An Inklings Bibliography (28)

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An Inklings Bibliography (28)

Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.
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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Poul Anderson and Gordon R. Dickson have written a series of stories about the Hokas--Earthman's Burden (short story collection, 1957), Star Prince Charlie (novel, 1975), and this volume of four stories. The Hokas are short, highly intelligent but imitative, bear-like aliens whose planet has been reached by earthlings; as the Hokas learn about various earth fiction or history, they imitate it. The beginning of "The Napoleon Crime" has some references to some Hokas imitating The Lord of the Rings--one of them introduces himself as Gimli the dwarf (p. 165)--but the Tolkien emphasis is not basic to the story. None of Foglio's illustrations are of Tolkienesque Hokas.

Bibliographic note: this story also appeared in Analog Science Fiction/Science Fact in 1983.

One passage makes this story parallel to (though probably not directly influenced by) Lewis's Perelandra. *Alex [Jones, earthman, plenipotentiary of the Interbeing League to the planet Toka] had often thought that the Hokas were basically a sweeter species than humankind. Perhaps a theologian would suppose they were without original sin. The trouble was, they had too much originality of other sorts* (p. 218).


A novel of the humorous, picaresque adventures of Skeve, an apprentice magician, and Aahz, a demon from the dimension of Perv. Each chapter is prefaced by a mock epigraph; Chapter 21 has *"We've got an unbeatable team!"

Sauron


An occult novel laid mainly in San Francisco, using fairly standard materials--psychic abilities, black and white (but non-Christian) magic, ghosts, poltergeists, sea-creatures, etc.. In several ways, a traditional feminine novel--the female protagonist, although sexually liberated and supporting herself, goes up and down in emotions throughout, for example. The references to Tolkien are not significant in the plot, but one character--a young hippy-like man with long hair and one earring, who has dropped out of music school--works in an occult bookstore and is called Frodo.

The reason for the name from Tolkien is not made clear: his real name is Paul Frederick (p. 305), but since he gets along with his parents, the name has not been adopted as a complete substitute; presumably it is simply a nickname, typical of his ambivalent identification.

The protagonist sees Frodo as an elf: *"an elvish creature ... a wild thing: she could almost see the shadow of antlers over his brow"* (p. 83); *"he looked like a very tall elf"* (p. 302). Since Bradley, as author of Men, Halflings and Hero Worship (chapbook version, 1973) and The Rivendell Suite (copyright 1969; one version in The Middle-earth Songbook, 1976), knows the difference between elves and hobbits quite well, the cross association in the novel is the protagonist's; perhaps it is also meant to suggest a contrast between Frodo's appearance and his inner nature, revealed by the nickname. The antagonist at one point asks, *"what is that absurd thing he calls himself, something out of Tolkien--Bilbo Baggins?"* (p. 361). Absurd is characterization; the word shows his snobishness.

An associational reference for this checklist is tied to an attempted swindle by a fake occultist. The antagonist comments on the antiquity of the "gypsy switch": *"And it's been written up dozens of times--Gresham exposed it in his novel Nightmare Alley"* (p. 309). This refers to William Lindsay Gresham, Joy Davidman's first husband.


In the "Introduction: Of Sand and Stars" (pp. ix-xiv) to this collection of short stories, Clarke, in a discussion of SF pulp magazines, writes:

No less a critic than C.S. Lewis has described the ravenous addiction that these magazines inspired; the same phenomenon has led me to call science fiction the only genuine consciousness-expanding drug. [p. xi.]

This is presumably a reference to Surprised by Joy, Ch. 2, where Lewis describes his reading during his early schooling, with reference by name only to H.G. Wells:

The idea of other planets exercised upon me then a peculiar, heady attraction, which was quite different from any other of my literary interests. ... This was something coarser and stronger. This interest, when the fit was upon me, was ravenous, like a lust. This particular coarse strength I have come to accept as a mark that the interest which has it is psychological, not spiritual; behind such a fierce tang there lurks, I suspect, a psychoanalytical explanation.

The use of ravenous in both passages suggests the origin. However, Lewis's autobiographical passage itself does not refer to the American pulp SF, although Lewis certainly read some of it. And Clarke, who know Lewis and exchanged letters with him, may have some private statement in mind.


