An Inklings Bibliography (28)

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Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.

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AN INKLINGS' BIBLIOGRAPHY
(28) Compiled by Joe R. Christopher

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, 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 ambience.

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 protagonist 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 snobbishness.

An assocational 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, 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
line, asserts "A hobbit is a species of fairy," which is certainly ahistorical in Middle-earth terms but probably was not intended as such. The other cliché of interest, by Joanne Hill, is quoted entirely:

J.R.R. Tolkien

Was not, on the whole, keen
On trolls made of plastic,
But he thought gnomes were fantastic.

Probably better than Lewis, Hill's is not bad. Unfortunately, Ewart, in his introduction to this volume, shows no knowledge of Tolkien's four cliché-isms on his friends which were printed in Humphrey Carpenter's The Inklings (Ch. 5). Note: in a similar format to this volume from the same press are The Complete Clerihews of E. Clerihew Bentley, rev. ed., with four illustrators and an introduction by Graham Ewart (pp. 29-30). Leavis would 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, 3-8, in Hebrews 1 and 2, is not intended as such. The other clerihew of interest, by Frye, Ewart, and Beloff (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 Leavis' use of "life" as a positive term devoid of specific meaning in the revised Studies in Words. Leavis' attack on Christian criticism in "The Logic of Christian Discrimination" is noted, with quotation of his dismissal of Williams' creative works as being immature (pp. 29-30). Lewis' part in the Milton Controversy—and Lewis' comments on it in A Preface to "Paradise Lost"—are handled in Chapter 6 of The Great Tradition meant to him as an undergraduate at Oxford in the early 1950s, with the comment, "For me . . . the change in poetry to be one of the most of the pamphlet is still spent in defending him. "Leavis' prose style has often been criticized by those whose ideal of prose is a kind of 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, 3-8, in Hebrews 1:5-8, 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 as having (as praise) a "sober Nietzschean" sense of discipline . . . requires that we resist the distractions of our time. He is, 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 and Finnegans Wake "highly idiosyncratic encyclopedic successes" 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 approach to "Paradise Lost" in The Interpretation of Dreams, and concludes, "Barfield is entirely ignorant 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.
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 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. The reader of *The Common Pursuit* is given for Cecil's views; probably the reference is to his introduction (p. xxxi) to *The Oxford Book of Christian Verse (first ed.).*

(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 are certainly not to be found in the poems of history, 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 found it mere mysticism and no genuine demonstration 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 boyish mind. To pass off his works as spiritually 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" (pp. 56), "The Lonely Isle" (p. 57), and "The Princess Nî" (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 quatrain) in couples. The lines are iambic tetrasyllabic 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 ABABCCDEDEFFGHGHIJKLJK. 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 (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 Nî" 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 pattern for the second twelve lines, is AABC BDD 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 if perhaps not identical, but very close. 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 his library, by John Ratcliff and Doug Anderson in their bibliographic work; this was reported in *Amok 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 Fairy-Stories." (c) "On Translating Beowulf," pp. 49-71. Originally appeared as "Prefatory Remarks on Beowulf in the 1940 reissue of John R. Clark Hall's Beowulf (pp. 224-240). The address was given in 1959; it was published in Essays Presented to Charles Williams, ed. C.S. Lewis and F.R. Leiber—master story tellers. The View from Serendip).

"Frodo's quest is infinitely more straightforward and less mysterious than Ahab's [in Moby-Dick]."

Christopher Tolkien refers to "Oilima Markira" as "one of the major pieces of Quenya" (p. 4). (g) "A Secret Vice," pp. 198-223. The first publication of an address given c. 1951 and revised for a second reading in 1950. The title on the ms. is "A Hobby for the Home;" the used comes from a reference 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—Animalic, Newbosh, and Naffarin—which 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 "Ollina Markiria," with a verse translation, "The Last Ark;" "Nienquine," 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 avosath a gwaew hinar," with a prose translation. In the notes to this essay, Christopher Tolkien quotes two other versions of "Ollina Markiria," 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 "Ollina Markiria" 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 1962 in 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 at Oxford, although four lines of "Namarie" (ll. 1-3, 8) are quoted near the end.

Walker, Paul. Speaking of Science Fiction: The Paul Walker Interviews. Narvell, 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 and a preface by Roberts and the Finnsburg Fragment: A Translation into Modern English Prose (1911; rev. by C.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 much 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 1953 addresses by Tolkien was published in the first time. 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-tale." (b) "Oilima Markiria" (pp. 11-23 [Lewis, 14]; first published in The Alien Gnosis, 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. Tolkien's first interest in the 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 Mac真爱，Fred Leiber--. . . master story tellers.“..."

(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 the tube bike every evening. The London SF Circle... It's ancestry dates back to before WWI. ... 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, scolded by Tolkien, debated whether C. Clark Legatt, with 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 Lewis match it, unlike the combined edition with new
paginated issue by Eerdman in 1974, and, of course, it is good to have the poems currently in print.


The Magician's Nephew is used to illustrate divine 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 undocumented parallel to the Taller**. A piece of the creation account in Genesis is given in terms of the Balrog (pp. 25-26); an undocumented parallel to the "lay High Elf (if I may use such an outrageous oxymoron) perceives all of the linguistic tentacles of the Watcher in the Water "snakes" (p. 45). The problem is that there is no example in the entire corpus, of "-ment" for "-men" or "-men(t)" which yields "omelette" 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" or "-men(t)" which yields "omelette" 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" or "-men(t)" which yields "omelette" 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" or "-men(t)" which yields "omelette" 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" or "-men(t)" which yields "omelette" in Quenya.