sentences in praise of Pitter from an article or review in The Listener quoted on the back of the dustjacket.

Pohl, Frederik. The Way the Future Was: A Memoir. New York: Ballantine Books (A Del Rey Book), 1953. (Harper, 1950, Harper, 1953). An associational item for this checklist. In chapter nine, "Four Pages a Day", Pohl describes the housewives who visited Fletcher and Inga Pratt's home at the Isaacay Estate, near New York, in the 1950s. Among them was Joy Davidman's first husband: "William Lindsay Gresham was there a lot just at the end of his life, an irascible, mean-mouthed man who handily appeared after the one-night stand, and one night a little later, checked into a Times Square hotel and killed himself" (p. 203).

Ridler, Anne. The Trial of Thomas Cranmer. London: Faber and Faber, 1956. 94 pp. [Tolkien, 5, 7, J. R. R. Tolkien, 6, 153n; Lucas, 198n; Scholten, 218n; Tolkien, 66-67n.3] Ridler in historical play is dedicated to the memory of Williams (p. 5). Unlike Williams' Thomas Cranmer of Canterbury, Ridler's play was first broadcast and then presented in Oxford. J. R. R. Tolkien, the Chaplain of New College, was involved in the planning of the play, and he writes the Preface, beginning, "The scope and purpose of this play are somewhat different from those of Charles Williams' remarkable drama" (P. 7; both plays are in verse, and Tolkien does not note that point), but Ridler's play is more historically oriented than Williams'.

Ruggiers, Paul G. The Art of "The Canterbury Tales". Madison: The University of Wisconsin Press, 1965. xviii + 266 pp. Index. [Coghill, 153, 218n; Lucas, 49n, 198n; Tolkien, 66-67n.3] Ruggiers offers extended discussion of Chaucer's use of comedy and irony, and of the romances on the other. (The didactic tales and the fragments are omitted.) Ruggiers' discussion of previous criticism tends to take place in lengthy footnotes. In one on pp. 49-50, he uses Lewis's emphasis on a serious treatment of courtly love in The Allegory of Love as one pole of Chaucerian criticism and emphasizes on Chaucer as a comic poet as the other, finding value in both sides. On Lewis: "The Allegory of Love is mentioned with several other studies as being concerned with the Greek ideas of plentitude and continuity and the Neoplatonic-Chaucerian ideas of replenishment and growth out of decay. It is the only discussion of the Wife of Bath's defense of generation. Coghill's The Poet Chaucer is cited on Chaucer's use of Boethius in Consolation;" on Tolkien: "Chaucer as a Pleristic" (C. S. Lewis, 198n). Coghill finds the story more realistic than Tolkien does.

Schlobin, Roger C. The Literature of Fantasy: A Comprehensive, Annotated Bibliography of Modern Fantasy Fiction. New York: Garland Publishing, 1979. xix + 826 pp. xvi-xvii. [Coghill, 266n; Lucas, 153, 218n; Tolkien, 66-67n]; 240, 242-245, 273, 280, 284, 303; Williams, xii-xli, xix-xli, xxxiv-n. Ruggiers offers extended discussion of Chaucer's Tree of Love, which is the uncontested masterpiece of contemporary fantasy literature. The Literature of Fantasy includes many of the items listed in the present Checklist, and it is recommended for students of modern fantasy literature.

Schlobin attempts (and is surprisingly near-successful) to list all significant adult fantasy in English, 1858 (the date of MacDonald's Phantastes) through 1979; he distinguishes fantasy from weird fiction, although the boundary is not clear (see pp. xxvii for fantasy vs. horror literature). The items number 1249, arranged first by author (novels and short-stories) and then by editor (anthologies). Two or three books of additional items (including on how one classifies Don Marquis' archie and mehitabel; the rest is fiction or (at the end of author listings) primary bibliographies. The tendency is to cite the earliest edition only, or that and a later one. The literature listed is not comprehensive. The introduction (pp. xvii-xxxv) speaks of "a theory of fantasy, the visionary dreamer and myth-maker" (the phrase is quoted from Harvey Cox, The Feast of Fools); in a modification of fairy-story, the real world is called a subcreation of man's mind (pp. xix, xxxi-n). After a Jungian view of fantasy is presented, it is said to be antithetical to stabilized society, including religious society; "every-Christian has no fantasies; other people have fantasies. Every-Christian's world is rigidly ruled by externals he or she has been taught to accept as actuality. This is why fantasy is inaccessib...

The main interest of this reprint in a high-school text is a series of six cartoonish illustrations (by an uncredited artist) and a set of endpaper photographs, at the top of the page, through the story.

