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An Inklings Bibliography (57)

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An Inklings Bibliography (57)

Abstract

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



AN INKLINGS BIBLIOGRAPHY (57)

Authors and readers are encouraged to send copies and bibliographic references on: *J.R.R. Tolkien* — Wayne G. Hammond, 30 Talcott Road, Williamstown, MA 01267; *C.S. Lewis and Charles Williams* — Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, TX 76402.

Clarke, Arthur C. 3001: *The Final Odyssey*. New York: Ballantine Books (A Del Rey Book), 1997. [Lewis and Tolkien 84.]

At one point in this novel laid in 3001, the protagonist and a woman who is the president of the Society for Creative Anachronisms are flying on the back of a robot dragon over various spots on a projected image of earth (they are actually in a space tower):

... the dreaming spires over which they now circled could only be Oxford.

Aurora confirmed his guess as she pointed down: "That's the pub — the inn — where Lewis and Tolkien used to meet their friends, the Inklings." (84)

This reference is made only in passing. (Lewis Carroll and two girls—not three, and no Duckworth — are also in the Oxford setting.) [JRC]

Green, Roger Lancelyn. *The Land of the Lord High Tiger*. Illustrated by J. S. Goodall. London: G. Bell and Sons, 1958. [Lewis 9, 32, 150.]

A so-so children's fantasy book by Lewis's friend. In the fantasy world, Sir Timothy, the Lord High Tiger, rules (although he tends to come and go) but in the real world he is a toy tiger. King Katzenkopf the Conquerer is threatened by the Black Wizard, and the Lord High Tiger brings into the fantasy land a human boy with three wishes.

The specific allusions to Lewis's works are these: (1) an oath by the Black Wizard, "Screwtape and Slogarithma!" (9); (2) in a list of the dancing partners for King Katzenkopf at a ball, "Queen of Paphlagonia, Princess of Pantouflia, Queen of Narnia, the Marchioness of Carabas" (32); and (3) a list of places by-passed by a train: "Carabas Castle Halt, Pantouflia Central, Sleeping Wood Station, Narnia North" (150).

In addition, there are a number of parallels to the Narnian adventures (not necessarily direct influences from Lewis, even though this book was published two years after *The Last Battle*, since Green was a well-read expert on children's literature — but at least parallels): (1) "the big picture of the Lord High Tiger on the wall had come to life" (10); (2) the human boy will experience "an hour of his time, but many hours of Tiger time" (11); (3) a cat welcomes Roger (the human boy) and his companion into a castle with "The Lord of this Castle will be very pleased to see you. There'll be a fine dinner today in your honour.

We must see what the new cook can do . . . I'm sure he can make a hot fricassee of — well, hot fricassee! Come in, all of you!" (52) and, a bit later, from a giant, "One, two, three—three nice, plump animals, and a tasty Prince [Roger]! What comes to the back door is meant for eating. I know!" (54); and (4) alliterative oaths (in Lewis, by Trumpkin in *Prince Caspian*), such as that by the Black Wizard quoted above, those by the Mad Gardener (a touch from Lewis Carroll) on pp.71-72, or those by Sir Leo de Leasowe on pp. 83, 96, or those by Habbakuk Hack, the Robber King, on pp. 95-96. [JRC]

Langton, Jane. *Dead as a Dodo*. Illustrations by the author. New York: Viking Penguin, 1996. [Lewis 185, 210-211, 234, 260.]

The fourth detective novel laid in Oxford that mentions Lewis (fourth so far as this bibliographer knows); also the twelfth mystery about Langton's detective Homer Kelly. The references to Lewis are of significance to the theme of the novel (which is based on religious belief vs. Darwinism). Lewis is introduced casually; four of the people involved in the mystery (in three separate groupings) end up at the Eagle and Child pub at lunch time. One of them, a Rhodes scholar, is writing postcards: "I'm writing this from C. S. Lewis's favorite pub. He's quite a legend around here, but as you can imagine famous people are a dime a dozen" (185). Langton's drawing of the exterior of the pub appears on the next page.

The significant passage about Lewis, dismissing his ideas, appears when Homer Kelly and his wife are in the Eagle and Child:

Homer looked around the narrow room, which was crowded with people making loud conversation. "Isn't this C. S. Lewis's old pub? Where he met those other guys of similar literary and theological persuasion?"

