An Inklings Bibliography (28)

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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 not directly influenced by) Lewis's Perelandra. "Alex Science Fiction/Science Fact in 1983.

The Donning Company, Publishers, 1982. Also contained, pp. (i-vi), 1-600 [Tolkien, 437].

A novel of the humorous, picaresque adventures of Skeve, an apprentice magician, and Aahz, a demon from the dimension of 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. xli.]

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 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 prose 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 hobbit;" on p. 133, another, by Tess van Sommers, about an Australian, begins, "Helpmann (Sir Robert) / Is not a hobbit,"—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 (several of them 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 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 rift in culture between the early nineteenth century and the early twentieth is mentioned, and the second time Hough goes on to cite Lewis' reference on T.S. Eliot's "A Cooking Egg," 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 was right at this point." As his second point (p. 20), 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 Andrews and Remy de Gourmont to be produced on admission—but these minatory gestures have dwindled into a curious and limited influence of Imagism (used in an extended way), and mentions Lewis several times. The two 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 rift in culture between the early nineteenth century and the early twentieth is mentioned, and the second time Hough goes on to cite Lewis' reference on T.S. Eliot's "A Cooking Egg," 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 was right at this point." As his second point (p. 20), 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 Andrews and Remy de Gourmont to be produced on admission—but these minatory gestures have dwindled into a curious and limited influence of Imagism (used in an extended way), and mentions Lewis several times. The two 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 rift in culture between the early nineteenth century and the early twentieth is mentioned, and the second time Hough goes on to cite Lewis' reference on T.S. Eliot's "A Cooking Egg," 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 was right at this point." As his second point (p. 20), 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 Andrews and Remy de Gourmont to be produced on admission—but these minatory gestures have dwindled into a curious and limited influence of Imagism (used in an extended way), and mentions Lewis several times. The two 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 rift in culture between the early nineteenth century and the early twentieth is mentioned, and the second time
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 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 ten or four 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 views; probably the reference is to his introduction (p. xxxi) 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." No source of course is 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 seemingly to contradict that, however sound his 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 find it merely an attempt in words to convey a vision 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 brilliant; his spiritual edifying is to promote the opposite of spiritual health" (p. 253). Probably spiritually in this last quotation means psychologically 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.

Tolkien, J.R.R. "An Evening in Tavrobel" (p. 56), "The Lonely Isle" (p. 57), and "The Princess Nī" (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 ABBa quatern) in couplets. The lines are iambic tetrameter with a pentameter for the close. The poem describes a late May day (stanza one) and night (stanza two) with minute fairies, 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 ABABCDEEFF GHGHIIJKKLL. The last line is a tetrastich, but the rest (all basically iambic) vary between pentameters and hexameters. The poem is a description of the island with white rocks coastal 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 Eressea.

"The Princess Nī" consists of six quatrains, with lines varying from dimeters to tetrastichs (or possibly only trimeters, beginning with anapests instead of amphimacrases); the rhyme scheme, repeated in pattern for the second twelve lines, is AABC BBDE EFFE. Two of the lines of this poem are close enough to lines in "Princess Mee" in The Adventures of Tom Bombadil to remove any doubt that this is the source of the later poem, but the whole business in "Princess Mee" of the reflection is not in this earlier version; this is just one other error.

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 broader three-volume edition of A. J. Rees, The Mysteries of Eressea, in the possession of J. A. 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).


A collection of seven essays by J.R.R. Tolkien, all but one of them originally addresses and all but two previously published.

(a) Christopher Tolkien, "Foreword," pp. 1-4. Christopher Tolkien briefly surveys the sources of the essays and explains his editing procedures.

