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

Additional Keywords
George Bolt

This article is available in Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature: https://dc.swosu.edu/mythlore/vol9/iss1/12
This Bibliography is an annotated checklist covering both primary and secondary materials on J. R. R. Tolkien, C. S. Lewis, Charles Williams, and the other Inklings. Authors and readers are encouraged to send off-prints or bibliographic references to the compiler:

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A series of letters as a writer tries to get a pact-with-the-devil story published (most of the editors' names are parodies of names in the science-fiction field: e.g., Roderick Silvercog, editing Nude Dementions, for Robert Silverberg, editing New Dimensions, an anthology series); unless the writer can get his story published by a certain date, the devil—with whom he has signed a pact—will take his soul to Hell (presumably—it is not spelled out). The devil in this story takes the form of Bezel B. Bob, running the Screwtape Literary Agency and representing the writer on all other sales; obviously the Screwtape allusion is to some degree appropriate for a story told in epistolary form.


Blish considered this to be the second volume in his "After Such Knowledge" trilogy which consisted of Doctor Mirabilis (1964), a historical novel about Roger Bacon; Black Easter; or Faust Aleph-Null (1968) and The Day After Judgment (1971), a fantasy novel with a contemporary setting published as two "novels" but forming one story; and A Case of Conscience (1958), a science-fiction novel about an unfallen alien race.

In Black Easter, a millionaire pays a black magician to release a number of demons onto earth for one night; the situation gets out of control and turns into Armageddon, for the old rules do not seem to apply. The reason, a demon tells the human protagonist at the end of the novel, is that "God is dead" (p. 165). This book is dedicated to Lewis in the first "Station" (chapter). The demon who had said God was dead—Put Satananchia, also called Baphomet, the Sabbath Goat—had swallowed one of the humans in Ware's house. After the demon left (with a promise to return), there is some discussion of this event; the priest who was originally intended as an observer comments, "The thing that called itself Screwtape let slip to Lewis that demons do eat souls. But one can hardly suppose that that is the end. I expect we will shortly know a lot more about the matter than we wish" (p. 19). (["The end" may be an ananal pun.]) There are two references in the book to "Our Father Below" (pp. 134, 145)—the first when Put Satananchia summons the millionaire to Hell, "Our Father Below hath need of thee", and later when the man comments on his summoning to the priest's workroom with two concentric circles whitewashed which alternately may be also Lewis's source for his use of the term. A probably reference to Tolkien's works in this first volume appears in a passage in which a non-magician enters Ware's workroom with two concentric circles whitewashed on the floor; between the circles were written words, perhaps, "in characters which might have been Hebrew, Greek, Etruscan or even Elvish for all Baines could tell" (p. 82). Since there do not seem to be many folktales—if any—which stress an elfin script, let alone an odd one; since by 1968 the popularity of The Lord of the Rings was well established; and since Blish uses a form with a v, like Tolkien—Elvish, not elfish—this passage is probably influenced by Tolkien.

In The Day After Judgment (After is capitalized in all appearances, including Blish's "Afterword", p. 166), there is a direct reference to Lewis in the first "Station" (chapter). The demon who had said God was dead—Put Satananchia, also called Baphomet, the Sabbath Goat—had swallowed one of the humans in Ware's house. After the demon left (with a promise to return), there is some discussion of this event; the priest who was originally intended as an observer comments, "The thing that called itself Screwtape let slip to Lewis that demons do eat souls. But one can hardly suppose that that is the end. I expect we will shortly know a lot more about the matter than we wish" (p. 19). (["The end" may be an ananal pun.]) There are two references in the book to "Our Father Below" (pp. 134, 145)—the first when Put Satananchia summons the millionaire to Hell, "Our Father Below hath need of thee", and later when the man comments on his summoning to the priest's workroom with two concentric circles whitewashed which alternately may be also Lewis's source for his use of the term. A probably reference to Tolkien's works in this first volume appears in a passage in which a non-magician enters Ware's workroom with two concentric circles whitewashed on the floor; between the circles were written words, perhaps, "in characters which might have been Hebrew, Greek, Etruscan or even Elvish for all Baines could tell" (p. 82). Since there do not seem to be many folktales—if any—which stress an elfin script, let alone an odd one; since by 1968 the popularity of The Lord of the Rings was well established; and since Blish uses a form with a v, like Tolkien—Elvish, not elfish—this passage is probably influenced by Tolkien.

