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An Inklings Bibliography (15)

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

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

Additional Keywords
John Pivovarnick; Diana Paxson

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In a summary (p. 357), Tolkien is quoted as an example of the first meaning: "through the mists they could despy the long arm of the mountains"; and in the definition of wrath (p. 1477), Tolkien is again given as an example of the second meaning: "his mind was hot with wrath and the memory of evil." Note: not all entries have been checked for citations from the Inklings.


(b) Christensen's book proper is a very good small summary of Lewis's views on the Bible which actually covers more than its subtitle states; there are a few flaws of statement and one important omission. The first chapter sets up the problem of divine inspiration of the Bible as it is faced by the conservative Protestant churches today. The second chapter, "Lewis: Liberal or Conservative?", is a short but adequate survey of Lewis's religious positions on salvation of the pagan; Heaven, Hell, and Purgatory; the Eucharist; theistic evolution; immortality of animals; Christ's Atonement; the historicity of the Bible; Biblical criticism; and modern theology. The sources are mainly his obvious books: The Problem of Pain, Mere Christianity; Reflections on the Psalms, and Letters to Malcolm: Chiefly on Prayer.

The next two chapters are the heart of the book: "Literary Criticism of the Bible" and "Myth, Revelation and Scripture." In the first of these, Christensen surveys Lewis's standards of reading literature (mainly from An Experiment in Criticism, The Personal Heresy, "Myth, Page and Parable"), and with some reliance on Paul Holmer's C. S. Lewis: The Shape of His Faith and Thought and one of Barfield's Poetic Diction and Legal Fiction" on p. 53: Christensen moves from Lewis's theories of good readers, and related matters, to his semi-Platonic view of some significant literature as being metaphoric statements about a Spiritual Reality which cannot otherwise be experienced in this world (except by mystics). The metaphorical 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 and 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 essentially true, and culture-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 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 six meanings of myth. He expands on pagan myths—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 (pp. 101, 105), Christensen substitutes the term "literary inspiration" for "myth" to avoid the misunderstandings which myth usually creates.

The 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 and Liberal Inerrancy; Lewis's position is contrasted to the extreme Evangelical position of every word in the Bible being true and free from error in all matters (e.g., in science). The shorter sixth chapter is a summary of Lewis's position.

Christensen also contributes "Appendix B: Lewis: The Rational Romantic", which traces Lewis's combination of reason and religious sensibility primarily using The Pilgrim's Regress. Williams, Tolkien, and Barfield are mentioned—the latter two twice (pp. 101, 105).

Christensen's book is clearly written, and it is a satisfactory guide on its topics. There are a few problems. On p. 63 Christensen writes, "Myths are only shadows of the light of God"; it is doubtful that Lewis ever used the phrase. On p. 79 he ever uses the images of shadows in this connection (Christensen seems to be influenced by Plato's parable of the cave—cf. the use of shadows on p. 67)—"unfocused", Lewis would say only and characteristically of Lewis. On p. 92, Christensen writes about Lewis: "Not only were the biblical writers divinely inspired, he believes, but those who preserved and canonized the sacred writings, as well as the editors, 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 (i.e., good works are done with God's grace), but for most readers this book is will imply something more than has been prepared for and will give a misleading idea of what Lewis's position—partially clarified, 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 several times recommended. For instance, in "Modern Translations of the Bible" (originally the introduction to J. B. Phillips' Letters to Young Churches), Lewis writes. "Among modern translations of the Bible, that of Moffatt and Montagnon 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.)

"Appendix A: Two Letters from C. S. Lewis" contains a 4, 4/8 issue of 1953 letter to Deborah Cornell and a page of notes which accompanied a 7 May 1959 letter to Clyde S. Kilby. Both are concerned with Biblical inspiration, and the latter appeared in Letters of C. S. Lewis, ed. W. H. Lewis (most easily found in the various editions by its date).

Christopher, Joe R. "The Fall of Columbus." Mythril. 2:4/8 (Fall issue (June 1980), 10-12. [Barfield, Lewis, Tolkien, Williams, 12.] Illustrated by

Illustration by
A summary account of William Blake's basic myth, modernizing some examples, substituting Columbus for Albion, and with longer paragraphs in major prophecies. In the catalogue of followers of Los appear these three lines: "Thou, Dante, William Langland revealed the sacred visions; / And Spencer, Milton, Wordsworth in the 1790s. (Yes, Lewis, Tolkien, Williams, Barfield—all the Inklings band)."