Clerihews are a type of light verse, consisting of four lines of prosy rhythms and irregularity in length, rhyming in couplets; typically, the first line consists of, or ends with, a proper, historical name, and the content is an ahistorical assertion about that person. On p. 22, one such verse, by Robin Skelton, begins, *"William Cobbett / Never discovered a hobbbit*; on p. 133, another, by Tess van Sommers, about an Australian, begins, *"Helpmann (Sir Robert) / Is not a hobbbit"*—unfortunately, the latter, in its third...
Reflections on a Literary Revolution, instead of Studies in, as on the title page.

A collection of eight essays (some of which are originally addresses); of which only two are directly pertinent to the Inklings. (a) "Reflections on a Literary Revolution" (pp. 3-82) -- probably the cause of the confusion over the subtitle--discusses the development, characteristics, and limited influence of Imagism (used in an extended way), and mentions Lewis several times. The two explicit references are to Lewis' "De Descriptione Temporum" (pp. 5, 42-43). Twice Lewis' use of the change in poetry to be one indication of a shift in culture between the early nineteenth century and the early twentieth is mentioned, and the second time Hough goes on to cite Lewis' reference to Conrad's "Cry the Beloved Country," in which seven critics cannot agree on the literal meaning of the poem. Hough gives more details than Lewis does, and adds, "I think Mr. Lewis would have enjoyed this part of the essay" (p. 35).

Hough discusses the types of critical arguments produced by T.S. Eliot, Ezra Pound, and others which arouse suspicion: "Only poets can judge poetry; this is a matter for the expert; certificates of culture countersigned by Confucius, Lancelot Andrewes, and René de Gourmont to be produced on admission--but these minatory gestures have dwindled into a curious historic ritual; and they have been discussed elsewhere." One of the places they have been discussed is the second chapter of Leo Strauss' "The Logic of History" (pp. 129-137), which does not refer to the Inklings, Lord David Cecil, but to an earlier member of his family.


"Many great Christian writers of the past, including John Milton and C. S. Lewis, have not only assumed cosmic hierarchy but have portrayed it as a divine ordering of the universe, full of majesty and beauty" (p. 12). Finger argues that the citation and modification of Psalm 8:1, 3-9, in Hebrews 2:5-8, upsets the idea of hierarchy as a static concept.

Greenwood, Edward. F.R. Leavis. Harlow, Essex: Longman Group, for the British Council, 1978, 60 pp. [Cecil, 14; Lewis, 12, 29, 36, 44; Williams, 29-30].

Greenwood surveys Leavis' career and critical works, accounting him as having (as praise) a "sober Nietzschean" method and "a stylistic memory" (p. 32), with reference to "the Lewises, Tillyards, Fryes, Trillings, Kermodes and Blooms" (p. 12) -- who do not believe that "literary criticism provides the test for life and concreteness." (p. 13). Greenwood shows no knowledge of Leavis' analysis of Lev and use of "life" as a positive term (p. 14). At his most extreme, Leavis writes a heavily compounded style, with many subordinate elements and parenthetical expressions; Greenwood compares it to Henry James' style. Of course, what Greenwood is doing is what Leavis did, only the assumption which is not argued, is that it is far better to write like James (perhaps even the late James) than it is like Cecil. To be fair to Greenwood, one must admit he does not have space to argue all his points, and he does point to weaknesses in some of Leavis' works and acceptance.

On the other hand, Greenwood does tend to pick up Leavis' prickliness when dealing with other critics. Lewis is mentioned as a type of critic--"the Lewises, Tillyards, Fryes, Trillings, Kermodes and Bliscs" (p. 12) -- who do not believe that "literary criticism provides the test for life and concreteness." (p. 13). Greenwood shows no knowledge of Lewis' analysis of Lev and use of "life" as a positive term (p. 14). At his most extreme, Leavis writes a heavily compounded style, with many subordinate elements and parenthetical expressions; Greenwood compares it to Henry James' style. Of course, what Greenwood is doing is what Leavis did, only the assumption which is not argued, is that it is far better to write like James (perhaps even the late James) than it is like Cecil. To be fair to Greenwood, one must admit he does not have space to argue all his points, and he does point to weaknesses in some of Leavis' works and acceptance.

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Krauthammer begins by quoting Lewis from "Dangers of National Repentance" (1940), although the source is not given. "But Lewis is too pessimistic. There are authentic expressions of national contrition. And these are as moving as Lewis is rare. Krauthammer then goes on to examples and, in the following (third) paragraph, two more. Next he moves into a discussion of Soviet Russia's lack of apology upon shooting down a Korean airliner. What is interesting from a Lewisian point of view is the additional evidence that he is such a standard authority that it is proper to begin with him, and to disagree with him, in a mass-circulation magazine. The statement that such-and-such an authority is wrong is a conventional opening gambit in essay writing."


