An Inklings Bibliography (46)

Joe. R. Christopher

Wayne G. Hammond

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Abstract
Entries 42–59 in this series are written by Hammond (Tolkien material) and Christopher (Lewis and other material). See Hammond, Wayne G., for one later entry in this series.
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.


Agee, best known for his prose commentary called Let Us Now Praise Famous Men, writes in a letter on 6 October 1952: I’ve been reading one of the works of Charles Williams, of whom you’ve probably heard. In case you haven’t, he was a man whom T. S. Eliot liked and admired — a novelist-scholar-poet; one of the very few contemporary religious writers who moves and interests me to read. This particular novel is Descent into Hell. He takes the supernatural for granted, rather than semi-doubtfully or on trust, let alone in any shading of agnosticism or atheism; and has a wonderful gift for conveying, and dramatizing, the “borderline” states of mind or Being. (203)
The book has no index, and no other references to Williams were discovered. (The bibliographer thanks Charles Huttar for drawing his attention to this passage several years ago.) [JRC]


A five-paragraph book review — really, a summary of joy Davidman’s life — based on the paperback edition of Lyle Dorsett’s biography, And God Came In. There is no evaluation of the book as such. (The journal is produced by a Christian radio station, KCBI, in Arlington, Texas.) [JRC]


Fr. Boyd mainly discusses the implications of the sacramental beliefs of Chesterton and Lewis. (He refers to it as “a sacramental mysticism” [303], which may be too lofty for Lewis.) Although Lewis is mentioned in the first three and a half pages of the essay, the examples are from G.K.C. But then the more thorough treatment of Lewis begins: Fr. Boyd uses Lewis’s identification of symbolism and sacramentalism in The Allegory of Love for a definition, and points to the dreams of Queen Orual at the end of Till We Have Faces as examples of truthful symbols (306-07). (They seem to be more symbolic in the common sense than sacramental: does a dream really have “an outward and visible sign”?) A better example is given in a passage from “The Weight of Glory” saying that “Next to the Blessed Sacrament itself, your neighbor is the holiest object presented to your senses” (307). This is followed by Lewis’s fictional examples of the tramp in That Hideous Strength and the mentally-retarded boy at the beginning of Out of the Silent Planet (307-08).

The latter part of the essay explores the differences in the two authors’ sacramentalism, based on their different temperaments. Here is one of the generalizations: For [Lewis], grace is most likely to work through failure, through disillusionment, and even through the experience of sin; his journey to God is Augustinian. (308)

And again: Lewis is always conscious of the shattering effects of original sin; Chesterton is always conscious of the essential goodness of the world. (310)

Although Fr. Boyd’s organization could be tightened, his ideas are interesting and valuable. Lewis is more complex than his essay allows, but his generalizations are of the kind that are generally true. [JRC]


Transcript of a discussion on basic color terms in Quenya and Sindarin. An interesting look at the depth and beauty of Elvish through a narrow, familiar aspect of vocabulary. [WGH]


C.S. Lewis and J.R.R. Tolkien wrote in a “sad ambience” marked by the two world wars. Their world was “bitter and depleted”; but they had a more positive response to these conditions and events than the post-imperial stoicism, cultural despair, and resigned Christian pessimism that were the common response of their British contemporaries. They were not prepared imaginatively and intellectually to withdraw and accept defeat. Out of the medieval Norse, Celtic, and Grail legends, they conjured fantasies of revenge and recovery, an ethos of return and triumph (pp. 212-13).

Lewis put his medieval vision into his tales of Narnia, meeting the reality of evil with cheerful faith. Tolkien captured, in The Lord of the Rings, salient aspects of medieval civilization: the experience of endemic war, the fear of armed bands, the circumstances and conditions of a long journey, heroism not as a special manifestation of the aristocracy but as it existed among people of humble social status. Both Tolkien and Lewis
worlds and made that person a participant in the highly activated realm of the imagination that at the same time communicates how medieval people thought of themselves and gives us an opportunity to perceive ourselves as possible actors in a medieval place (p. 232).

Cantor's remarks on Lewis and Tolkien as medievalists are interspersed — not necessarily buttressed — by opinionated, blunt, sometimes erroneous comments on the biography of the two men. Lewis had "a bizarre, probably celibate, repressive, sadomasochistic relationship" with Mrs. Moore, "a dragon housekeeper" (pp. 206-7). Joy Davidman was "an ex-Communist New York Jewish groupie with two small sons who forced herself" on Lewis (p. 211). Tolkien is described as marrying a girl five years his senior (Edith Bratt was only three years older) and having three children (he had four); of "grinding his way through" The Lord of the Rings "with only marginal hope of ever finding a publisher" (p. 207), when in fact Allen & Unwin actively sought the book, problems with its size and Tolkien's desire to publish The Silmarillion notwithstanding; of "Sir George [i.e. Stanley] Unwin" (p. 224); and of the "cheap skate contract" given Tolkien for The Lord of the Rings, which under the circumstances was fair for the publisher, who expected a loss, and in the event was extremely lucrative for the author.

