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An Inklings Bibliography (14)

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

Aldiss and Harrison in 1964 and 1965 published two issues (the only two which ever appeared) of *SF Horizons*, a critical journal on science fiction. After a two-page statement of policy, the first item which appeared in the first volume was (a) "C. S. Lewis Discusses Science Fiction with Kingsley Amis", pp. 5-12. This is the tape-recorded conversation between Lewis, Amis, and Brian Stableford which was reprised as "Unreal Estates" in *Spectrum IV: A Science-Fiction Anthology*, ed. Kingsley Amis and Robert Conquest (New York: Harcourt, Brace and World, 1966). (b) The biographical paragraph on Lewis at the end of this volume, p. 64, oddly calls The Siretape Letters a "critical work", and lists it with The Allegory of Love; perhaps it is a work of personal criticism.

In the second volume appears (c) an interview with William Burroughs, author of The Naked Lunch, The Ticket that Exploded, and other works, under the title of "Macleod: The Mallucinatory Operators Are Real", pp. 3-12. (The interviewer is anonymous.) Burroughs mentions Lewis as one of the science-fiction writers who interest him the most (p. 3); he draws a parallel between Lewis's references to the Bent One and his own development of Mr. Bradley-Mr. Martin, the "madman" character. Timeliness in That hideous Strength is similar to the concept of conspiracies he develops in *Nova Express* (p. 4); however, he does not necessarily believe in his conspiracies in the metaphysical sense in which Lewis Ramsay did (p. 4-7). Later (d) Lewis adds a note on "Other Critical Works", pp. 48-50, to a survey of critical materials on science fiction by James Blish. They give a paragraph to Roger Lancelyn Green's Into Other Worlds, but find it uninterested in science and inconsistent in its literary judgments; they note that Green, having been under the tutelage of Lewis at Oxford, dedicates the book to him and gives his two interplanetary novels his highest praise (p. 49). At the end of the volume, (e) C. S. Lewis's poem "On the Atomic Bomb: Metrical Experiment", p. 64, is reprinted from Lewis's *Poems*, ed. Walter Hooper. Overall, the emphasis on Lewis in these volumes suggests the British emphasis on the non-pulp tradition in science fiction.


The second volume of Asimov's autobiography, covering from The Caves of Steel (his eleventh book) through *Asimov's Sherlockian Lissierics* (his one hundred ninety-first), although a three-page epilogue brings the book up through two hundred fifty, his references to Tolkien are minor: on pp. 406-407 he recounts the background of his winning the "Best All-time Novel Series" Hugo in 1966 for his Foundation Series; Tolkien's *The Lord of the Rings* was also nominated for the Hugo. The World Science Fiction Convention had intended for Tolkien to win; on p. 655 he tells the background of his Black Widowers story, "Nothing Like Murder", written as an indirect memorial to Tolkien after his death in 1973. (Note: the first of these references to Tolkien also appears in the excerpts from this book published in *Starship*, 17:2/38 [Spring 1980], 9-17 [LH-15], under the title "The Scenes of Life").


A small, but generally good, survey of the Romance genre from the medieval period (with a few references to earlier examples) through the nineteenth century, with a British orientation. Beer defines the Romance in terms of a group of traits: "the themes of love and adventure, a certain withdrawal from their own societies on the part of both reader and romance hero, profuse sensuous detail, simplified characters (often with a suggestion of allegorical significance), a serene introversion of the unexpected and the everyday, a complex and prolonged succession of incidents usually without a single climax, a happy ending, amplitude of proportions, a strongly enforced code of conduct to which all the characters must comply" (p. 10). The Hobbit (p. 3) and *The Lord of the Rings cycle* (p. 78) are called romances, with the desire for dragon's treasure in the former taking the place of sexual love as the work's theme (p. 3). Lewis's *The Allegory of Love* is taken as an authoritative statement on courtly love romances (pp. 20, 22), being cited on Ovid's influence, on "polyphonic" narratives, and on the courtly love code. Some omissions in the booklet come near the end, with no mention of George MacDonald, G. K. Chesterton, Dorothy L. Sayers, Tolkien or Ian Rankin, or--for that matter--of Wuthering Heights.