Kroeber is mainly concerned with such tendencies as specialization in American academia, so the Inklings are not mentioned, except rhetorically. He asks, "Under what heading is our discipline . . . requires that we resist the distractions of fantasy battles between Tolkien-shaped theoretical creatures . . . ?" (p. 338). Note: this issue of PMA is part of the Modern Language Association's celebration of its centennial. Except for this one metaphor, the Inklings are not referred to; much of this is simply the natural American bias of an American organization concerned with its history. But Geoffrey H. Hartman's "The Culture of Criticism" (p. 371-397) lists 204 critical works in his bibliography, several of them British,
without including Cecil, Lewis, Tolkien, or Williams. Hartman briefly discusses criticism without jargon, historical criticism or the debate over Milton's Satan (all on p. 386), suggesting the first is out of fashion; the second, simplistic; and the third to be properly decided in favor of. Of those who feel Milton has, unconsciously identified with Satan for the first two books of Paradise Lost. Given these biases, one does not wonder that the Inklings are not mentioned.


A collection of nineteen essays, most of which first appeared in Leavis' journal Scrutiny. Those involving the Inklings are these:

(a) "Gerard Manley Hopkins," pp. 44-58 [Cecil, 51]. In a discussion of Hopkins' simplicity and "riming audacities," Leavis writes, "To say this, of course, is not to endorse Lord David Cecil's view that Hopkins is difficult because of his difficult way of saying simple things. It is relevant, but hardly necessary, to remark that for Hopkins his use of words is not a matter of saying things with them; he is preoccupied with what seems to him the poetic use of them, and that is a matter of making them do and be." No source is given for Cecil's view; probably the reference is to his introduction to The Oxford Book of Christian Verse (first ed.).

(b) "Johnson and Augustanism," pp. 97-115 [Lewis, 97]. In the opening paragraph of this essay, Leavis deprecates much of the approach to Dr. Johnson in England, writing, "there is too good reason for expecting that a new book on Johnson by one of the academic custodians of the 'humanities' will exhibit the kind of literary accomplishment that goes with an admiration for the prose of (say) Miss Dorothy Sayers, the brilliance of Mr. G.S. Lewis, and the art of Lytton Strachey, and is not a relaxation of course that can be dismissed without further consideration. (Not listed in Christopher and Ostling.)

(c) "The Logic of Christian Discrimination," pp. 248-254 [Williams, 249, 252-253]. Leavis begins, "I have already had reason for concluding that Christian Discrimination is decidedly a bad thing." His object of attack is Poetry and Personal Responsibility by Brother George Every (Glenn, III-B-43). In a paragraph quoted from Every on p. 249, used to show that he has no knowledge of the difference between the works he jumbles together, Every moves from E.M. Forster, at the first of the paragraph, to Charles Williams, at the end. "I can see no reason for being interested in Charles Williams" (p. 252). "The passages of Williams' verse quoted by Every seem sensitively to convey the fact that, however sound the poet's orthodoxy, he hadn't begun to be a poet" (p. 252). "Having taken the tip and looked at Williams' introduction to the 'World Classics' (Milton) I am obliged to report that I feel in most cases the suggestion is that of a man who had nothing critically relevant to say" (p. 253). . . . if you approach as a literary critic . . . or if you approach merely with ordinary sensitiveness and good sense, 'you can hardly fail to see that Williams' preoccupation with the 'horror of evil' is evidence of an arrest at the schoolboy (and -girl) stage rather than of spiritual maturity, and that his dealings in 'myth' . . . mystery, the occult, and the supernatural belong essentially to the ethos of the thriller. To pass off his work as spiritually edifying is to promote the opposite of spiritual health" (p. 253). Probably spiritually/lively in this last quotation means psychologically/lively each time. (Glenn does not list this essay.)

(d) "The Progress of Poetry," pp. 293-298 [Cecil, 297]. A trivial reference to Cecil, contained in a quotation from John Hayward's Prose Literature since 1939, which Leavis is attacking.