Cantor admits to not being an enthusiast of The Lord of the Rings, "the most extended and difficult piece of pseudomedievalism ever imagined" (p. 226). But he predicts (p. 208) that a century from now, Lewis's reputation will have "flattened out" while Tolkien will stand with Swift and Dickens as a creator of imaginative fiction. [WGH]


A biography for young people. Occasional purple prose. High above the grasslands of South Africa, a full moon played hide-and-seek with the clouds. Somewhere in the shadows below, a pack of wolves howled eerily.

Meanwhile, the people in the town of Bloemfontein slept....

But a companion to Foster in its treatment of people and places in Tolkien's life, of themes in his works, and of the works themselves. Includes entries, for example, on "Beowulf; The Monsters and the Critics," The Book of Lost Tales, and "Imram"; on "Elven quality," "The hero," "Light," and "Possession"; on W.H. Auden, Father Francis Morgan, and Joseph Wright.

By no means exhaustive, as Duriez admits, but intended to be "helpfully selective" (p. 11). Deficiencies become apparent with use, however. There are no cross-references, for example, from "Aotrou and Itroun" to "Lay of Aotrou and Itroun," or from fairy-story to "On Fairy-Stories." There is no separate entry for Edith Tolkien, who is merely cross-referenced to a mention under the entry for her husband, and no reference from her maiden name, Bratt. Nor is there an entry for riddles. The connection of the name Gamgee with cotton wool is related, oddly, not under the primary entry Gamgee, Samwise but much later in the alphabet, under Rosie Gamgee (née Cotton).

An appended list of Tolkien's books is limited, with two exceptions, to first editions, a potentially misleading approach which omits mention of the revisions of The Hobbit and The Lord of the Rings. (In his text Duriez cites The Hobbit as "1937" only and makes no mention of Tolkien's alteration of Chapter 5 with the second edition in 1951.) A second list, of books about Tolkien, is a lengthy but uncritical selection, with errors. For example, Duriez includes, as separate citations, both The Tolkien Scrapbook and The Tolkien Treasury, though they are almost identical in content; Richard Blackwelder's pamphlet companion to A Tolkien Thesaurus but not the parent volume; and the second, but not the first, Isaacs and Zimbardo collection. He gives no imprint for Harvey's Song of Middle-earth (Allen & Unwin, 1985). And he cites Yoke and Hassler's Death and the Serpent as Death by Serpent and Hassler as "Hassle."

Duriez published a similar guide, The C.S. Lewis Handbook, in 1990. [WGH]

Much of the staging was simple enough. The opening scene had the wardrobe facing the audience, with a design of Aslan’s head on its front (the two door handles were his nostrils); the wardrobe was rotated for the entrance into Narnia, and the magical nature of Narnia was suggested by the white stag running lightly through and a unicorn following him (both were upright). Various soliloquies were used — by Edmund at one point, and by Aslan at the end, for example. Given the difficulties involved in staging Lewis’ book, the play script seemed reasonably successful. [JRC]


In all the heroic characters of Tolkien’s fiction one can see at least some trace of a tension between two different heroic styles (archaic/heathen and modern/Christian), or perhaps one might say between a principled disapproval and a reluctant admiration of the good qualities of the former, on which Tolkien’s attention was so firmly focussed as a result of his profession (p. 13).

Despite criticism to the contrary, Tolkien never ceased to think about his academic work, and explored its problems in his fiction. Two such problems were Alboin, son of Andoin (cf. Alboin in Tolkien’s The Last Road), a hero of Germanic song but cruel and graceless, and Egil of Egil’s Saga, another Germanic hero who behaves churlishly (cf. Tolkien’s Maeglin the Dark-elf and Helm Hammerhand). Shippey explores Tolkien’s interest in the “grim and ruthless streak of ancient Northern heroism” (p. 14). In The Lord of the Rings (appendix), Dáin in old age wielding his axe over the body of King Brand before the Gate of Erebor is an example of unyielding will. Aragorn dies very like a Christian saint, but Arwen more like a heathen of old, refusing the consolation of life after death.