"That's what it says on the wall," said Mary. "It's too bad I'm not the sweet innocent young girl I was before I met you. I was a big Lewis fan once."

Homer was charmed to learn something new about the wife of his bosom. "You were? You mean you changed your mind?"

"Well, of course I admit he's charming, and he can certainly spin a story. But I think his logical proofs for the existence of God and the lessons of the Bible are just clever ways of playing with words. It's all from Cloud-Cuckoo Land, that's what I think."

Homer took a swig from his pint. "It always seemed to me that he didn't start far enough back. He takes the doctrines of the Anglican church as already granted, as though everybody agreed they were the ground of all being, then goes on from there. I always get grumpy at about page twenty-five. . . ." (210-211)

One suspects that Langton, through her protagonist, is

objecting to the Natural Law argument at the first of *Mere Christianity*; however, if so, she (or Homer Kelly) is wrong about it being a strictly Anglican position — it is a standard Roman Catholic position in the Middle Ages (and a Stoic position in classical times, etc.). (Kelly is supposed to be a professor of American literature at Harvard, lecturing for a term at Oxford; he is supposed to be an expert on Transcendentalism, but one would think he would know about Natural Law also.) Simply as a statement of where the novel's beliefs about Christianity are, this passage is useful exposition.

The third mention of Lewis is one of several plotting slips in the book. Homer Kelly is talking to another character about Oliver Clare, a young Anglican clergyman who has either committed suicide or been murdered; the other person tells Kelly that Clare had read Darwin's *Origin of the Species*:

Homer remembered the two books beside Oliver's bed in his small quarters in Windrush Hall. Charles Darwin must have won out over C. S. Lewis at last. (234)

The problem here is the word remembered. At this point Kelly has not yet visited the small room Clare rented in Windrush Hall; this can only be precognition, not remembrance. (No wonder Kelly can solve his mysteries.)

The fourth mention is when Kelly actually visits that room in Windrush Hall.

It was empty, except for an uncomfortable-looking cot and a bedside table with a lamp and a few books. Homer glanced at the books — a Bible, Darwin's *Origin of the Species*, and one of C. S. Lewis's religious books, *The Case for Christianity*. Homer wondered if Oliver had been examining the two sides of an old-fashioned argument. Well, actually, he reminded himself, it wasn't so very old-fashioned. It was still a mighty question that rattled around the world. (260)

One wonders about a British clergyman having the American edition of one of Lewis's books (the British title was *Broadcast Talks*), but Langton may have chosen the American title as clearer for her purposes.

Note: The book is much better for its theme than for its mystery. Perhaps the main flaw is that the murderer, a seemingly devout Christian, can commit two murders without showing feelings of guilt. (If he is not devout, then much of the thematic material in the book does not work.) It also would be nice if the book had made clear than the workman's rope on top of the Oxford University Museum was still in position for working on the glass slats of the roof; for all that the book says, it was coiled up by the door to the roof.

On the other hand, the theme works well. There is an imaginative trial of Charles Darwin for killing God near the end (Ch. 53), and Langton resolves the dilemma she has set up by Kelly's Transcendental meditation in the next chapter. (Kelly simplifies Thoreau's position in a way a university professor is not likely to do, but as a statement of popular nature religion despite the views of science, the passage is nicely done. [JRC]

Lewis, C. S. *The Cosmic Trilogy: Out of the Silent Planet, Perelandra, That Hideous Strength*. London: Pan Books, in association with The Bodley Head, 1989.

The first book version of all three of the Ransom Trilogy in one volume. *Out of the Silent Planet* covers pp. 1-144; *Perelandra*, pp. 145-348; *That Hideous Strength*, pp. 349-753. Paperback. The cover illustration, by Brian Froud, shows Tinidril in a cloak of feathers, with other details — mainly from the first two books — around her. [JRC]

Lewis, C. S. *Out of the Silent Planet, Perelandra, That Hideous Strength*. New York: Quality Paperback Book Club, 1997.