1500 to 1975; the second chapter abstracts "Theories on the origin of Courtly Love" (pp. 62-99) from the survey and discusses them under seven headings; the third chapter abstracts "Theories on the meaning of Courtly Love" (pp. 100-116) from the survey and discusses them under five headings; a "Conclusion" (pp. 117-120) follows. An index and a bibliography (pp. 140-166). Obviously, Boase is interested in the general theories about Courtly Love, rather than analyses of individual works; thus, although John Lawlor's Patterns of Love and Nature (pp. 1-100) turns to a "Courtly Love" essay in which Lewis is listed in the bibliography (p. 154), it is not cited in the book. Occasionally Boase misses an essay or review which would have helped him. For example, when he is summarizing Peter Dronke's theory that Courtly Love was and is a universal experience of mankind, he describes "the feudal-sociological" label, with a question mark for Lewis. Lewis is incidentally cited (p. 113) but seems to have provided Dronke with further evidence."p. 108)

William Empson, in a review of The Allegory of Love--"Love and the Middle Ages", The Spectator, 157 (4 September 1936), 389--writes, to contradict Lewis's thesis of the doubling of women in medieval castles in Provence, that Lewis "had only to look in the Tale of Genji to find the practice of courtly love in full blast in tenth-century Japan; it came, and it soon went, with the conditions for it".

Mathews is actually quoted on a similar line, if broader terms: "Even in our time Vyvyan Beresford might live in any age or place or milieu" (p. 108)--from a review of Dronke's Medieval Latin and the Rise of European Love Lyric (p. 116n). Mathews' review is not listed in the bibliography, but his "Marriage and amour courtois in the fourteenth century England" in Essays Presented to Charles Williams is (p. 155).

Boase gives fairly elaborate treatment to Lewis, who "long remained the established authority on Courtly Love" (p. 120). In the chronological survey, the basic treatment of The Allegory of Love is on pp. 3-11, and a more detailed essay on it in his first chapter. Lewis also appears on the "Chronological table of theories" on p. 27 under a "Feudal-Sociological" label, with a question mark for Lewis. The reason for the placement is because Lewis follows the sociological description of the predominant number of men over women in medieval castles which was first advanced by Violet Paget (p. 24), although Lewis is directly following Alfred Jeanjoy (p. 58, n. 65), who was influenced by Paget; the reason for the question mark is that Lewis notes this condition was not limited to Provence but extended over the complete cause (p. 35). Later, Boase gives an example of Lewis's influence (p. 42) and a reaction against him (p. 52). Boase notes that Lewis changed his mind about the changes in cultural history in his "The description of society" (p. 95, n. 79); but Boase does not attempt to follow Lewis's other comments on Courtly Love--in his published letters, for example, or in The Four Loves. (Only The Allegory of Love is listed in the bibliography, p. 155.)

In "Theories on the origin of Courtly Love," Lewis appears in "Sociological" (pp. 89-90)--being cited for two of the eight theses arranged there: the influence of "The practice of arranged marriages" and the use of analogues to "The Feudal Contract". At this point, in Boase's account, and after two appendices, 1969 faults Lewis for having taken feudalism to be a static institution, rather than seeing the social changes he was undergoing at the time of the troubadours (p. 91), and for making the faulty argument that utilization must be idealized, to the idealization of adultery (p. 92). "This latter argument is obviously fallacious"--and Boase gives two reasons why it is.

In "Theories on the meaning of Courtly Love", Lewis is directly cited (p. 113) but seems to have made no major changes after "the conclusion", it is pointed out that Lewis depended on older authorities--Gaston Paris and Alfred Jeanroy--when he wrote The Allegory of Love; he shows no evidence of knowing the then current studies of Johan Huizinga and others who might have let him to qualify some of his ideas (p. 120).


Contents: (a) W. R. Fryer, "Disappointment at Cambridge?", 5-15: A review which would have helped him. For example, when he is summarizing Peter Dronke's theory that Courtly Love was and is a universal experience of mankind, he describes "the feudal-sociological" label, with a question mark for Lewis. Lewis is incidentally cited (p. 113) but seems to have provided Dronke with further evidence."p. 108)

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An essay on Chesterton's retention (or regaining) of a Romantic childlike point of view. O'Donoghue starts from a Chesterton essay on Sir Walter Scott and points to "some points of Scott's romanticism." O'Donoghue takes this as revealing something about Chesterton. "Moreover, I would venture to say that it places Chesterton in a kind of historical context, relates him to a group of English writers, a group that excludes Shaw and excludes Belloc that includes C. S. Lewis and Tolkien [sic] (in the next generation) and excludes Evelyn Waugh and Graham Greene" (p. 101). At the end of his essay, O'Donoghue points to some limits of this simplicity: "It is insular, dogmatic, and, however quietly and tolerantly, imperialistic. It would impose its own ethics and its own vision on all men everywhere." Thus Lewis, "if I understand him, ... would have the whole world (especially theosophys and anthroposophists) Anglo-Catholic. Tolkien [sic]... of course, created his own empire, and did so with such intensity and thoroughness that there are few people of imagination who can resist its spell" (p. 115). O'Donoghue also gives an example from George MacDonald on the limits of this Romanticism. Typical of this type of essay, there is no attempt to provide specific evidence for assertions—such as that on Lewis's Anglicanism; the approach is that of the man of letters, not the scholar.