Note: the author's name appears as "S. Blake" on the poem and "J. R. Blake" on the cover of the book "J. R. Tolkien's "Hobbit" on the content page; presumably the editor, Laura Ruskin, is having her fun.

Durkin writes a one-chapter biography of Sayers, followed by two chapters on the mystery novels, and one chapter each on the mystery short stories. Durkin writes, "Letters by C. S. Lewis comment on [Sayers'] work. "Letters saying precisely this have not been published." (Sayers ever met.) On p. 146, Tolkien, Williams, and Barfield are said to have been members of the Socratic Club at Oxford; they may have attended occasionally to hear Lewis debate (Barfield is somewhat active participation in the debates of the Socratic Club while he served as president); it would be interesting to know what letters are referred to, for letters saying precisely this have not been published. Sayers' Christmas and Easter cards.

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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 dust jacket.

Pohl, Frederik. The Way the Future Was: A Memoir. New York: Ballantine Books (A Del Rey Book), 1950. (Hardcover in 1976.) One of a series of science fiction stories and novellas. 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 Ipayal, in Middletown, New York, in the 1950s. Among them was Joy Davidson's first husband: "William Lindsay Gresham was there a lot just at the end of his life, an irascible, mean-mouthed man who was handier than his story, 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, 9] Ridler's discussion on how one classifies Don Marquis' archie and mehtan, and Tolkien's emphasis on a serious treatment of courtly love in The Allegory of Love. Ridler's play was first performed and then presented in Oxford. J. R. Porter, the Chaplain of Balliol 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 dramas (p. 7). Both play and poem are in Old English (Pitgar does not note that point), but Ridler's play is more historically oriented than Williams'.

Ruggiero, Paul G. The Art of "The Canterbury Tales". Madison: The University of Wisconsin Press, 1965. xviii + 266 pp. Index. [Coghill, 153, 213n; Lewis, 36n, 189n; Tolkien, 66-67n.] Ruggiero offers extended discussion of Chaucer's tales of comedy and fiction, and the romances on the other. The didactic tales and the fragments are omitted. Ruggiero's 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 idea of plenitude and continuity and the Hebraic-Christian idea of replenishment; this grows out of Ruggiero's idea of replenishment; this is the basis for Tolkien's "visionary dreamer and myth-maker" (the phrase is quoted from Harvey Cox, The Feast of Fools; in a modern elaboration of fairy-tale). Otherwise, this whole 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 Tolkien's "voice" is primary. Tolkien's work, with its view of symbols as carriers of meaning, is primary in its quantity or centrality" (p. xxvi). The receptivity of this art takes an adjustment beyond that required by realistic art—"an adjustment variously termed, including Tolkien's "literary belief" in "subcreation" (pp. xxvii, xxxiv-n). The rest of the introduction does not seem so directly to the Inklings.

In the basic listings of the Inklings, Lewis has two entries, one for Tolkien: "J.R.R. Tolkien: The Soretape Letters, the Nansom Trilogy, and six of the Chronicles of Narnia—Prince Caspian was overlooked (pp. 150-152)." The Great Divorce is praised for its "tragicomedy," the "art takes an adjustment beyond that required." Lewis bibliography is listed. Tolkien has five books listed: Farmer Giles of Ham, Tree and Leaf, The Silmarillion, Smith of Wooton Major, and The Hobbit. The Hobbit is included in The Rings volumes (pp. 242-245). The contents of The Holy Tree and Leaf are reversed in sequence: "The Smith of Wooton Major is especially interesting for its anticipation of the passing of the Ring". (pp. 8, 161). The greatest omission (in addition to Prince Caspian) is Till We Have Faces, often considered Lewis's best fiction and certainly a fantasy in the appearance of the god of the Grey Mountains. The Hooper's first version of his Lewis bibliography is listed.

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Schlobin, Roger C. The Literature of Fantasy: A Comprehensive, Annotated Bibliography of Modern Fantasy Fiction. New York: Garland Publishing, 1980. xxiv + 426 pp. Indices (author, compiler, editor, and/or translator in one; titles in the other). Lewis, 221-n, xxiii, xxxi-n, 100, 150-152, 163, 273, 284, 303; Tolkien, 1, 13, xvi-xvii, Stenfres. The major bibliographies are listed; Carpenter's, in Tolkien: A Biography, and West's, in Tolkien Criticism.