An amateur-detective novel in which Dade Cooley, a San Francisco attorney, journeys to France to help, and then to investigate the murder of, Kate Mulvaney, who was on a barge with her relatives, vacationing on the canals there. At one point questions of "several college-age boys and girls" (p. 57) who are playing Dungeon and Dragons (or at least they have a Dungeon Master, according to the novel). As Cooley stands listening to them before they pause, two of the characters going down the stairs of the secret passage are the Elf and the Halfling; the latter is strong enough to break in a door at the bottom of the stairs (p. 58). No direct reference to Tolkien appears, but the popularity of his characters, and their influence on Dungeon and Dragons, seems implied by the use of these two types.

Tolkien, J.R.R. "An Evening in Tavrobel" (p. 56), "The Lonely Isle" (p. 57), and "The Princess Nú" (p. 58). In Leeds University Verse, 1914-1924. Compiled by the English School Association, Leeds: The Swan Press, 1924. "An Evening in Tavrobel" consists of two stanzas, of eight and twelve lines respectively, rhymed (with the exception of one ABB'A quatrain) in couplets. The lines are iambic tetrameters with a pentameter for the close. The poem describes a late May day (stanza one) and night (stanza two) with minute particulars, here called "spirits" (1.7). There is no explanation of the name in the title. "The Lonely Isle" has two stanzas, of twelve and thirteen lines respectively, rhyming AABCCDEEFF GHIJKKLMM. The last line is a tetrameter, but the rest (all basically iambic) vary between pentameters and hexameters. The poem is a description of the island with white rock coastline, children, fairies, a catidel, and an inland bell-tower are mentioned as on the island. This may be an early account of Eressa.

"The Princess Nú" consists of six quatrains, with lines varying from diameters to tetrameters (or possibly only trimeters, beginning with anapests instead of amphibrachs); the rhyme scheme, repeated in pattern for the second twelve lines, is AABCBD EFFE. Two of the lines of this poem are close enough on line (cliffs?), with white birds flying above it; in the second stanza, children, fairies, a citadel, and an inland bell-tower are mentioned as on the island. This may be an early account of Eressa. The Princess Nú of the reflection is not in this earlier version; this is jf another story. Note: this bibliographer's attention was drawn to these poems by Trevor Reynolds, Watford, Hertfordshire, England, in a personal letter of 17 July 1983, who told of his discovering a copy of the book in the library of the Anglican church of St. John the Baptist, Leeds. In a letter of 27 September 1983, reports that these poems were first located by John Ratecliff and Doug Anderson in their bibliographic work; this was reported in Anon Hem: The Bulletin of the Tolkien Society, No. 54 (August 1978), 19. However, it is worth repeating since the poems are not listed in West's Tolkien Criticism (rev., 1981).
Tolkien—as is true of all of these essays except for "On Fairystories."
(c) "On Translating Beowulf," pp. 49-71. Originally appeared as "Prefatory Remarks on Beowulf Translation" in the 1935 volume of Essays Presented to J.R.R. Tolkien (pp. 21-22). The following essay is the second part of the same work.
(d) "Sir Gawain and the Green Knight," pp. 72-108. A 1956 address delivered by Tolkien at the first Tolkien Society conference. The section "Tolkien's opening comments seem to apply to The Lord of the Rings as well as the fourteenth-century poem: "There is indeed no better medium for moral teaching than the good fairy-story...[b]" is an excellent example of Tolkien's use of the word "fairy-story" (by which I mean a real deep-rooted tale, told outside of the old ones..."
(e) "On Fairy-Stories," pp. 109-161 (allusion to Lewis and poem addressed to him, pp. 143-144). Published here is the revised version of this important study, as it appears in Tree and Leaf (1964). Christopher Tolkien, in his "Foreword," notes that he has corrected some errors in this 1939 address as printed in 1964; but what is unfortunate is that he did not take this opportunity to quote in footnotes the materials omitted or revised in 1964 from the 1947 version in Essays Presented to Charles Williams, ed. C.S. Lewis—"in short, to make this printing a basic edition of the essay.
(f) "English and Welsh," pp. 162-197 [Lewis, 163]. A 1955 address originally published in Angles and Britons, no editor listed (1963). The text is mostly about the languages, although some autobiographical material concerning Tolkien's love of languages appears at the last (pp. 191-194) and his use of Welsh word patterns in The Lord of the Rings in endnote 33 (pp. 197-198).
(g) "A Secret Vice," pp. 198-223. The first publication of an address given c. 1931 and revised for a second reading c. 1950. The title on the ms. is "A Hobby for the Home." This is a reference to a letter The Letters of J.R.R. Tolkien, No. 294, p. 374). Probably this essay will attract the most attention, except from medieval experts, for it discusses private languages which Tolkien participated in—Animal, Newbosh—and those he invented—Naffarin, Quenya, Sindarin (although the last two are not named). (Carpenter, in his biography of Tolkien, Chapter 3, gives a fuller background for Animalic, Newbosh, and Naffarin.) In the two Elvish languages, Tolkien quotes "Ollima Markiirya," with a verse translation, "The Last Ark;" "Nienique," with a prose translation; "Erendel;" with a prose translation and a verse paraphrase titled "Erendel at the Helm;" and an untitled poem, the only one in Sindarin, "Dir avossath a gwaw hinar," with a prose translation. In the notes to this essay, Christopher Tolkien quotes two other versions of "Ollima Markiirya," the earliest and the last, with a glossary for the latter, and another translation with the same title, "The Last Ark." In the "Foreword," Christopher Tolkien refers to "Ollima Markiirya" as "one of the major pieces of Quenya." (p. 4).
(h) "Valedictory Address to the University of Oxford," pp. 224-240. The address was given in 1959; it was published in 1960 in J.R.R. Tolkien, J.R.R. Tolkien, ed. Mary Salu and Robert T. Farrell; this version incorporates a number of minor revisions which Tolkien made on a copy. Mainly a discussion of the School of English politics in Oxford, although four lines of "Namarie" (ll. 1-3, 8) are quoted near the end.
The final section is about the persons reading the book writing their own fairy tales (with some final guidance in interpretation from a spiritual counselor); the goal is not art but psychological self-understanding. Fairy stories (three are quoted) are used like the dreams in Freudian analysis, but approach is Jungian. “On Fairy-Stories” is cited at the first (p. 101). The final chapter is on interpretation of Biblical parables and episodes in the terms of the book; as with the rest of the section, except for that first page, Lewis and Tolkien are not mentioned.

