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## An Inklings Bibliography (47)

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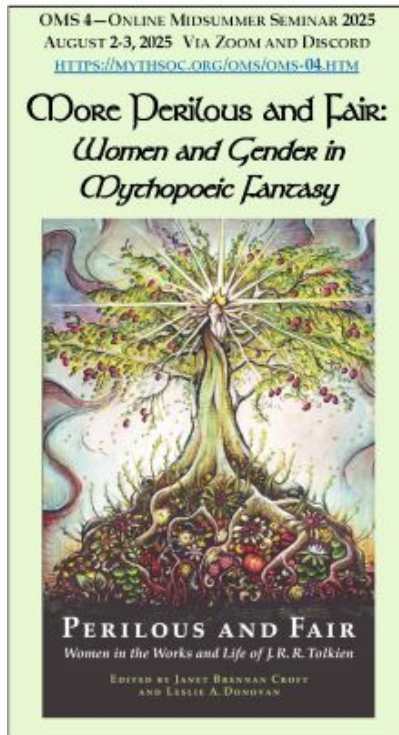
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## An Inklings Bibliography (47)

### 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.

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# An Inklings Bibliography (47)

Compiled by Joc R. Christopher and Wayne G. Hammond

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.

**Cantor, Norman F. *Inventing the Middle Ages: The Lives, Works and Ideas of the Great Medievalists of the Twentieth Century*.** New York: William Morrow, 1991 [Barfield, 205; Lewis, 205-222, 230-233, 241- 243, 337, 358, 407-408, 430-431, 446; Tolkien, 205-213, 222-234, 241-243, 430-431; Williams, 205; a brief discussion of Dorothy L. Sayers appears in the notes, 440-441, with an allusion on 67.]

After an introductory chapter, "The Quest for the Middle Ages," Cantor has nine chapters, two dealing with one medievalist each, five with two each, one with three, and one with five. The chapter on three — Chapter Six — is titled "The Oxford Fantasists: Clive Staples Lewis, John Ronald Reuel Tolkien, and Frederick Maurice Powicke"; Powicke, a historian, has nothing to do in any clear way with Lewis and Tolkien, except by being in Oxford. The chapter is divided into four sections, the first three (205-233) being on Lewis and Tolkien.

Section I, "Save the Beloved Country" (205-213), begins on the Inklings. Cantor has the gift for a phrase and some interesting comments, but he also is sometimes in error or over simplified. For example, he stressed Tolkien's work on the Pearl Poet, mentioning the edition of *Sir Gawain* and saying,

For thirty years, off and on, [Tolkien] labored on a translation of *Pearl*; it was finally published posthumously, but it was soon superseded by a remarkable metrical translation made by Yale's Marie Borroff. (206)

Fair enough, but no one would know from this book of Tolkien's "*Beowulf*: The Monsters and the Critics" and of its influence on *Beowulf* criticism. Cantor has picked the negative example.

On Lewis in this first section, Cantor says that Lewis' response to Tolkien's *The Lord of the Rings* manuscript "was only intermittently enthusiastic" (206). It is true that Lewis offered criticism (which Tolkien sometimes took), but Cantor's phrasing would not be taken by most readers to indicate Lewis' basic encouragement and support while *The Lord of the Rings* was being composed. Cantor also refers to Lewis' "children's fiction" during "the war years" (206), which is factually incorrect. He says that Tolkien's and Lewis' "friendship was always tense because their per-

sonalities were so different" (207). When *The Lord of the Rings* became popular, "Lewis had mixed feelings about Tolkien's accomplishment" (208). Etc. There are enough mistakes in the material in this chapter to make one wonder about the rest of the book.

Section II, "The Medieval Imagination" (213-222), is the basic discussion of Lewis. Cantor mentions as his sources Carpenter's *The Inklings*, Sayer's *Jack*, and Wilson's *C. S. Lewis*. He also mentions the movie and play *Shadowlands*, although his wittiest comment about it is in the notes:

... presumably a TV sitcom is next (Now! After *L.A. Law*, *Oxford Medieval Studies*! It's got everything: handsome brilliant Oxford don, lovely, caring New York Jewish broad, her two hell-raising sons, muscular Canadian Rhodes [S]cholar students ...). I can hardly wait. (431)

Cantor goes on to summarize Lewis' understanding of the medieval culture: (1) a combination of courtly love, theological order, and a warrior society; (2) a society both like and unlike our own; and (3) one with an ability to develop in art and literature both generalizing order and specific detail (213-15). Cantor perhaps overstates Lewis' generalizing order of (3) to the neo-Thomistic movement of the 1930s and 1940s. Besides, Lewis said the combination of order and detail was only characteristic of the best medieval literature; most of it was not so unified.

