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An Inklings Bibliography (41)

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An Inklings Bibliography (41)

Abstract
For entries 34–41 in this series, Hammond reviews Tolkien titles, Christopher reviews the Lewis material, and Hargis reviews Williams and the other Inklings.

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/vol17/iss2/8
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** — Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, TX 76402; **Charles Williams and the other Inklings** — Pat Allen Hargis, Judson College, 1151 N. State St., Elgin, IL 60120.


In addition to his anthology of Arthurian stories, Ashley offers a brief history of the development of the Arthurian writings with a selective, annotated listing of "100 years of Arthurian Fiction," arranged by year — 117 items, from Mark Twain's *A Connecticut Yankee in King Arthur's Court* (1889) on. (His numbering ends on 116, but he has two 22's.) Ashley says, "I have excluded most symbolic or allegorical stories using Arthurian images in contemporary settings" (386); this presumably explains why Williams' *War in Heaven* and Lewis' *That Hideous Strength* are omitted, for both could be considered symbolic at moments (neither is allegorical). Still, the omissions seem odd. But Ashley does include Roger Lancelyn Green's *King Arthur and His Knights of the Round Table* (as No. 34), with its allusion to *That Hideous Strength*, and Sanders Anne Laubenthal's *Excalibur* (as No. 60), with its borrowings from Williams, Lewis, and Tolkien. [JRC]


A bibliography of 133 items, compiled for the Fourth International Arda Symposium in May 1990. The list is in two parts: (a) general works, and (b) special subjects, e.g. Balrogs, Dragons, Gollum. Most of the works cited are in English. Berstenam's annotations are in Swedish and English.


In this reference work, Clute writes a short biography of Lewis; a survey of Dymer, *The Pilgrim's Regress*, *The Screwtape Letters*, *The Great Divorce*, *The Ransom Trilogy* (reversing the order of the last two, to put the better book last) the Chronicles of Narnia, and *Till We Have Faces*; and a selected bibliography, listing the works discussed, *Of Other Worlds*, and *The Dark Tower*, as well as four secondary works and *A Grief Observed* (the latter as a biographical work).

What is interesting about this work is its turns of phrase, usually reflecting negatively on Lewis. Of his upbringing as a Ulster Protestant: "... he never quite lost, either in his work or his manner, that flavor of uneasy bullying conservatism characteristic of the siege mentality of this surrounded but proselytizing faith" (662). "Curled up porcupine-like against the century in which he lived, Lewis focused his active emotional life inward and on the past" (662). "It may be remarked Lewis's characters, saved or damned, generally pass through conflict into the firm repose of a settled mind and stop there" (663). "The science fiction element of *Out of the Silent Planet* serves as a kind of Venus fly trap for the uneasy..." (663). "...the forces of evil are defeated [in *That Hideous Strength*] in scenes rather reminiscent of the scouring of Toad Hall in Kenneth Grahame's *The Wind in the Willows*..." (664). "In repeating the biblical pattern [of the temptation of Eve in *Perelandra*], Lewis manifests his conservative reading of the Christian message; seemingly above temptations, the Adamic Tor is rarely encountered in the novel" (665). Of the end of *Perelandra*: "This vision — not specifically Christian — of the Great Dance arguably translates Lewis' sectarian afflatus into deep, hard, useable grandeur of myth" (665). "The final volume [of the Chronicles of Narnia]... displays an almost sadistic pleasure in meting out punishment to the adversaries of Lewis's intensely literal Christianity" (665). *Till We Have Faces*: "... the novel of Lewis's Indian summer..." (665). Not all of the striking passages have been quoted.

Note: This second volume of Bleiler's collection also contains essays on Williams (by David N. Samuelson, 631-638) and Tolkien by Douglas Barbour, 675-682; both are more positive than Clute on Lewis, both more scholarly, and both with interesting things to say. There are also references to the Inklings in other of the essays — the index in the second volume (the two volumes are continuously paginated) may be consulted for these. [JRC]


1. "The Frameless Picture" by René Vink, pp. 7-9 (q.v.).
2. "On Tolkien and Some Rehash" by Arti Ponsen, pp. 21-34 (q.v.).