Cf. Shippey’s related arguments in his Tolkien Society lecture “Tolkien and ‘The Homecoming of Beorhtnoth,” in Leaves from the Tree: J.R.R. Tolkien’s Shorter Fiction (1991); see Inklings Bibliography, Mythlore 66. [WGH]


It is Tolkien’s aim in The Lord of the Rings, like nomads with their “songlines,” to make the spiritual world explicit and significant to his audience. He defines the interconnection of the spiritual and physical worlds by the use of dreams, dreamlike states, and illusion. Frodo and Faramir have dreams which foreshadow, and Sam has a dreamlike vision in the Mirror of Galadriel. These visions reflect and stem from the ultimate dreaming and foreshadowing, the original vision of Iúvatar and the Music of the Ainur. [WGH]


A book of essays and excerpts of works on Merlin,
curious in its essayic mixture of historical surveys, literary surveys, and occult discussions. The Inklings are mentioned in three of the essays.

(1) Gareth Knight, “The Archetype of Merlin,” 55-70. Knight gets fireworks into his opening discussion of the archetypal pattern of Merlin, although it suggests a different wizard; “He probably carries a magic wand with which, amongst other things, he is able to perform dazzling feats of pyrotechnics — an old man in a funny dress [sic] who can make fireworks” (550). Given this opening, there is no surprise when Knight introduce Gandalf as fitting the archetype (62). Since Knight is a moral occultist, he suggests that Tolkien “tapped into...race memories” in his stories, particularly *The Silmarillion* (63). Most of the details about Gandalf which follow are discussions of his moral actions in The Lord of the Rings — Gandalf as a representative of “the power, love, and wisdom of the higher worlds” — with modern applications of Sauron’s magic being “the demands of the machine, the corporation, the organization, the system” (66). The full discussion of Gandalf, with its comparisons to Merlin, runs pp. 62-70, although the references are mainly to the Mador of the modern world in the last pages.

(2) Gareth Knight, “The Blue Stones of Merlin,” 71-74. The essay recounts a visit to the Welsh source of the inner circle stones at Stonehenge. The only connection to the Inklings is in a rhetorical flourish in the conclusion: “[The Welsh setting] has the pure feel of the deepest roots of our island’s spiritual destiny --- like the Logres which C. S. Lewis and Charles Williams defended as being the secret, better, ideal part of prosaic England” (74).

(3) John Matthews, “Merlin in Modern Fiction,” 87-106. Matthews surveys a number of modern Merlins, arranging them by type — The Prophet, the Lover, the Teacher, and so on. When setting up Merlin’s primary task — as “a priest or [a] councillor of kings” (91), Matthews uses a comparison to Gandalf, with a quotation from *Unfinished Tales* (92). But he does not carry this beyond the single point. More interesting is his discussion of *That Hideous Strength*, which appears in the section on The Teacher, along with T. H. White’s *The Sword in the Stone*. Oddly, Matthews emphasizes the meeting between Ransom and Merlin, with their test of knowledge. (Merlin does not seem to be teaching here.) Everything else is passed over in two sentences, except for two comparisons: one to Merlin of John Cowper Powys’ *Porius* for Lewis’ figures’ antiquity and “almost [being] a god”; and the other to Tolkien’s Gandalf, since Matthews believes Lewis’ references to Tolkien’s mythology identifies the two magicians (98, 100). Earlier in Matthews, there was a contrast of Lewis’ work and the more dualistic world view of Susan Cooper’s *The Dark Is Rising* series (91).

(4) At the end of the volume is a “Select List of Modern Works about Merlin” (189-190). Lewis’ *That Hideous Strength* is there; but, such is the influence of the archetype, so is Tolkien’s *The Lord of the Rings* and *Unfinished Tales* (189). One wonders why *The Hobbit* was not included. Williams’ Arthurian poems are not listed.

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**Sutcliffe, Peter. The Oxford University Press: An Informal History.** Oxford: Clarendon Press, 1978. xxviii + 303 pp. [Williams 185, 202-3, 206-8, 244, 281, plate facing 244; Tolkien 178, 203; Lewis 203; Barfield 203; Matthews 203]

Briefly notes Charles Williams’ work for the Oxford University Press, his taste, as an editor, in poetry (conventional, despite the eccentricity of his own verse), and his separate association with the Inklings. “He talked about books, but not about publishing” (p. 203), and did not treat his literary acquaintances as potential authors for the OUP. “A more orthodoxy competitive editor,” writes Sutcliffe, “might have expressed a professional interest in the sequel to *The Hobbit*, early chapters of which Tolkien would occasionally read aloud” (p. 203). Tolkien is also mentioned in connection with a paragraph on Kenneth Sisam, a scholar of Old and Middle English whose lectures Tolkien admired and later an official of the Oxford University Press. [WGH]