Cantor surveys Lewis' books on the medieval period. *The Discarded Image* is an "almost depressive summing up," giving a truth "but ... a somewhat narrow truth" (216). However, *The Discarded Image* is listed in Cantor's "A Core Bibliography in Medieval Studies" (446) at the back of the book. *The Allegory of Love* is praised as a pioneering study in "medieval romance," but it is now outdated (217). *English Literature in the Sixteenth Century* is discussed because of Lewis' insistence that England remained medieval in outlook in the period; Cantor suggests the book needs a discussion of what is meant by an era and how one knows when one ends (218). Of Lewis' creative works, Cantor considers *The Screwtape Letters*, *The Great Divorce*, and the *Chronicles of Narnia*, finding them Manichaean in their theological duality — he says Lewis knew the orthodox position (but presumably he did not imaginatively see the world that way); this Manichaeism Cantor also ties to the medieval world view — e.g., Catharism (219-220). The other aspect of the medieval attitudes he believes Lewis used is:

the antidote to evil: to maintain faith in the little imaginative things that grow out of the mundane and to be cheerful and laugh about it. (220)

This is a distortion of Lewis' position about evil, and it

becomes even more so when Cantor refers to "the little things and momentary experiences that make us feel good ... [the] particular uncstly things that make us feel good. ... Feel good" (220-21). Lewis certainly enjoyed walks in nature, for example, but as antidotes to evil? Perhaps Cantor means such walks were a type of unconscious compensation.

Section III, "The Long Journey" (222-233), is the basic discussion of Tolkien. Cantor begins from Robert Giddings' J. R. R. Tolkien: *This Fair Land* as a guide to why Tolkien was popular (not why he wrote), and with praise for T. A. Shippey's *The Road to Middle-earth* and mention of Carpenter's Tolkien (222-24); but he uses as a guide mainly Tolkien's *Letters* (e.g., 229). Cantor places Tolkien as a historical philologist, in his academic discussion, saying that approach has been replaced "in the Anglophone world ... by Noam Chomsky's antihistorical transformational grammar" (225).

But not much is done with Tolkien's philology, Cantor quickly turning to him as the author of *The Lord of the Rings*. He sees Tolkien as "a prime example of ... what the British psychiatrist R. D. Laing called 'a successful schizophrenic'" (226) — that is, Tolkien was able to deal with the outer world successfully while spending two decades (Cantor is thinking only of *The Lord of the Rings*) in a fantasy world artistically. Cantor associates Tolkien with an implicit bias toward "the elevated ethos of the Nordic peoples" — a "genteel Nordic neoracism in the form of neomedievalism" (227).

Turning from the author to the book, Cantor says the evil in *The Lord of the Rings* is conventional medieval evil set in conventional medieval warfare (e.g., the Hundred Years' War), but the good is not a medieval convention: "It is a common man's rather than an aristocratic ethos" (278). This has been said before — although Cantor does not note it — but in a book on medievalists it has special interest. And the protagonist is not honored:

[Frodo] is treated ... like the wounded veterans of the world wars (Tolkien included) who were ignominiously shunted aside by their ungrateful homelands. (228)

Cantor concludes this discussion, "I have to confess that I am not an enthusiast of *The Lord of the Rings*" (231), although earlier he said:

It now looks as though *The Lord of the Rings* is one of the enduring classics of English literature and that a century from now, while Lewis' reputation will have flattened out, Tolkien will stand in the company of Swift and Dickens as a creator of imaginative fiction. ... (207-08)

Finally, Cantor gives "three ... aspects of medieval civilization" which *The Lord of the Rings* captures: (1) "the experience of endemic war and the fear of armed bands"; (2) "the circumstances and conditions of a long journey undertaken not by a great nobleman with a powerful retinue but by an ordinary soldier with two or three companions" (Cantor asserts this was more common than the "primitive transportation system" of the Middle Ages

would suggest); (3) "medieval heroism was ... something that existed among people of relatively humble social status" (Cantor supports this, to an extent, from a "record of litigation in the county courts") (231-32).