The editors define high fantasy as "fairy tales and myth-based tales" (p. 2), and exclude ghost stories, folktales and the "classic English writers of fantasy" (p. 4), although classic here seems to be just a praise term. Also in the introduction, the editors point to the humor in their excerpts from *The Voyage of the Dawn Treader* (the excerpts consisting of two chapters, "The Magician's Book" and "The Dufflepuds Made Happy") and to the character of Gollum ("Riddles in the Dark" is reprinted from *The Hobbit*). In the introduction to Johann Ludwig Tieck's "The Elves", the editors suggest it may have influenced MacDonald—and he quotes Tolkien and Lewis (p. 8). (They do not seem to know of Tolkien's mixed responses to MacDonald.) In the introduction to a story by John Buchan, the editors note a reference in Lewis's *That Hideous Strength* to Mark Stoddock's unfortunate escape from Buchan's books (pp. 99-100). The style of H. E. Bates, in "The Peach-Tree", is compared, not unfavorably, with that of Lewis in *Perelandra* (p. 181). The introduction to Tolkien's chapter covers largely familiar materials (pp. 205-207) with the inclusion of the introduction to J. R. R. Tolkien's editing of The *Silmarillion* (not then yet published) put in a footnote. The biographical material on Lewis is standard (pp. 229-230); he is praised for "juxtaposing the serious and the comic" (p. 230), as the two chapters do. Lloyd Alexander's
Prydain is briefly compared to Tolkien's Middle-earth and Lewis's Narnia as a magical other-world (p. 264), and Tolkien, too, in his use of maps is briefly compared to Tolkien's (p. 298).


Based on an analysis of Plato's Politics, Budick argues for a demythologizing of the political or civilization. Following a remythologizing which involves the public role of the poet. More specifically, in Paradise Lost Milton is involved in a repudiation, or Christian re-creation of the classical heritage of the Renaissance (p. 13), and a refusal of Tolkien's epic theme of wars (p. 64) in favor of the struggle of the private moral life. Budick has a brief discussion of the Satan controversy (without mentioning Williams or Lewis) on pp. 69-70, arguing Satan's "epic, heroic, classical status" is an example of Milton's degrading of him; further, Satan is unable to keep God from bringing good out of evil--another example of the regenerative pattern Budick is tracing as a comment on Satan's limitation. Budick disagrees with Lewis's comments on Books 11 and 12--"an untransmuted lump of futurity" (p. 72, quoting from A Preface to "Paradise Lost")--finding the books to be "an attempt to translate myth truths of the prophetic through the head's imaginative, communicable form," to make specific to Adam an understanding of the "seed" imagery which runs throughout the poem.


An essay primarily concerned with the current films from the Walt Disney studio, but with some discussion of other animated works. In lists of recent animated TV films appears The Hobbit and of recent movie films, The Lord of the Rings (both p. 48, col. 1). No reference to the TV version of The Lion, the Witch and the Wardrobe appears, and the essay was published before the TV version of The Return of the King was aired.


Minor mentions of Tolkien appear in Carter's introduction, "The Year in Fantasy" (pp. 11-13), and in the introduction to one story. The main introduction refers to The Silmarillion (1977), to Ralph Bakshi's The Lord of the Rings movie (1978), and to the Gandalf awards given at the 1978 World Science Fiction Convention--one of them, for an original work, going to The Silmarillion. The story introduction includes Tolkien's Smaug among its references to dragons.


Clareson's anthology has twelve essays, including criticism of Jack Williamson, Olaf Stapledon, Clifford D. Simak, Isaac Asimov, Robert A. Heinlein, Theodore Sturgeon, Ray Bradbury, Henry Kuttner and C. L. Moore, Arthur C. Clarke, and Kurt Vonnegut, Jr. Two of the essays particularly to Lewis.

(a) Jack Williamson, "The Years of Wonder", pp. 1-13. Williamson's volume with a personal reminiscence of the science-fiction subculture of the 1930's and 1940's. At one point he contrasts "literary science fiction" to American pulp SF: "Aldous Huxley was writing Brave New World And After Many a Summer. C. S. Lewis was beginning his great allegoric trilogy with Out of the Silent Planet. Stapledon was publishing Last and First Men. Kafka was being discovered. With never a ripple in the [pulp] magazines" (p. 4). The Ransom Trilogy is not allegorical in any strict sense of the word, but no doubt Williamson simply means it has symbolic overtones--at points and it thematic (b) David N. Samuelson, "The Frontier Worlds of Robert A Heinlein", pp. 104-152, 268n-275n [274n].

Samuelson says that Heinlein's best works are not up to the "best "novels of a dozen or more other writers [I listed in the SF field (p. 151); in a footnote in the back of the book he offers twelve titles, and then adds nine other writers, including Lewis, better known outside the SF field, whose SF works he considers better than Heinlein's best.