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LETTERS continued from page 44

We mortals generally find no better use for it than to be humorous (punning and such). Once in a while one of our poets will describe us that we have play in order to deepen the semantic layering of a poem and occasionally a prose writer will do the same (again, Joyce). The "lay" High Elf (if I may use such an outrageous oxymoron) perceives all of the linguistic possibilities of an utterance (or written passage) and, in fact, delights in discovering those nuances. The nuances need not be related etymologically any more than they need be in any real world language. In fact, I would suggest that the juxtaposed etymologies themselves could just as well provide the kind of semantic "parallax" that the High Elves enjoyed.

I would like to make one observation about your etymological hypothesis which I think might help you understand how I arrive at my speculations. You postulate a Common Elvish verb, "gwa-men" or "gwa-lva" which yields "ome" in Quenya. That may very well be the case; it certainly is permissible phonetically (the "n"-"nt" alteration). The problem is that there is no example in the entire corpus, of "-ment" for "-men/region," except in those cases like "Hyarmentir" and "kementar" where the "t" is obviously a part of the following morpheme. That there might be an elemental overlap, there is no question. If that is the case, then my "tie road" would be totally consistent. But, for some reason (phonological or otherwise), has intruded. (Perhaps it escaped from the parenthesis in my "au(t)" (Slap my mouth!))

"-lva: You correctly describe the difference between "-lva" and "-lma" as Jim Allen does in his Introduction to Elvish. To say, however, that a "dual" is something other than a kind of pronoun is to make an assertion that flies in the face of the most respected historical descriptions on Old English and other languages with similar pronominal structures. The function of "-lva" is, indeed, that of "a first person dual pronoun." I confess that at the time that I wrote the article, I chose not to make an issue of the "inclusive" and "exclusive" aspects. I thought that I had raised enough issues by then as it was. That does not make my statement an "inaccurate" one, merely "imprecise." Lest you think I am merely mincing words, may I provide you with an example from English. "Polygamy" does not refer exclusively to a man having more than one wife; it refers to a spouse having more than one spouse regardless of gender. "Polygyny" refers to a man having more than one wife. "Polyandry" refers to a woman having more than one husband. If you will promise never to refer to the "polygamous" Mormons, except in "polygynous" terms, I will promise never to omit the "inclusive-exclusive" aspects of the "first-person dual pronoun."