A boxed 15"x21" pigaw puzzle. Three photographs of Tolkien (copyright 1977 by Billett Potter) arranged with a color photograph of Tolkien in a book-lined study across the top, and two black-and-white photographs of Tolkien sitting beneath a tree (one a close-up) below. The puzzle itself is slightly trimmed on the right compared to the reproduction of the photographs on the cover of the box.


A collection of sixteen essays, with photographs. In Roger Fulford's "At Lancing" (pp. 15-21), Waugh's public school is described. Fulford says, "Adam Fox ... endeared himself to us all by combining the priesthood with command of the tongue" (p. 15). Fulford, in the next sentence, says the reputation of the OTC gave Lancing part of its success in the boys' eyes at the time. (A photograph of a Lancing School group appears on p. 28, but the only person with a clerical collar seems to be Mr. Fox at this time.)

The Cecil reference is to a photograph of Osbert Sitwell, Lord David Cecil, and Waugh (p. 120); it is labeled "Staying at Wells", which is otherwise unexplained.

Rahn also lists, but does not review, a number of items in this section and the previous discuss fantasy, and so there are probably references to Lewis and Tolkien in them which have escaped specific annotation.

The third section, "Studies of Genres", items 205-426, is devoted to a number of criticism of various texts, which, among other works, includes C. N. Manlove's Modern Fantasy (on both Lewis and Tolkien), Mythlore, and Tolkien's "On Fairy-Stories"; Lewis is also mentioned in the earlier subsection of animal stories.

The fourth section (misnumbered III on p. 137), "Studies of Authors", items 817-1328, makes up the bulk of the book. The section on Lewis, items 883-889, contains Lewis's Of Other Worlds. Surprised by Joy, two collections of his letters, and a single letter, is included in a collection of one essay on the Narnia stories; and eight more general items on Lewis, including CSL: The Journal of the New York C. S. Lewis Society (one of the other two Lewis journals is mentioned in the annotation of CSL). Included is mentioned only for his introduction to Giff's Light on S. C. Lewis: evidently Rahn did not find at least two significant essays on The Silver Trumpet (cf. p. xxiv), so he does not appear as a children's author himself.

The section on Tolkien, items 1140-1154, sets as its limits The Hobbit and The Father Christmas Letters. ("Is The Lord of the Rings children's literature?" - p. xx.) The fifteen items include The Father Christmas Letters, one article on The Hobbit, six books of criticism with chapters, essays, or substantial comments on The Hobbit, and such other items as Jim Allan's An Introduction to Elvish. An unusual emphasis in two items is on Tolkien's drawings: the Ashmolean Museum's Catalogue of Drawings by J. R. R. Tolkien is included, but not Tolkien's Pictures itself (other 1979 books appear); the second item is Nancy-Lou Patterson's "Tree and Leaf: J. R. R. Tolkien and the Science of Plants" (pp. 9-10). The remaining item—no. 890—is David Holbrook's "The Problem of C. S. Lewis" (1973), with a reply to it listed in Rahn's annotation. As suggested above, a number of the items included in this book may have reference to The Inklings but are not mentioned in the annotations; certainly this is true of Roger Lancelyn Green's Tellers of Tales (item 1297).

"Reclaiming Our Sexuality" (a transcription of a tape-recorded discussion), Daughters of Sarah, 7 (January/February 1982), 8-12 (Lewis, 91).

A discussion of sexuality from a Christian feminist perspective; one of the participants—LoraBeth Workon—reads the passage from Perelandra in which the fact of being male and female is treated as only a local manifestation of a greater spiritual principle. As is often the case in discussions, the point is made and then generally dropped, although Reta [Finger] seems to refer to it six speeches later, "I like that poetic difference between masculine and feminine, because when you can't pin it down exactly, then there's no real limit to what you can be or do as a woman" (pp. 9-10).


Lewis is listed for Spirits in Bondage (p. 200), with a cross reference from his pseudonym for that volume, Clive Hamilton (p. 155); Williams, for Divorce and Poems of Conformity (p. 337). Lewis is identified as having served as a Lieutenant in the Somerset Light Infantry (p. 200). Reilly also lists "C. S. Lewis's" appearance in two anthologies of war poetry, one of which is published in each of three different editions (pp. 6, 15-16).