A short review of Lois Glenn's Charles W. S. Williams: A Checklist; of general interest for its long first paragraph. Williams "was, I suppose, a visionary and an imaginative thinker. Certainly when I was a student his theology seemed to me one of the very few things that mattered. Of the Inklings, Williams is the only one who possibly did not believe in the most affirmative, the most open to life, and may turn out to have as much staying power as any." Fowler goes on to survey the checklist, complain of the brevity of its descriptions of the primary works, and list a few errors.


Too Many Magicians is an alternate-history novel in which an Anglo-French Empire, dating from the time of Richard the Lionhearted, rules much of western Europe and North and South America, and in which magic has developed instead of science. It is also, as in all of Garrett's stories about Lord Darcy, a fairy-playlike romantic puzzle. (The novel is obviously a variant of the locked-room puzzle in Carter Dickson's The Judan Window [1933].) Miesel, in her introduction, has a good analysis of the historical unlikelihood of an empire lasting 750 or more years (but the dialogue on p. 194 of the novel is a partial answer to her objections), and some nice discussion of genre; but of significance here is her identification of the work as a roman à clef, with sometimes fictional, sometimes factual, sources of some characters. "Sir Lyon Gandolphus Gray, head of the Sorcerers' Guild, I looks suspiciously like wizard Gandalf the Gray from The Lord of the Rings with a bow to Lyon Sprague de Camp" (p. vii). The appearances of Garrett's names to Grand Master may be traced in the page references given above, but the association does not seem to go too much beyond the name and part of his appearance. His name and titles, as given on p. 21, are "Sir Lyon Gandolphus Grey, K.O.L., M.S., Th.D., F.R.T.S., Grand Master of the Most Ancient and Honorable Guild of Sorcerers", and he has this description on the same page:

The Grand Master was an imposing figure, tall, with his almost to the point of emaciation, yet with an aura of strength about him both physical and psychical. His hair was silver gray, as was the rather long beard which he affected. His eyes were deep-set and piercing, his nose thin and somewhat billowy, his mouth large. Sir Lyon's clothing is not specifically described, but "most of the men and women in the hall were wearing the light-blue dress clothing appropriate to sorcerers and sorceresses" (p. 19); a master sorcerer
would have his sleeves slashed with silver (p. 22). In a later episode he wears "ordinary morning clothing instead of the formal pale-blue and silver of a Master Sorcerer" (p. 81). Perhaps this emphasis on blue and silver comes from Gandalf's "tall pointed blue hat and silver scarf" of his first appearance in The Hobbit.

Howard, in his *Night's Black Agents: Witchcraft and Magic in Seventeenth-Century English Drama* (Totowa, New Jersey: Rowman & Littlefield, 1980), describes Sir Lyon's eyes: "believe me when Grand Master Sir Lyon Gandolphus Grey fixes you with those eyes of his, you have an urge to search your conscience to see what particularly odious sins you have committed lately" (p. 31). Gandalf's eyes are also stressed by Tolkien, although not with quite this attribute.

The passage involving Sir Lyon which sounds the most like L. Sprague de Camp is a lament over the superstitions: "social beliefs "of ninety-nine people out of a hundred" (p. 193).

Bibliographic note: *Too Many Magicians* was first published by Doubleday and Company (Garden City, New York) in 1967; this volume is a photographic reprint, with the addition of the frontispiece and Tolkien's introduction. The novel by itself has also appeared in two paperback editions: New York: Modern Library Editions Publishing Company (Curtis Books), n.d.; New York: Ace Books, 1979. Tolkien's introduction has also been reprinted, as an essay entitled "The Man in the High Tower", in *Starship*, 16:3/35 (Summer 1979), 55-57 [Tolkien, p. 56, col. 1]; this reprint omits the checklist of Lord Darcy stories which accompanies the introduction.


Indick surveys Brabury's dramas written for radio, film, and the stage. In the latter section, his comments on "Pillar of Fire" (a short play) include: "Dead, and by the 23rd century, forgotten authors--Poe, Baum, Tolkien, Lovecraft, others--form a sightly moribund hill, more real in their agony of eternal and neglected death than the characters who live in the play" (p. [16]).


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Indicke suggests this could be managed with three independent wires but also comments it is improbable. Harris cites one of Ben Jonson's masques in which two actors descended by wires at the same time, but agrees to the improbability and discusses other possible entrances for the weird sisters (pp. 159-161).