(b) J.R.R. Tolkien, "Beowulf: The Monsters and the Critics," pp. 5-48. Given as a lecture in 1936 and published in the Proceedings of the British Academy with that date, this essay is usually considered seminal in Beowulf studies, for discussing the poem as art rather than philology or Germanic legendary history (in background details particularly). The essay has been available in the United States in two anthologies of Beowulf criticism (West, rev., 1-35), but this is its first collection in a volume by
Tolkien—as is true of all of these essays except for "On Fairy-Stories." (c) "On Translating Beowulf," pp. 49-71. Originally appeared as "Prefatory Remarks on Prose Translation of Beowulf" in the 1940 revised edition of The Lord of the Rings and the Finnsburg Fragment: A Translation into Modern English Prose (1911; rev. by G.L. Wrenn, 1940). An amusing essay in the way it politely indicates a prose translation, and any translation, is inadequate for the recovery of the poem; but most of the material is directly on the titular topic. Tolkien translates 11. 210-228 into alliterative meter (p. 63).

(d) "Sir Gawain and the Green Knight," pp. 72-108. A 1955 address delivered as Lafferty's first major paper. Some of 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-Stories." (b) enhance. I (below) make a parallel with Frodo's quest is infinitely more straightforward and less mysterious than Ahab's [in Moby-Dick]."

(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 content 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 (p. 197).

(g) "A Secret Vice," pp. 198-223. The first publication of an address first given c. 1931 and revised for a second reading c. 1950. The title on the ms. is "A Hobby for the Old." Tolkien translates 11. 210-228 into alliterative meter (p. 63).

(h) "Valdictionary Address to the University of Oxford," pp. 224-240. The address was given in 1959; it was published in 1964 in J.R. Tolkien, The Inklings, 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 "Namârie" (ll. 1-3, 8) are quoted near the end.

Walker, Paul. Speaking of Science Fiction: The Paul Walker Interviews. Oradell, New Jersey: Luna Publications, 1978. xii + 425 pp. Index. [Lewis, 14, 324; Tolkien, 111, 265, 382—neither Lewis nor Tolkien appears in the index.] The volume contains thirty-one interviews of SF writers, conducted by mail; also, an introduction by Tolkien. Although some of the following interviews contain references to the Inklings (with bibliographic information based on pp. ix-x):

(a) "R.A. Lafferty," pp. 11-23 [Lewis, 14]; first published in The Alien Fan, no. 6 (1973), and reprinted in Luna, no. 57 (1977); conducted, January-April 1972. "I don't know who my favorite science fiction writers are, outside of the old ones, H.G. Wells, C.S. Lewis." Lafferty goes on to mention some modern authors. The reference to Lewis is interesting because Lafferty's first interview has a conservative Roman Catholicism is sometimes reflected in his fiction.

(b) "Poul Anderson," pp. 107-120 [Tolkien, 111]; published in Luna Monthly, no. 37 (1972); conducted, February-March 1972. "Fantasy doesn't complicate the world more than 'realistic' fiction; rather it simplifies it more. Frodo's quest is infinitely more straightforward and less mysterious than Ahab's [in Moby-Dick]."

(c) "Andre Norton," pp. 263-270 [Tolkien, 265]; published in Luna Monthly, no. 40 (1972); conducted, January-February 1972. "... I prefer reading the type of story I write—that is, a tightly plotted action story..."

(d) "Leigh Brackett," pp. 315-324 [Lewis, 324]; published in Luna Monthly, no. 58 (1975); conducted, June 1972. "I came into more regular contact with other fans while I was in the RAF, stationed close enough to London to travel down on the weekend evening train to meet a number of fans and SF Circle...". Its ancestry dates back to before WWII. "... And the visitor's book—the Circle's sole concession to formality, maintained by our doyen Frank Edward Arnold—contains such remarkable names as those of Marie Stopes and C.S. Lewis" (pp. 323-324). The occasion is not given by Brackett, but since the London SF Circle is according to his account—mainly social, presumably Lewis was invited as a guest. This is not the occasion when Lewis, subtitled by Tolkien debated with C. Clark Leavitt; that was in an Oxford pub at a meeting of the British Interplanetary Society (mentioned by Clark in The View from Serendip)."