The first American edition of all three of the Ransom Trilogy in one volume. *Out of the Silent Planet* covers pp. 3-158; *Perelandra*, pp. 159-346; *That Hideous Strength*, pp. 347-724. The cover, by Kinuko Craft, shows a floating island and some of the animals and plants of *Perelandra*. The blurb on the back-cover says, among other things, that Elwin Ransom is "modeled after Lewis's friend and colleague J. R. R. Tolkien." (A partial truth.) The biographical note on p. 725 says that Lewis "wrote a number of highly allegorical fantasies, including the seven-volume classic *The Chronicles of Narnia* and a space trilogy. . . ." (Lewis would have disagreed with the term allegorical.) The other item of interest is that the copyright page reports no copyright for *Out of the Silent Planet*, just giving the date of first publication; since the Book-of-the-Month Club (the owner of the Quality Paperback Book Club) is highly professional, one assumes this means that *Out of the Silent Planet* is now in the public domain in the United States. (This seems to be correct: 1938 + 56 = 1994.) [JRC]

Perret, Perri (photographs). *The Faces of Fantasy*. New York: A Tom Doherty Associates Book (TOR), 1996. With an introduction by Terri Windling. [Lewis 20, 60; Tolkien 19-22, 24-25, 60, 102, 106, 126, 148, 198; Williams 20.]

Terri Windling, in her introduction (15-27), gives a short history of fantasy writing, mentioning the Inklings (20), quoting from Tolkien's "On Fairy-Stories" (19), and discussing the influence of *The Lord of the Rings* on fantasy publishing (21). The main part of the book consists of photographs of fantasy writers, but each author has a statement on the page opposite his or her photograph; those who mention Tolkien, directly or by allusion, are Michael Scott Rohan (60), Bruce Coville (102), George R. R. Martin (106), Terry Pratchett (126), Susan Cooper (148), and Lisa Goldstein (198). Lewis gets into Rohan's comment also because Rohan is citing Tolkien's comment to Lewis about jailors wanting to prevent escape/escapism. [JRC]

Walsh, Chad. *A Rich Feast: Encountering the Bible from Genesis to Revelation*. San Francisco: Harper and Row, 1981. [Lewis 50.]

Walsh, the author of two books on Lewis and editor of a

collection of passages from Lewis, oddly enough only quotes from Lewis once in this book. The quotation is from "Christianity and Literature," the last essay in *Rehabitations and Other Essays*, and it is not about Christian literature, but an anti-aesthete position of Lewis', indicating "all the greatest poems have been made by men who valued something else much more than poetry" (*Rehabitations* 196). Walsh is discussing *The Book of Acts* in the chapter in which he uses this quotation. [JRC]

Welch, Robert, ed. *The Oxford Companion to Irish Literature*. Oxford Clarendon Press, 1996. [Lewis 309-310.]

The unattributed biographical write-up of Lewis is occasionally inaccurate but sometimes interesting in its Irish emphases: it says that *Spirits in Bondage* reflected the Irish literary revival, particularly the influence of Yeats; it claims that Merlin in *That Hideous Strength* is based on Yeats (probably a mistake for the Magician in *Dymer*, which work is not mentioned); it suggests the Narnian otherworld reflects Irish myth and a continuing influence of Yeats (neither especially obvious, it may be said); it mentions his brother William (a mistake for Warren). The sources given at the end are inadequate, but the citation of Terence Brown's "C. S. Lewis: Irishman?" in *Ireland's Literature: Selected Essays* (1988) is valuable as a not-well-known discussion. [JRC]



C.S. LEWIS AND THE TOPONYM NARNIA Continued from page 55

Narnia itself, while no matriarchy, does appear that fertile and potentially pacific land which is both the nurturing maternal environment of early childhood and the ideal kingdom of early Irish narrative, where the just king ruled in harmony with divine power through his *hieros gamos* with the goddess of territorial sovereignty, the loathly lady who transforms herself into a fresh young beauty before the chosen candidate. Here it is again appropriate to recall how closely the landscape of Narnia approximates that of Lewis' preferred part of Ireland, the Carlingford Mountains, the Mountains of Mourne, Warrenpoint, and Rostrevor, and how easily this world, on the border of that "Other Ireland" (the Republic), could be reached from Belfast, just as Narnia seems both domestic and foreign to its young immigrants, initiates and converts. Even if we must, on balance, return to Italic Narnia and Lewis' wide reading for the origins of the name of his fantasy kingdom,

