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Joe R. Christopher

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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:

Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, Texas 76402


Poul Anderson and Gordon R. Dickson have written a series of stories about the Hokens--Earthman's Burden (short story collection, 1957), Star Prince Charlie (novel, 1975), and this volume of four stories. The Hokens are short, highly intelligent but imitative, bear-like aliens whose planet has been reached by earthlings; as the Hokens learn about various earth fiction or history, they imitate it. The beginning of "The Napoleon Crime" has some references to some Hokens 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 Hokens.

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 Hokens 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, seances, 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 amiable personality.

The protagonist sees Frodo as an elf: "an elvish creature ... a wild thing; she could almost see the shadow of antlers on 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 protagonist at one point asks, "... what is that absurd thing he calls himself, something out of Tolkien--Bilbo Baggins?" (p. 363). 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 peculiarity, 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 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 Words

A collection of eight essays (seven 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. Two other 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 to "Paradise Lost". These references and allusions to Lewis do not, however, mean that Hough rejects modern poetry and James Joyce's fiction in the way that Lewis does; rather, for example, he calls The Waste Land an "idiosyncratic encyclopedic success" and Pound's Cantos an "idiosyncratic encyclopedic failure" (p. 70). Whether or not Hough is right, he both understands and discriminates among modern works in a way Lewis did not.

(b) "Psychoanalysis and Literary Interpretation" (pp. 108-130) is a discussion of what Freudian theory and practice has contributed to literary criticism. Section V of the essay (pp. 128-129) compares Barfield's theory in Poetic Diction to the critical interpretation of Dreams, and concludes, "Barfield is entirely innocent of Freudian ideas, and to judge by his general attitude he would be most unwilling to seek allies in that quarter. We meet, therefore, two quite different approaches to poetic language arriving at virtually the same standpoint. And this is striking." What Hough is suggesting is that a type of preconscious unity to images and language underlies much poetry.


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 they are rare"... Krauthammer then goes on "...It implies 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. "Under this way of doing things ... requires that we resist the distractions of fantasy battles between Tolkien-shaped theoretical creatures ... " (p. 335).

Note: this issue of PLMA 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" (pp. 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 if one feels 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 his 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 no 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. C.S. Lewis, and the art of Lytton Strachey." Leavis' use 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 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 controvert the statement, 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 find it merest gobbledygook and meaningless writing 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 'terror 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 Brillat-Savarin type. The loss of his work in this spiritually edifying is to promote the opposite of spiritual health" (p. 253). Probably spiritually/ly in this last quotation means psychologically/ly 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.


Thompson, Gene. Nobody Cared for Kate. New York: Random House, 1983. [viii + 243 pp. [Tolkien?]]. 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 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 open 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 N" (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 quatrains) in couplets. The lines are iambic tetrameters or, with a pentameter for the close. The poem describes a late May day (stanzas one) and night (stanzas 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 ABABCDEDEFF GHHIIJKKL. 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 and 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 N" consists of six quatrains, with lines varying from dimeters to tetrameters (or possibly only trimeters, beginning with anapests instead of iambic). The rhyme scheme, repeated in patterns for the second twelve lines, is AABB CBDD EFEE. 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 with "the 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 was probably an early account of Eressea.

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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 to the Revised Version," and the Finnsburg Fragment: A Translation into Modern English Prose (1911; rev. by C.L. Wrenn, 1940). An amusing essay in the way it playfully indicates a prose translation, and any translation, is inadequate for the recovery of the poem; but much of the material is directly on the titular topic. Tolkien translates 11. 210-228 into an alliterative meter (p. 63).

(d) "Sir Gawain and the Green Knight," pp. 72-108. A 1955 address given in Lafferty's first instance. 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-story" (p. 82). Tolkien translates an alliterative verse stretch of 24 lines (pp. 101-108).

(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 1947 from the 1947 version in Essays Presented to Charles Williams, ed. G.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 the 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 Home?"

These 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 Room, 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 Tolkien's first instance of 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. ... In fantasy, my favorites are Tolkien, de Camp, David Macbeth, Fritz Leiber, and Theodore Sturgeon."

(d) "John Brunner," 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 my motorbike evening to The Circle evening meeting at the London 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 Brunner, 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, seduced by Tolkien, debated with C. Clark Lt; that was in an Oxford pub at a meeting of the British Interplanetary Society (mentioned by Clark in The Time-Traveler's Guide to the Smallest Planet).

(e) "Leigh Brackett," pp. 361, 370-383 [Tolkien, 382]; published in Luna Monthly, No. 61 (1976); conducted, September 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 the interview with Anne McCaffrey (p. 257), where the questions are given, half of this 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."


This seems to be a photographically reproduced edition of the Oxford University Press editions of the two books—that is, The Region of the Summer Stars is from the 1950 reset edition, not the first edition in 1944. As such, it does not vary greatly from the earlier Oxford University Press copyright edition of the two books. All conditions have the separate pagination of the earlier books. The Brewer edition differs in these respects: it has a new title page, with a title for the whole volume (Oxford listed the two titles, as in Brewer's subtitle); it has a new copyright page and has dropped the separate copyright pages of the two books; it has used the half-title page of each book as the title page and dropped the Oxford title pages; it has dropped the Roman numerals on the prefatory material with The Region of the Summer Stars (presumably because the omission of the title page and the copyright page fouled up the numbers); it is softcover rather than hard. Neither edition has Lynton Lamb's endpaper map (of a female nude superimposed on Europe) from the first edition of Taliesin through Logres. The main utility of this edition is that the occasional page numbers in Arthurian Torso by Williams and Tolkien match it, unlike the combined edition with new

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 Stories" 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 approach: "The Quest or Inner Journey" (pp. 58-59), but contrary to Lewis on attitudes about the devil (it seems to be a very free paraphrase of the 1961 preface to *The Screwtape Letters*) is given in an 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 surmise (pp. 55-57) 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 (p. 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 notion of Ring-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 that 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 Tolkien'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 psychological 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.