Holland, Isabelle. "On Being a Children's Book Writer and Accompanying Dangers" (Part I). *The Horn Book Magazine*, 56:1 (February 1980), 32-42 [Lewis, 41]. Holland writes of the image of children's book writers, of censorship of children's books, and of propaganda in them. About the latter: "I am a writer ... automatically profession my world view into his stories or novels. I am a great admirer of C. S. Lewis's space trilogy. I've read the three volumes several times and like them better than his children's books. Lewis has a very specific view of the world, its creation, the people in it, its relations to God and one another—in other words, orthodox Christianity with an Anglican flavor. Now, though I disagree with some
A humorous mystery novel, with an academic setting. The allusion to Tolkien's works appears in dialogue: "Is this where the Endorlesse? It's a professor emeritus of local fauna. Quite a distinguished scholar in his field."

Helen Marsh, the new librarian: "Not the Endorlesse who wrote How to Live with the Currowing Narnians and Never Ham a Beaver? I'd be thrilled!"

[Shandy:] "He has a new one coming called Socializing Among the Snakes. Mrs. Endorble believes it the crowning achievement of a long and distinguished career. She's-- perhaps more broad-minded on the subject of reptiles than most ladies."

The subsequent comment about hobbit-holes is by Helen Marsh, who believes that Endorble is being humorous, but few make jokes in commercial fiction that much of the audience will not also enjoy; Tolkien's distinction about types of holes at the first of The Hobbit has not been effective.

A collection of fifty-three poems, two of which are related to the Inklings: "To Clyde S. Kidby: on his 70th birthday (pp. 33-34; note, p. 79) and "The Joining: after reading C. S. Lewis' Magician's Nephew" (p. 46). Both of these poems are in free verse. The first celebrates Kidby's building of the Wade Collection at Wheaton College; the allusions are mainly to the writings of Lewis and Tolkien: There in that room of the collection we smell the past, untouched by decay or death, but fragrant, for in there the malarons Esicl bloom and all the blessed air is warm with Asian's bath.

The second poem is less direct: Shaw uses the image of a first-person swimmer in a large lake, struggling to keep aloft hour after hour; then the speaker "trust's his/her body to the drifting wood"--that is, clings on top of some wood aloft in the water. This wood, in the symbolism of the poem, is the cross; Christ's sacrifice is described in terms of a death in water. The note on the poem mentions its use of substitution and co-inherence, following Williams and St. Paul:

I am the cross--coarse grained and pocked with holes of nails--to which he joins himself (already joined to his deep baptism) that he may join me to his strong escape....

The Westmarch Chronicle, 3:1 (May-June 1979), 1-8. A bimonthly newsletter edited by Bernie Zuber for The Tolkien Fellowships (P.O. Box 8853, San Marino CA 91108).

Contents: (a) [Bernie Zuber], "The White Towers", a drawing on p. 1 and a commentary, pp. 1-2. (b) [Bernie Zuber], "An Unexpected Party" (Episode 4), pp. 6. A re-creation of a chapter of The Hobbit in fannish activities. (c) [Robert Lawrence], "The Southern Californian Calendar of Tolkien Events". (d) [Bernie Zuber], "The Official Lord of the Rings Film Magazine", pp. 6-7. A description of a magazine version of Ralph Bakshi's film, with biographies of Tolkien, Bakshi, and Saul Zaentz (the producer) included.

The Westmarch Chronicle, 3:3 (September-October 1979), 1-8. Edited by Bernie Zuber for The Tolkien Fellowships.

Contents: (a) [Bernie Zuber], "Review" of A Middle-earth Album by Joan Wyatt, pp. 1, 4-5, 7 (with black-and-white reproductions of four of Wyatt's paintings). Zuber offers extended comments on both the good and the bad points of Wyatt's paintings. "Wyatt's handling of color is good. He has done some beautiful effects in the color of skies and mountains: the intense blue of the night skies outside the Gate of Moria and at the Forbidden Pool; the fiery volcanos of Mordor" (p. 7). He adds three other examples. On the other hand, "her bridge of Khasad-dum looks like it is spanning an orchestra pit because the walls of the cavern look like red stage curtains" (p. 4); "I feel the Balrog's expression more comical than terrifying" (p. 5).

(b) [Sauron (John M. Hebert)], "The Lord of the Rings: The Real Story", p. 2. The second installment of a revisionist account, covering this time Tom Bombadil, the Ringwraiths at Weathertop, Strider's motives, the Balrog, Gandalf and Saruman, and Galadriel. For example, "Why drag in this nut Tom Bombadil? Here's the Flash's 14th god! He has done some beautiful effects in the color of skies and mountains: the intense blue of the night skies outside the Gate of Moria and at the Forbidden Pool; the fiery volcanos of Mordor" (p. 7). He adds three other examples. On the other hand, "her bridge of Khasad-dum looks like it is spanning an orchestra pit because the walls of the cavern look like red stage curtains" (p. 4); "I feel the Balrog's expression more comical than terrifying" (p. 5).