Tolkien has seven novels listed (pp. 262-264); the annotations are rather generalized plot summaries. The 1 is omitted from Charles in the heading, and W. S. in the middle of the name, do not have brackets around them. As is the practice elsewhere in the volume for portions of names not used on books. Glenn's checklist is listed.

Other references to Lewis and Tolkien in the work here are for works in which they have influenced them, or to anthologies in which selections from their writings appear. For example, George MacDonald's Lilith is said to be a major influence on the Narnian chronicles (p. 161). Ruggiero: Roger Lancelyn Green's From the World's End (1948) has a celestial and earthly Venus rather like those in the slightly earlier That Hideous Strength (p. 100); the "suggested reading" of Sam Harris on Tolkien (p. 48) is "later echoed in Tolkien's Lord of the Rings" (p. 48). All reference after p. 269 are to anthologies.


A mock-advertisement for The Famous Anti-Christs College Correspondence School, for writing schools' advertisements. "From time to time, your progress will be evaluated by the Founding Members of the Famous Anti-Christs School. These include L. Sprague de Camp, John W. Campbell, Jr., and others as . . . Sauron . . ." (p. 8-9).

The main interest of this reprint in a high-school text is a series of six cartoonish illustrations (by an uncredited artist) accompanied by Tolkien's color handwritings, at the top of the page, through the story.

The first has a large painting set up on three trestles; the tree is sketched in black-and-white, and Niggle is painting a leaf in color. That leaf is falling from the tree (Niggle and the trestles are in color). The second has the landscape painted in color, and the tree. 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 foreground, 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 courts with the bird, 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 Aegion which both Tolkien and Lewis (pp. 11-15) are 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 "The Hobbit" and "The Fellowship of the Ring" (Caedmon TC 1977); (c) J. R. R. Tolkien and sings his "The Lord of the Rings:" The Two Towers" and The Return of the King (Caedmon TC 1768); and (d) J. R. R. Tolkien, Poems and Songs of Middle Earth L.P.--two words, which includes The Hobbit In the foreground, and Niggle himself has climbed into the painting.

The editors' opening essay, "On Fantasy," distinguishes between fantasy and other literature (the former has nonrealistic power, not explained in any way) and between high and low fantasy (the former is laid in a secondary world in which a consistent order is based on the supernatural and/or on magical power). The level of approximation is roughly the same for both high fantasy only. The number of works is somewhat arbitrary: there are 220 separate listings, but sometimes the editors contain more. 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. 177-178). In a discussion of the style used in high fantasy, Lewis, with his similes and sensuous detail, is discussed along 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 the number of modern adaptations in Tolkien—most of the material in The Silmarillion (p. 14). The use of magic is also shown in the One Ring in The Lord of the Rings. The word Ring, a subgenre which uses science-fictional openings or frameworks for fantasy works, includes Lewis's Out of the Silent Planet, because of the Eldila and the theological hierarchy on Vala and Melandia. 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 is as a different subgenre from high fantasy; one of their criterion is the style...

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 near Oxford where they became Christians and met C. S. Lewis, and returned to Virginia where she died of an unknown malady affecting her liver. Vanauken tells of his grief afterwards, when he was helped by letters from Lewis. (The title comes from one of them.) Sheldon and Jean Vanauken also knew and were influenced by Charles Williams' writings—his death may have come from an offering of her life to insure her husband's faith ("she humbly proposed holy exchange of her life for his") in which 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—"the last few letters are about Joy Davy's Descent into Hell" (p. 168). All of these exchanges seem to grow out of their knowledge of Williams. Indeed, some of the terminology in the book seems to come from Williams, particularly the "co-inherence" as in "the co-inherence of lovers" (p. 42). The influence of Lewis is more varied. His writings are a major guide toward their acceptance of Christ (pp. 83–84); 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 Davis (pp. 227–229). Vanauken draws several parallels between the situations around the deaths of Davy and Joy (p. 239). Sheldon and Jean Vanauken are indebted to the religious ideas of Lewis and Williams about the middle of the twentieth century, Vanauken's book is valuable; but it is also extremely well written, and may well be a lasting book for this reason.

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