“An affectionate picture of J.R.R. Tolkien’s life and work” (p. 7), drawn in part from the memories of the eldest and youngest of his four children. Illustrated with many previously unpublished photographs from the Tolkien family collection, but also with photographs from other sources. Text and illustrations are balanced in quantity. As biography it is (deliberately) elementary and uncritical, but notable for the Tolkien children’s reminiscences and the photographic glimpses of their father and family, which add a human element to J. R. R. Tolkien more palpable than in other accounts of his life.

Reproduces early letters by Tolkien, a World War I trench map drawn by him, and his cover art for an “Exeter College Magazine,” actually the program for a “smoker,” of 19 November 1913. [WGH]


Includes entries on C.S. Lewis, by David Lake, and J.R.R. Tolkien, by Donald L. Lawler. Each includes a biographical note, a list of books by the author, a list of selected books and collections about the author, and critical comments.

Mindful that he is writing for a book on science fiction, Lake concentrates on Lewis’ “Space Trilogy,” especially *Out of the Silent Planet* with its space travel and Martian setting. *Perelandra* “is hardly science fiction” but still receives an enthusiastic paragraph. *That Hideous Strength*, also outside the genre, is given only one sentence. Lake also notes the “intellectual solidity” of Lewis’ Narnia, “similar to SF and lacking in some fantasy worlds of other writers” (p. 492). He acknowledges that Lewis wrote little true science fiction, but declares him important in the history
of the genre for the power of his imagination, for his ability
to create beautiful, wholly realized worlds, and for the
moral commitment which supplies tension in his stories.

Lawler, on the other hand, is little concerned that
Tolkien did not write "science fiction," except to note that
some have put The Lord of the Rings in that category. He
writes at length on The Hobbit, especially the development
of Bilbo as "correlative to the experience of growing up"
(p. 799), but remarks only very briefly on its sequel. He
deals primarily and enthusiastically with The Silmarillion,
its basis in language, and Tolkien's genius therein. That
work, and The Lord of the Rings, are not merely great
fantasy, but great literature. "There is little doubt that
Tolkien will eventually take his place somewhere in the
neo-romantic movement which followed the aestheticism
and decadence of the late 19th century" (p. 800). He is
already seen in the tradition of H. Rider Haggard and
William Morris, and of the early sagas and romances. The
influence of the Inklings must also be considered, and
some may explore Tolkien's relation or parallels to con-
temporary writers of fantasy such as Mervyn Peake and
Austin Tappan Wright. But in the end, Lawler believes
(without further comment), it may be that Tolkien will be
understood best when compared to James Joyce. [WGH]

Vanhecke, Johan. "Aspects of Christ in Gandalf."
Lembas Extra. [Leiden]: Tolkien Genootschap "Unquendor,
1991, 63-75.

The presents given to Christ at birth are echoed in
Cirdan's gift to Gandalf of the ring Narya, and John the
Baptist (who recognized the Messiah) in Cirdan (who saw
Gandalf's purpose in Middle-earth). Gandalf's an-
nouncement to Aragorn of the end of the Third Age paral-
lels Christ leaving his realm to Peter.

Vanhecke also observes that the choice of the Istari in
Unfinished Tales is related to the Parliament of Heaven
allegory in medieval mystery plays. [WGH]

Woolsey, Daniel P. "The Realm of Fairy Story:
J.R.R. Tolkien and Robin McKinley's Beauty."
Children's Literature in Education 22.2 (1991): 129-35. [Lewis
131-32, 134]

The ideas expressed by Tolkien in "On Fairy-Stories," here
liberally quoted, are the foundation of Woolsey's apprecia-
tion of Robin McKinley's retelling of "Beauty and the Beast," a
"good fairy story" by Tolkien's definition. [WGH]

ERRATUM OF 'TALES NEWLY TOLD' in the
last issue, issue 68, page 10, column two, the end of
the paragraph should read:

Harry's Turtledove's "The Decoy Duck" is set in the universe
of his "Videssos" books, exemplifying the world-building
genre of fantasy which, in its most intricate and intellectually
demanding form, was certainly instituted by Tolkien. Peter
S. Beagle's "The Naga" is feigned to be a lost chapter from
Pliny the Elder's Historia Naturalis, echoing Tolkien's device
of giving his works sources in supposed ancient manuscripts.

Apologies for the previous omission of the words in bold type.