from this most personal perspective sketched above, Narnia, the kingdom if not the name, clearly has an Irish cast, and its means of access (the door) has well known Irish antecedents. Narnia is a distillate of Lewis's early years and best later experiences in Ireland, and may well in part reflect his reading of and talking about James Stephens' youthful heroes and heroines, sympathetic animals, and wonder-filled evocation of the Irish landscape and of the imminence of the supernatural. Perhaps after all OIr *nairne* 'night watch, vision; expedition, adventure; tale of adventure' is not too inadequate a descriptor for *The Chronicles of Narnia*. ☘

Notes

1. Albert A. Bell, Jr., "Origin of the name 'Narnia'," *Mythlore* 7:2 (1980), 29. Bell reviews earlier comment on the origin of the name, e.g., *Angria plus Noms*, and the first airing of the present conjecture.
2. More scholarly treatment of the possible adaptation and source is found in Paul F. Ford's *Companion to Narnia* (San Francisco: Harper & Row, 1980), s.n. Narnia, pp. 208f.
3. In line with the proposal to follow, one might also entertain the notion of changes rung on *Hibernia* or *Erinor* Irish *Ériu*, gen. *Érenn*.
4. *Airne Fingein*, ed. Joseph Vendryes, *Mediaeval and Modern Irish Series* 15 (Dublin: Royal Irish Academy, 1953).
5. *They Stand Together*, ed. Walter Hooper (London: Collins, 1979), p. 74.
6. For Joyce's appreciation and utilization of native Irish material, see Maria Tymoczko, *The Irish Ulysses* (Berkeley: University of California Press, 1994), and her earlier "Sovereignty Structures in Ulysses," *James Joyce Quarterly* 25:4 (1988), 445-64, and "Symbolic Structures in Ulysses from Early Irish Literature," *JJQ* 21:3 (1984), 215-30.
7. From 1922 he writes: "I also read the greater part of James Stephens' *Irish Fairy Tales*: his curious humour and profundity of course peep out in places -- but the author of *The Crock of Gold* is simply wasted on other people's tales. Beyond these two I read nothing" (*All My Road Before Me: The Diary of C. S. Lewis 1922-1927*, ed. Walter Hooper (San Diego, New York and London: Harcourt Brace Jovanovich, 1991), p. 105. Further references to *The Crock of Gold* and his discussions about it with colleagues at Oxford on pp. 288, 303, 328. In an entry from the following year he notes having read *Deirdre* (p. 279).
8. Hooper, p. 374; Lewis makes a comparable judgment, not of Celtic literature but of the High Fairies, in *The Discarded Image* (Cambridge: Cambridge University Press, repr. 1964), p. 130, writing of their "hard, bright and vividly material splendor."
9. See, for a rather cursory treatment, Nancy-Lou Patterson, "Bright-Eyed Beauty: Celtic Elements in Charles Williams, J. R. R. Tolkien, and C. S. Lewis," *Mythlore* 10: 1 (1983), 5-10.
10. Lewis is unlikely to have come across the translation of *Airne Fingein* published by Tom P. Cross and A. C. L. Brown as "Fingen's Night-watch: Airne Fingein," *Romantic Review* 9 (1918), 2947, and the accompanying discussion does not, in any case, point up the correspondence *airne/nairne*.
11. A. N. Wilson, *C. S. Lewis: A Biography* (New York and London: W. W. Norton & Company, 1990), pp. 98f., states that there was no one capable of teaching medieval Welsh at Oxford when Lewis was a student there. This may well be too categorical a statement, but I have not looked into Fraser's teaching activities.
12. Joyce, for example, was ready to turn his unfinished *Finnegans Wake* over to Stephens for completion not, apparently, on the basis of his appreciation of Stephens's writing, but for their assumed coincidental dates of birth, names (real and fictional), the derived monogram JJ & S that was also used of John Jameson and Son's whiskey, etc.
13. For a less sympathetic view of Lewis's creation, see David Holbrook, *The Skeleton in the Wardrobe: C. S. Lewis's Fantasies* (Lewisburg: Bucknell University Press, and London and Toronto: Associated University Presses, 1991).