The first has a large painting set up on three trees; the tree is sketched in charcoal—and Niggle is painting a leaf in color—that is falling from the tree (Niggle and the tressels are in color). The second has the landscape painted in, in color, and a red bird. In the third Niggle is on a ladder adding birds to the tree, while its roots have also been expanded. In the fourth, Niggle is adding clumps of trees to the background. In the fifth, Niggle is adding two tall mountains to the background, and the clumps of trees have become forests; Niggle himself is fading out as he paints in one corner. In the sixth, there is a row of crows on the birch, a river in the foreground, and Niggle himself has climbed into the painting.

There are six discussion questions after the story, ten vocabulary words, a brief biography of Tolkien, and a short editorial note on "The World of Fantasy" (all on p. 53). Note: there is also a Teacher's Resource Book (paperback, 8" x 11") to accompany this text with assignment suggestions, glossary page references, word study suggestions, answers for the discussion questions, a key for the word study, an excerpt from Humphrey Carpenter's Tolkien: A Biography about Tolkien's writing this story, a list of seven fantasy novels for "Extending Interests," and an excerpt from Diana Waggoner's "Theory of Fantasy" from her The Hills of Far Away which mentions both Tolkien and Lewis (pp. 11-15 of the teacher's aid).


The four record albums which are included are (a) J. R. R. Tolkien, The Silmarillion: Of Beren and Luthien, read by Christopher Tolkien (Caedmon TC 1564); (b) J. R. R. Tolkien reads and sings his "Hobbit" and "The Fellowship of the Ring" (Caedmon TC 1877); (c) J. R. R. Tolkien reads and sings his "The Lord of the Rings": "The Two Towers" and "The Return of the King" (Caedmon TC 1748); and (d) J. R. R. Tolkien, Poems and Songs of Middle Earth-Lalo—two words!, which includes The Hobbit in the Vocalization (by Donald Swann (Caedmon TC 1231)). The first three of these albums have been annotated in installments of the Inkling Bibliography. The map which is announced on the cover is entirely different from the first of the above records; the poster has those dimensions. The map, "Map of Beleriand and the Lands to the North" (the fold-out map on inside the back free endpaper), is produced by Christopher Tolkien and colored by H. E. Riddle, measures 15" x 11 7/8". There is also some confusion over the cartographer: the first album above—which reproduces Riddett's version on its front jacket—calls it "J. R. R. Tolkien's Silmarillion Map" on the back of the jacket; the back of the box refers to it "as original art by Tolkien"; but the initial on the map are C. R. T. Tolkien, J. R. R. The Silmarillion: Of Beren and Luthien. Read by Christopher Tolkien. New York: Caedmon Records (TC 1564), 1977. With a back record-jacket note by Christopher Tolkien, and a photograph (by Clay Perry) and short biography of him: the front cover of the actual record album is "Map of Beleriand and the Lands to the North" (from the fold-out map on the inside back free endpaper) as colored by H. E. Riddle.

The record has more than usual interest since Christopher Tolkien was a member of the Inklings and by general agreement is the person who is his father's "New Hobbit"—"The Lord of the Rings"—than was his father. In his note on the back of the record jacket, Christopher Tolkien quotes Aragorn's summary of the story of Beren and Luthien in The Lord of the Rings, gives the history of the versions of the story to his father and the greatly different point of view of the meaning of the story to the history of Middle-earth.

Christopher Tolkien's reading of the story has, with a brief introduction and brief transitions, pp. 165-166, 173-174, 177-178, 184, first side (3 4 min., 17 sec.), and has pp. 178-188, with no break from the first side, on the second side (min., 47 sec.). The first side omits a phrase—as has been said—that appears on p. 183 of the book. The only obvious dialectal note of interest in the reading is Christopher Tolkien's pronunciation of "Beren and Luthien" (on the opening of pp. 181 and 185 of the book); his dialect uses the secondary pronunciation of the word, as räth, not réth. (For a discussion of the map on the cover of the album, see the annotation to Tolkien's J. R. R. Tolkien Soundbook.)


Contents: Lloyd Alexander, "Foreword" (pp. vii-x); editors; "On Fantasy" (pp. 3-38); "Core Collection: Novels and Short Story Collections" (pp. 39-184); "Core Collection: Anthologies" (pp. 185-196); various "Research Aids", including criticism, reference works, periodicals, fantasy societies, literary awards, and fantasy collections in U.S. and Canadian libraries (pp. 199-226); core collection titles available in Great Britain (pp. 227-251); publishers (pp. 232-239).