Scanlan, James J. "The Mineralogy of Middle-Eastern Rock and Gem, 11:12 (December 1981), 20-21. (With an Illustration—the signature seems to be "Torie")

Scanlan surveys some of the minerals and gems of Middle-earth—mithril, silima, the Palantir, the crystals of Aglaron, the metal of Anduril, the Arkenstone, and Nimphelos. For example, about the penultimate item: "White, translucent stones do not rank high on present-day lists of precious gems, with the possible exception of moonstone; a feldspar noted for its silver sheen and silky luster. Since Tolkien [sic] indicates the Arkenstone was mined from the heart of the mountain, he lends credence to the hypothesis (p. 51) that there was a species of feldspar" (p. 21). [The bibliographer thanks George and Mary Jane Mingus for a copy of this item.]


There are ten contributors of nine essays to this forum, but only two mention the Inklings. (a) John R. May, "The Way of Comparative World View," pp. 42-44, mentions teaching of the Adam and Eve story (Genesis 2-3) and Perelandra together (p. 43). (b) Cone Kibby Sechrist, "Whiskey and Religion: Theological and Practical Notes on Teaching Literature and Religion," pp. 50-61, praises Lewis's "On the Reading of Old Books" for its historical approach—which was a help in the objectivity needed to teach a literature and religion course in a state institution (pp. 51); Williams' distinction between arbitrary and natural symbols for an approach to Bunyan's Pilgrim's Progress (p. 53); and Williams' Figure of the Watercourse for Dante's Inferno and Divorce (pp. 54). Veith explains the interrelationship, in Lewis, of reason, Romanticism, and Christianity (as in the subtitle to The Pilgrim's Regress—although Veith is not limiting Romanticism to Sensuousness, as Lewis is there); in his course, Veith used mainly The Great Divide, for its tie to Dante's work, and The Screwtape Letters, treated as an epistolary novel (pp. 54-55). He mentioned the Inklings generally as tying together religion and Romanticism (p. 55). Veith tried teaching William's "Dante in Hell," which he described as "typically electrified one or two students in each class"; he also used Williams' distinction between The Way of Affirmation and The Way of Rejection to distinguish the religious approaches of Lewis and Flannery O'Conner (p. 58). Veith also
briefly discusses the teaching of Perelandra and, without giving its title, one of Lewis's non-fiction books (p. 60, footnote 9).


A revision by West of his 1970 book of the same title. The general nature of revised edition is indicated by the first section—a primary checklist of Tolkien's works—having expanded from 38 to 83 items; the second section—a secondary checklist, the criticism of Tolkien—has expanded from 196 to 755 items. The third section—book reviews—has added review listings of secondary works, as well as expanding the listing of reviews of Tolkien's books. The index of secondary titles has been added review listings of secondary works, as well as expanding the listing of reviews of Tolkien's books. The index of secondary titles has been expanded from 38 to 83 titles; the second section—a secondary checklist, materials listed in Carpenter's appendix to Tolkien and bringing it up to date. West misses three poems that Tolkien published under a pseudonym: "Progress in Bimble Town", "Pastitocalon" (not precisely the poem in The Adventures of Tom Bombadil) and "Jumbo". He does not list Tolkien's drawing of a mountain published in Becker's The Tolkien Scrapbook, and he has no cross reference to the original work by Tolkien published in Carpenter's Tolkien and The Inklings (e.g., the long, complete poem to Charles Williams in the latter.)

Section "I. Tolkien's Writings, Arranged Chronologically" (pp. 1-12) is the basic bibliography of Tolkien's works, including the materials listed in Carpenter's appendix to Tolkien and bringing it up to date. West misses three poems that Tolkien published under a pseudonym: "Progress in Bimble Town", "Pastitocalon" (not precisely the poem in The Adventures of Tom Bombadil) and "Jumbo". He does not list Tolkien's drawing of a mountain published in Becker's The Tolkien Scrapbook, and he has no cross reference to the original work by Tolkien published in Carpenter's Tolkien and The Inklings (e.g., the long, complete poem to Charles Williams in the latter.)

Section "II. Critical Works on Tolkien" (pp. 13-142) is the titular section of this book. It is a substantial guide to the criticism on Tolkien, the best available. Unlike the first edition, West does not star the items he thinks of postcritical importance; he arranges the items alphabetically by an author index to anthologies, books, and monographs on Tolkien (with one or more cross-references to Section II); a title index to critical works on Tolkien (with cross-references to Section II and, in the case of books, to the reviews in Section III); an author index to anthologies, books, and monographs on Tolkien (with one or more cross-references to Section II); a title index to critical works on Tolkien (with cross-references to Section II and, in the case of books, to the reviews in Section III); an author index to anthologies, books, and monographs on Tolkien (with one or more cross-references to Section II); a title and name index to twelve publications and seven groups which are Tolkien related. The fifth division is a primarily listing of selected fan groups and their publications. West's introduction to this volume (p. xiii) indicates the problems with the listing of fanzines; but for future editions it would be useful to list fanzine titles in Section II when a library holding the complete series of that title can also be listed. In addition, in the case of the library's annotation should give the date of the first and last issues, the total number of issues, and a general indication of the type of material published.

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