The "Notes" in the back are bibliographic essays, not end notes. Lewis and Tolkien are covered on pp. 410-11. That on Lewis mainly explains that the Wilson biography is poor (which is quite correct), and discusses two biographical book reviews. That on Tolkien mainly repeats what was said in the chapter on various books. As indicated above "A Core Bibliography in Medieval Studies" (125 titles, 442-48) has one Lewis title, none by Tolkien. [JRC]

**Chronicles of the C. S. Lewis Foundation, Inaugural Edition** (Winter 1991/-1992), 1-8 [with a two-page insert]. No editor, per se, is listed, but J. Stanley Mattson is president of the Foundation and Karen L. Muldor is the person in charge of "Publication Coordination and Design." Fifteen photographs.

Essentially a house organ and publicity brochure for the C. S. Lewis Foundation, but very pleasantly produced. Contents: (1) Sara Pearsaul, "Oxford '91: Muses Unbound," 1, 5-6. Pearsaul reports on the C. S. Lewis Summer Institute of 1991, titled "Muses Unbound: Transfiguring the Imagination." She mainly gives short quotations from speakers, or (when other sources) presumably passages quoted at the meeting, interspersed with a few anecdotes about the meeting. A passage is quoted from Lewis' "The Weight of Glory" (another excerpt appears under "The Quotable Lewis" on p. 2); and "a review of selected works by C. S. Lewis" (6) is mentioned by Pearsaul as one of the activities. A clearer indication of the role of Lewis' works at the meeting comes from the listing of material on the tapes offered for sale on the two-page insert: it lists a panel discussion on "The Imagination of C. S. Lewis," with Walter Hooper, Thomas Howard, Peter Kreeft, Martin Moynihan, Barbara Reynolds, and Rachel Trickett; and a speech by Os Guinness, "The Weight of Glory and the Glory of Weight." Although Lewis presumably was mentioned in other of the papers or by other of the panels, their titles do not show any direct connection.

(2) Related to Pearsaul's report are two unsigned reports on the back page. One of them — "Oxford Musing" — has comments made afterwards by four participants, but nothing on Lewis. However, "Worship at Oxford '91," an account of the opening worship service at Keble College Chapel, includes the use of "The witch doesn't know the deeper magic" of Nigel Goodwin's "A Call to Dream"; the service also used a reading of "The Weight of Glory" (presumably a shortened version) and referred to, and quoted from, a hymn which was sung at the service at which Lewis delivered his sermon.

(3) Also related to the Summer Institute is an unsigned article called "Art\*E\*Fact: The Great Dance of Oxford '91" on p. 4. This recounts the production at the meeting of a ballet, written by David Burns, based on the end of

*Perelandra*, and choreographed by Patrick Frantz.

(4) A final item related to the Summer Institute is "The Extracurricular Oxford," a one-column account of an evening walking tour led by Tom Howard on the banks of the Isis, "in the footsteps of the Inklings" (5). The column also mentions a different walking tour of "Lewis haunts" at the meeting, presumably in Oxford.

(5) Leigh McLeroy, with Dr. Stan Mattson, "Windows on The Kilns," 1, 7. The article gives a brief history of the house and discusses a planned fund-raising effort. But the most interesting parts are when Douglas Gresham describes how the Kilns looked when he moved there in 1953, with details about, for instance, a Regency clock which did not run. When he and others tried to get it going once, they could not stop the chimes. Tolkien is mentioned twice in this article, once for describing the Kilns as a midden and once for swimming with Lewis in the near-by pond (7).

(6) Related to the foregoing is "Woodman, Spare That Tree!", covering one column on p. 7. This concerns the efforts of David Dodds, Curator of the Kilns, to keep the Henry Stephen-C. S. Lewis Nature preserve (next to the Kilns) closer to the way it was in Lewis' day, rather than having all the sycamores replaced, as the Trust had planned.