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nia Tolkien Fellowships Bilbo and Frodo Birthday Pic-nic” (photograph), p. 1, and [Bernie Zuber], “The Third Annual Bilbo and Frodo Birthday Pic-nic in Southern California”, pp. 5, 7. Party report. (b) [Bernie Zuber], “Season’s Greeting and Editorial”, p. 2. (c) [Bernie Zuber], “Frizcilla Tolkien in the U.S.”, p. 2. Brief, second-hand report of F. Tolkien’s visit to Maine and Washington, D.C., including a talk at the latter. (d) [Bernie Zuber], “Notes from the Shire Reports: A Tolkien Bibliography”, pp. 2-3. A review of David S. Bratman’s compilation of the above title. (e) Marthe Benedict, “Glorfindel”, p. 3. A small drawing. (f) Earl Kay St. Clair, “The Middle-earth Quiz Book”, pp. 3, 5. A review of Suzanne Buchholz’s book of the above title. (g) Sauron (John M. Hebert), “The Lord of the Rings: A Revisionist Account of The Lord of the Rings; this is Episode 3, covering Boromir’s death, Pippin and Merry with the orcs and then the ents, the Battle of Helms Deep, and the background of the episode at Minas Tirith. An example: ‘With Ethel help of Treebeard, the chief green-neck, the two hobbit agitators rave about ‘Green Power’ and incite the trees into destroying Saruman’s chain of craft shops. The poor guy was just trying to make a living, but once again the environmentalists do a number on the small businessman.’” (h) Marian L. A. Haas, “Bilbo”, p. 5. A small drawing. (i) Grace Harris, “An Unexpected Party”, pp. 6-7. An account somewhat parallel to the titular chapter of Saradoc but the Hobbiton times according to Zuber’s note at the end, the basic material is factual, being the beginning of one of the Tolkien Fellowships. (j) [Bernie Zuber], “Last Minute Editorial”, p. 7. (k) “Meetings of The Tolkien Fellowships and Other Events”, p. 8. Announcements.


Contents: (a) Annette Harper, “Luthien”, p. 1. A drawing reprinted from the cover of the Mythcon X Program Book. (b) [Bernie Zuber], “Editorial”, subscription notice, and “The Return of Rankin and Bass Postponed until May”, p. 2. (c) Lisa E. Cowan, “A Dramatization of The Hobbit”, pp. 3-4, with three photographs by Therese Bur, and an additional review by Zuber on pp. 4-5. A review of Patricia Gray’s musical drama. Cowan is favorable about it, and recounts some of the parts she like and some of the changes that had been made. (d) Ian M. Slater, “Notes from Hobbiton”, p. 5. A drawing. (e) “Notes from Hobbiton”, p. 5. A brief meeting report. (f) “Meetings of The Tolkien Fellowships and Other Events”, pp. 6-5 (in that sequence). Announcements.


Contents: (a) Ian M. Slater, “The Tolkien Bestiary: A Review of the Text”, pp. 1-2. The first part of a review of David’s Day’s book of the above title. Slater points out that Day had previously compiled Burrough’s Bestiary (1978); he also mentions an error in Day’s statement that Orcs have black skins (it depends on the species). In general, Slater finds the material of somewhat limited value since most of it appears in Robert Potter’s The Complete Guide to Middle-earth (1978). (b) [Bernie Zuber], “A Review of the Illustrations”, pp. 3-7. The second part of the above review. Zuber surveys the work of all eleven on artists. (There are thirty-six color illustrations and 106 in black and white in the book.) His fullest treatment is of Ian Miller (pp. 4-5). “His pen and ink drawings are distinguished by sharp angular lines, often closely knit in intricate patterns, with bold masses in the foreground and other details gradually fading into the distance in incredible perspectives” (p. 4). Besides such comments on the artists’ styles, Zuber also states his preferences among the drawings. Probably this is the fullest and best review the artists’ works will receive. (c) With this review are reproduced a number of the black-and-white drawings from the book: Ian Miller, the dust-jacket design, p. 1; Ian Miller, “Travelling Dwarves”, p. 3; John Davis, “Sewyn”, p. 4; Victor Ambrus, “Arwen”, p. 5; and Lidia Postma, “Prodo and Sam”, p. 7. (d) “Meetings of The Tolkien Fellowships and Other Events”, p. 8. Announcements. (e) “News about Ralph Bakshi’s The Lord of the Rings, Part II”, p. 8. News item; the movie is scheduled for spring or summer 1981 release.

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