The editors' opening essay, "On Fantasy," distinguishes between fantasy and other literature (the former has nonrealistic purposes and explains a new way) and between high and low fantasy (the former is laid in a secondary world which in a consistent order is based on the supernatural and/or on magical power). This is a set of approximate standards for high fantasy only. The number of works is somewhat arbitrary: there are 220 separate listings, but some of these contain more than one listing. Tolkien's Farmer Giles of Ham and Smith of Wootton Major are listed together because they are combined in an American paper edition (p. 166). Even the limitation to high fantasy seems doubtful in such works as Leiber's Our Lady of Darkness, which is laid in San Francisco (pp. 117-118). In a discussion of the style used in high fantasy, Lewis, with his similars and numerous details, is discussed as "with Lord Dunsany and Kenneth Morris (p. 10); Tolkien is praised for his "unerring" choice of names (p. 12). Two of the three types of high-fantasy use of myths (the supernatural and in Lewis and Tolkien) is a modern adaptation in Lewis—the Cupid and Psyche myth in Till We Have Faces, the Adam and Eve myth in Perelandra, and the Redemptrion myth inquantity, the Witch and the Wardrobe (p. 13; with a definition of myth on p. 12); and new inventions in Tolkien—most of the material in The Silmarillion (p. 14). The use of magic is also shown in the One Ring, the Lord of the Rings, a subgenre which uses science-fictional openings or frameworks for fantasy works, includes Lewis's Out of the Planet, Planet, because of the eirda and the theological hierarchy on Balakarian. The editors spend some space on various terms used in genre criticism—heroic fantasy, adventure fantasy, sword and sorcery (which sometimes seems to include The Lord of the Rings, sometimes not)—and attempt to classify Howard's Conan stories, it as a different subgenre from high fantasy; one of their criterion is the style,
Van, in George MacDonald's Lilith, "observes of recent fantasy, [Neil Hancock's] Circle of Light sometimes these are flat statements of influence: Sanders Anne Laubenthal, in Excalibur, "is clearly indebted to C. S. Lewis and still more to Charles Williams, a debt she redeems" (p. 107)—several examples are given; "like so many other works of recent fantasy, [Well Hancock's] Circle of Light series of four books] draws a great deal from The Lord of the Rings, Trollope, "the complex of the Ox, nothing as yet to the world in which we live, and the two worlds at time intersect" (p. 175).

A number of the annotations of other items contain references to the Inklings. Sometimes these are merely comparisons: Lloyd Alexander, in The High King, better than Tolkien at describing battles between Daughter, "doesn't quite succeed in effecting the world, which he does, after placing his mark on them and telling them that they might return. Surely this is Lewis's Aslan" (pp. 148-149).


Vanauken writes an autobiographical account of his love for Van ("Davy") Davis. They met before World War II, became lovers, married, remained together during most of the war (he was in the U.S. Navy, stationed in Hawaii), lived aboard a schooner for a while after the war in Oxford where they became Christians and met C. S. Lewis. Vanauken's problem with that acceptance (pp. 87-93); his earliest letters are in answer to some of Lewis's problems with that acceptance (pp. 87-93); he writes some letters about Davy's death, talking about the necessity that human love die (in one way or another) before it can be reborn (pp. 209-210); his last few letters are about Joy Davidman (pp. 227-229). Vanauken draws several parallels between the situations around the deaths of Davy and Joy (p. 230). Sheldon and Jean Vanauken also knew and were influenced by Charles Williams's writings—her death may have come from an offering of her life to insure her husband's life ("she humbly proposed holy exchange", p. 146); later, in one of the hospital, he offered all his wishes for the future in exchange for her good, whether that be life or death (pp. 158-159); finally, he bore her fear of death for her—though his earliest letters are in answer to some of Vanauken's problems with that acceptance (pp. 87-93); he writes some letters about Davy's death, talking about the necessity that human love die (in one way or another) before it can be reborn (pp. 209-210); his last few letters are about Joy Davidman (pp. 227-229). Vanauken's problem with that acceptance (pp. 87-93); he writes some letters about Davy's death, talking about the necessity that human love die (in one way or another) before it can be reborn (pp. 209-210); his last few letters are about Joy Davidman (pp. 227-229).}

"I'M ALL RIGHT, FRED- I DON'T BELONG IN HOBBS!"

To Readers outside the U.S.A.

Effective immediately monies sent to the Society for subscriptions and other orders are acceptable in U.S. Canadian, or British funds, in Canadian or British funds which are 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 funds will not incur the prohibitive collection fee by the bank. Canadian and British funds should be equivalent according to prevailing U.S. exchange rates.
MYTHCON XII
A Festival in Færie

August 7-10, 1981
Mills College
Oakland, California

Guests of Honor: Elizabeth Pope and Joe R. Christopher

MYTHCON, the annual conference of the Mythopoeic Society, will be a weekend devoted to the celebration of High Fantasy, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams.

It will feature papers and panels, an art show, music, dancing and dramatic presentations, films, an auction, a masquerade, and the presentation of the Mythopoeic Fantasy Award.

Write for information on rooms and meals.

Memberships $1000 'till March 1st 1981

c/o Mythcon XII
90 El Camino Real
Berkeley CA
94705