(7) "C. S. Lewis College: A Vision," An account of planning towards a C. S. Lewis College, to open (if on schedule, in 1997) as a "Faculty-governed college ... [with] seminar-type classes [based on] the Great Books" approach, with additional emphasis on worship and the arts, and collaborating with "a major secular [liberal-arts oriented] university." (The exact relationship to the university is not fully explained, but presumably the college students would get their science-requirements, etc., from the university while taking their liberal-arts courses at the college. Mattson seems to be thinking of the original relationship between the colleges at Oxford as a model.) Eleven U.S. universities are listed as possible sites.

(8) Four other items appear in the periodical, including a "President's Letter" from Mattson; but there is no mention of C. S. Lewis in two ("Bookwatch" and "Southern California; Roundtable in the Woods," 2, 3) and only the use of Lewis' name in a title in the other two ("Wish List" and "President's Letter," 2, 3).

*Note:* one side of the two-page insert lists tapes available from the 1988 C. S. Lewis Summer Institute on "The Christian and the Contemporary University." This includes three tapes titled "C. S. Lewis as Christian and Scholar," by, individually, Walter Hooper, Owen Barfield, and George Sayer; another tape has a Lewisian title — David Cook's "The Inner Ring." No doubt some of the other tapes also mention Lewis. [JRC]

Conlon, D. J., ed. G. K. Chesterton: *The Critical Judgments, Part 1: 1900-1937*. Antwerp, Belgium: Antwerp Studies in English Literature, 1976.

In this collection of mainly reviews and occasionally other items, published basically during Chesterton's life (he died in 1936), three items by Inklings appear: (1) Charles Williams, "Chesterton's Poetry" (contents page) or "Charles Williams on Chesterton's Poetry" (title on excerpt), 454-462. This is the discussion of G.K.C.'s poems from Williams' *Poetry at Present* (1930). (2) Lord David Cecil, "Mr Chesterton's *Chaucer*," 502-04. This review appeared in *New Statesman and Nation*, 3 May 1932. Cecil praises Chesterton's book in general, points to a few factual flaws, and disagrees with Chesterton's general praise of the medieval age, finding it (*contra* G.K.C.) too rigid to adapt to the changes that followed. (3) C. S. Lewis, "I did not know what I was letting myself in for," 513-14. This is a series of four excerpts from *Surprised by Joy*, three from chapter twelve and one from chapter fourteen (in the Geoffrey Bles ed., pp. 179, 180, 181, 202). The only problem with this is that Conlon has misdated Lewis' memoir, placing *Surprised by Joy*'s publication in 1935, instead of 1955. *Note:* the front of this book announces a second volume of Critical Judgements and "A Literary Reappraisal" of G.K.C., but they did not appear in this series (the equivalent of the second volume of Critical Judgements appeared from Oxford University Press). [JRC]

Vanhecke, Johan. *J.R.R. Tolkien 1892-1992*. Antwerp: Archief en Museum voor het Vlaamse Cultuurleven, 1992. 90 pp.

An extensive annotated catalogue of an exhibition, including books by and about Tolkien, fanzines, ephemera, music, posters, and illustrations. Reproduces a photograph of Tolkien with the Duke of Edinburgh and bookbinder Philip Smith, and a photograph of Tolkien at the 1958 Dutch "Hobbit-maaltijd." [WGH]

Walczuk, Anna. "The Permanent in Lewis and Chesterton." *The Chesterton Review* ("C. S. Lewis; Special Issue"), 17:3 and 4 (August and November 1991), 313-321.

Walczuk begins with Lewis' defense of Chesterton against James Stephens' "The 'Period Tale' of G. K. Chesterton." Her parallels of G.K.C. and Lewis are that they both believed (1) that the past was important in understanding the present and for stabilizing the present; (2) that morality was fundamental for the meaning of life and, despite some modern trends, a permanent aspect of life; (3) that "scientific materialism implies tyranny over man" (Lewis) or the diminution of man (Chesterton); (5) that sin is a basic part of all human beings and a distortion of good; and (6) that the external world, like a sacrament, reveals God. The one error noted in the essay was the tracing of Lewis' use of *Tao* to Lao-tzu instead of Confucius (316). [JRC]

