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 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. 361). Absurd is characterization; the word shows his snobbishness.

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 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, 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' references and allusions to T.S. Eliot's "A Cooking Egg," in which seven critics 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 "a highly idiosyncratic and highly idiosyncratic failure" 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 The Great Tradition to the critical and interpretive work of Bleil, in which seven critics 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 "a highly idiosyncratic and highly idiosyncratic failure" 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.


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 to say.


Kroebber is mainly concerned with such tendencies as specialization in American academia, so the Inklings are not mentioned, except rhetorically. "Under its confusing discipline . . . requires that we resist the distractions of fantasy battles between Tolkien-shaped theoretical creatures . . . " (p. 335).

Note: this issue of PMLA 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 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 favors of those who feel Milton has, unconsiously, 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 Cecili'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." It is of course unfair to dismiss 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 only to confirm 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 found it mereurs and generally infesting spirit 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 student who is driven off his work by a desire spiritually edifying 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 Ní" (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 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 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 ABABCCDEDEFF GHGHIJKJLKL. 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 Eressa.

"The Princess Ní" 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 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 jotted in the margin of the copy of the poem kept in the library of the Tolkien Society.

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 Dr. John Ratecliff and Doug Anderson in their bibliographic work; this was reported in Ammon Hen: The Bulletin of the Tolkien Society. No. 34 (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."


(d) "Sir Gawain and the Green Knight," pp. 72-108. A 1956 address by Christopher Tolkien first presented in Essays Presented to Charles Williams, ed. C.S. Lewis—in short, to make this printing a basic edition of the story. . . . In Fantasy, my favorites are Tolkien, de Camp, and Lafferty goes on to mention some modern authors. The reference to "realistic fiction" is 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) Tolkien, Chapter 3, gives a fuller background for Animalic, Newbosh, and Naffarin.) In the two Elvish languages, Tolkien quotes "Oilima Markirya," with a verse translation, "The Last Ark." It...

Whitman, an Episcopal priest being published by a Catholic press, offers an approach to psychological self-understanding through the medium 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 to Lewis on attitudes about the devil (it seems to be a very free paraphrase of the 1961 preface to *The Magician's Nephew*). A curious passage is one in which Whitman calls the destruction of the nuclear age may mean the whole civilization being published by a Catholic press, offers an approach to psychological self-understanding through the medium of fairy tales. 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