(e) "Leigh Brackett," pp. 361, 370-383 [Tolkien, 382]; published in Luna Monthly, no. 61 (1976); conducted, September-December 1973-June 1974. Walker seems to have asked at least two of the women he interviewed whether men were action-oriented in their fiction and women place-oriented. In an interview with Andrea N. Lafferty (1971), some of the questions are given, half of which pair appears. Leigh Brackett replies to both of the terms, beginning on p. 379, although in her case the questions do not appear, and she concludes, "Tolkien... was immensely aware of 'place.' So was Eddison."
pagination issued by Eerdmans in 1974, and, of course, it is good to have the poems currently in print.


Whitman, an Episcopal priest being published by a Catholic press, offers an approach to psychological wholeness through the images of fairy tales. His "Introduction" (pp. 5-8) is indebted to "On Fairy Tales" for its terms of discussion. The first section of his book discusses a series of familiar, brief tales — "Jack and the Beanstalk", "The Emperor's Clothes", "Rumpelstiltskin", "Snow White", and five others — in psychological terms and Biblical parallels. A particularly Jungian analysis is offered of "Hansel and Gretel"; an undocumented reference is offered of "Hansel and Gretel"; an undocumented reference is given in a discussion of Rumplestiltskin's name (pp. 25-26); an undocumented reference to Lewis on attitudes about the devil (it seems to be a very free paraphrase of the 1961 pref ace to *The Screwtape Letters*) is given in a discussion of evil, based on the stepmother in "Snow White" (p. 32).

The second section is a consideration of *The Lord of the Rings.* It begins with a survey (pp. 35-57) which unfortunately says that "Gandalf falls into a dark abyss in a battle with a Nazgul — a dreadful spirit of the underworld" (p. 57), although the later discussion of the episode is in terms of the Balrog (pp. 70-71). The chapter titles on the Tolkien work indicate the basic approach: "The Quest or Inner Journey" (pp. 58-65), "The Use of Power" (pp. 66-72), "The Choosing of the Kingdom" (pp. 73-80). In the first, W. H. Auden's "The Quest Hero" is quoted about the six characteristics of the quest story (p. 59), but typical of this variety of popular book is the fact that the essay is not identified and its source is not given. Whitman goes on to give five characteristics of the Christian spiritual quest, which are not (it turns out) identical with Auden's; both Tolkienian and Biblical illustrations are given. The second of these chapters is mainly a discussion of the Ring as a power, with the need to give it up — self-sacrifice — emphasized. "There is a strange aspect to the Ring Tale which is different from the New Testament, and it is the destruction of the One Ring causes the other rings to diminish" (pp. 71-72). That is, in Whitman's terms, survival in the nuclear age may mean the whole civilization may regress. (Tolkien, of course, was not symbolizing the atom bomb, but he did not rule out applications. Whitman makes the application without comment on Tolkien's intentions.) The third of these chapters is about Frodo choosing to be Ring-bearer, but it has the highest percentage of Christian, non-Tolkienian materials in it. A curious passage is one in which Whitman calls the tentacles of the Watcher in the Water "snakes" (p. 74); perhaps he is just trying to not complicate his text, which includes Whitman's reference to the tentacles in the same terms.

The third section has a brief introduction (not a summary this time) and three chapters on the Chronicles of Narnia: "Breaking the Witch's Spell" (pp. 85-89), on Edmund's betrayal and Aslan's sacrifice in *The Lion, the Witch, and the Wardrobe*; "How Eustace was Changed" (pp. 90-94), on the Dragon Island episode in *The Voyage of the Dawn Treader*; and "On Being Taken In and Taken Out" (pp. 95-98), on the Dwarfs in *The Last Battle.* The applications are mainly the obvious Christian ones.

The final section is about the persons reading the book writing their own fairy tales (with some final guidance in interpretation from a spiritual counsellor); the goal is not art but personal self-understanding. The 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 a consideration of Biblical parallels 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.

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 or more poets will desist from hoping 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 outmoded term) is a poem which has the percussive 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 suspect 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(t)" which yields "omyen" 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\(t\)" 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. The "tie" does not wash, then the corpus evidence makes "omentie" odd-man out. Not a very elegant description in light of the published material. If we then insist that "men" is the admissible form, then we end up with a gratuitous "t" which 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 of 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 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."