A new edition of the 1974 biography; the text seems to be an unchanged reprint of the first edition — certainly the two dates for the death of Jamie Moore still appear: 12 January 1951 (230) and 17 January 1951 (257). What is new to the book is two sets of photographs: thirteen between pp. 96 and 97, nine between pp. 160 and 161. Most of these photographs are familiar, but appearing for the first time (so far as this bibliographer is aware) are two by Roger Lancelyn Green ("Lewis in his old cloth hat at Beaumaris Castle on 9th September, 1952" and "Lewis and Joy on the steps of the ruins of Camiros, Rhodes, 8th April, 1960") and one by Michael Peto ("Lewis with his wife Joy in the front garden of The Kilns, 1950" — a third shot out of the four made after their marriage; two of the three others, with Lewis and Davidman in the same clothes in the same setting, appear in Walter Hooper's Through Joy and Beyond). An "Acknowledgements" page for Lewis' letters and diaries and for the photographs has been inserted on p. 12 (previously blank) between the "Preface" and "Prologue — Ancestry." [WGH]


Addenda to the entry in Inklings Bibliography 40:

In the Unwin Hyman edition the paintings are reproduced generally larger (in two cases, with side panels added) and in color less rich than those in the Ballantine edition, and are presented in an order different from that described (from the Ballantine version) in Mythlore 63: January, Old Man Willow; February, In Mordor; March, Galadriel (cropped at the bottom); April, Sam and Shelob; May, The Company of the Ring Approaching Caradhras; June, At the Ford; August, Minas Tirith (with illustrations of spear carriers to the left and right of the main illustration); September, Glorfindel and the Balrog; October, The Dark Tower (with illustrations of orcs to the left and right of the main illustration); November, Eowyn and the Nazgul; December, Gandalf. [WGH]


Loades, a Senior Lecturer in the Department of Theology, Durham University, "focuses on the text of A Grief Observed and sheds light on it by referring to other writings of Lewis" (108). She accepts from John Beverluis’ terms, as a great loss of faith; instead, following Austin Farrer’s "The Christian Apologist," she suggests that Lewis has conceived of humans too much in moral terms and of pain as a moral remedy — so he was not emotionally prepared for the grief and pain connected with his wife’s death. But his faith in God remained, if no longer as rationalistic or moralistic as before. Despite the “Faith Regained" of her title, Loades seems to stress not a loss and regaining, rather more the idea of Lewis’ "practice not of the presence of God but the absence of God" (117, her italics).

In addition to this central core of Loades’ argument, she also discusses a number of other topics — indeed, her essay is not clearly organized, as it covers these with rather casual transitions from one to the next. Central to many points is the love between Lewis and Davidman and his changing attitudes toward women (the latter is rather oversimplified since "Shoddy Lands," for example, is not mentioned). One particularly good passage is Loades’ analysis of the significance of the change in Dante’s Italian as Lewis quotes The Divine Comedy at the end of A Grief Observed (118-19). (The bibliographer thanks Paul F. Ford for sending him a copy of this essay.) [JRC]


Lurie discusses the work of writers from Kate Greenaway to William Mayne who “tended to overturn rather than uphold the conventional values of their period or background” (p. xii). Tolkien is mentioned often though superficially. The message of The Hobbit, writes Lurie, was for its time. "It presented a world in which the forces of evil might at times overcome the forces of good, and the true hero was no longer strong, handsome, aristocratic, and victorious in combat" (p. 157). Bilbo is an unlikely hero "from the official point of view," small, ordinary, unambitious, indifferent to glory in battle and to great wealth. Yet he — and the hobbits of The Lord of the Rings — play an essential and heroic part in the defeat of evil ... by the exercise of the small-town, middle-class virtues of simplicity, good nature, ingenuity, and patient determination. The knights of the Round Table, by contrast, are highly trained jock aristocrats, much more difficult for the contemporary reader ... the identify with" (pp. 166-67).

In The Lord of the Rings Tolkien also conveys the message that evil must be tolerated because good may come of it. But, Lurie remarks, it would be dangerous to apply this principle to real life, tolerating (for example) "Gollum-like official in high places" (p. 167). Tolkien portrays Good and Evil as “distinct and separate: his heroes have only lovable (often comically lovable) defects [what of Boromir, who tries to possess the Ring?] and his villains lack all agreeable traits [what of repentant Sméagol]" (p. 167). His world of Middle-earth is unreal: there “serious wickedness is ex-
terior not only psychologically but geographically. Crime in Hobbiton-over-the-water [sic] is limited to occasional public squabbling and petty thievery; to find your opponent, you must go on a long journey" (p. 167). In making this last point Lurie overlooks, or ignores, the coming to the Shire of Saruman's men and Black Riders.


The eighth chapter of The Lord of the Rings, "Fog on Barrow-down," draws its associations and narrative power from folk-memories dealing with barrows and concepts of the undead. Such lore was familiar to Tolkien and is arguably, sufficiently suggested for the perceptive reader" (p. 23). A "hog-boy" (Scots haugbui) is an animated dead man dwelling in a barrow.

Ryan, J.S. "The Work and Preferences of the Professor of Old Norse at the University of Oxford from 1925 to 1945." Angerthas (publication of the Arthedain-Norges Tolkienforening, Oslo) 27 (May 1990): 4-10 [Tolkien]

Drawing largely upon information in the Oxford University Gazette, Ryan examines texts and topics in the Old Norse language and literature determined by J.R.R. Tolkien as Rawlinson and Bosworth Professor of Anglo-Saxon at Oxford and treated formally in official university-wide courses.


Schakel provides a good survey of Lewis' use of the satiric mode as an element in his creative works. First, he notes a few essays by Lewis in which Lewis discusses satire. Then Schakel surveys the satiric element in the following works: The Pilgrim's Regress, with some contrasts to Bunyan's handling of irony and satire in The Pilgrim's Progress; Out of the Silent Planet, with the comparisons of details and of larger aspects to Swift's Gulliver Travels; The Screwtape Letters, with a discussion of irony and the use of a moral norm ("positive alternatives"); That Hideous Strength, with a comparison to the irony of The Screwtape Letters but with a non-comparative discussion of the conservative societal satire that is not typical of Lewis' other works; The Great Divorce, with varieties of irony and with "an intellectual-social satire on personal follies"; The Chronicles of Narnia, with a very few satiric passages (given in a footnote); and three satiric poems published in the 1950s, tying it to Lewis' dropping of the intellectual arguments for Christianity about the same time. A thorough survey of Lewis' use of the satiric mode would include a discussion of his non-fiction, but (given the limits of the journal's space) this is a very good treatment of an important but neglected aspect of Lewis' sensibility.


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Tolkien described *The Lord of the Rings* as "a Frameless Picture: a searchlight, as it were, on a brief episode in History, and on a small part of Middle-earth" (*Letters* no. 328). *The Silmarillion*, though, was designed to be not frameless, but encompassing. This, Vink implies, was at the heart of Tolkien's creative problems in his later years. He was like his fictional painter, Niggle, who could paint leaves better than trees.

"The Mind of the Maker"

In discussing "sub-creation" in "On Fairy-Stories" Tolkien argues that man makes because he is made, "and not only made, but made in the image and likeness of a Maker"; and that (in Vink's words) "fantasy, the work of sub-creation, [is] nothing less than the highest position possible in art" (p. 46) Sir Phillip Sidney held a similar view, honoring the poet for his "faculty of calling forth images of things not found in Nature" (Vink, p. 47); but Tolkien went further, even to the point of entertaining the idea that the results of sub-creation might someday become real, that the author "may actually assist in the efflorescence and multiple enrichment of creation" ("On Fairy-Stories"). Dorothy Sayers in *The Zeal of Thy House* and *The Mind of the Maker* departs from the same point, God the Creator, in developing her views on human creativity (whose implications Vink discusses at length). In these she offers an analogy to the Holy Trinity; the Creative Idea is the Father, the Creative Energy or Activity (the incarnate work begotten of the idea) is the Son, and the Creative Power ("the meaning of the work and its response in the lively soul," Sayers quoted p. 51) is the Holy Spirit. Vink sees a similar Trinitarian concept in Tolkien's view, which related Imagination (= the creative idea) and Art (= the creative activity) and Sub-creation (= the creative power). [WGH]