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Joe R. Christopher
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Abstract
For entries 34–41 in this series, Hammond reviews Tolkien titles, Christopher reviews the Lewis material, and Hargis reviews Williams and the other Inklings.
An Inklings Bibliography (34)
Compiled by Joe R. Christopher, Wayne G. Hammond, and Pat Allen Hargis

[Introduction: This installment represents the first full installment of the newly refigured Inklings' Bibliography. In this issue, Dr. Christopher will be writing entries only related to C.S. Lewis, rather than for all the Inklings, as was done in the past. Mythlore welcomes two new bibliographers to its Staff: Wayne G. Hammond for J.R.R. Tolkien, and Pat Allen Hargis for Charles Williams and the other Inklings. This triad will strengthen the refigured Inklings' Bibliography. The initials at the end of each entry indicates which bibliographer wrote it. —GG]

Authors and readers are encouraged to send offprints and bibliographic references on: J.R.R. Tolkien — Wayne G. Hammond, 30 Talcott Road, Williamstown, MA 01267; C.S. Lewis — Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, TX 76402; Charles Williams and the other Inklings — Pat Allen Hargis, Judson College, 1151 N. State St., Elgin, IL 60120.


Part One of Approaches to Teaching Sir Gawain and the Green Knight reviews editions and translations of the poem and related secondary literature. Part Two is a series of essays by members of the MLA on their methods of teaching Sir Gawain or of teaching courses in which Sir Gawain is part of the syllabus. Works by Tolkien, Lewis, and Williams are mentioned as central to courses, as points of departure, or as useful for comparison. The Tolkien-Gordon-Davis edition of Sir Gawain, in Middle English is preferred by a majority of teachers. Tolkien's Modern English edition of Sir Gawain, Pearl, and Sir Orfeo is one of three collected translations of the works of the Gawain-poet (with the translations of Margaret Williams and John Gardner) considered suitable for classroom use — in part because it is available in an inexpensive paperback.

Jane Chance's essay, "Tolkien and His Sources" (pp. 151-55), discusses her course at Rice University on "Tolkien as medieval critic and scholar, as fairy-story writer, and as epic writer." His "pronouncements on Old and Middle English Literature," chiefly "Beowulf: The Monsters and the Critics" and "Ofermod," the appendix to The Homecoming of Beorhtnoth Beorhthelm's Son, are assigned with Beowulf and Sir Gawain in the first two weeks of the fifteen-week course. Next, Tolkien's "On Fairy-Stories" is read with The Hobbit and his shorter fiction. "The students discover that these stories reveal the same morality and medievalism as do the essays on Beowulf and Sir Gawain and the Green Knight, and indeed that Farmer Giles of Ham in many ways parodies the later work." The Lord of the Rings is read in the final eight weeks of the course. Chance also outlines a more advanced course on Tolkien and His Sources, which would include as assigned readings the Ancrene Riwle, the Mabinogion, the Eddas, and other epics, Tolkien's works including Unfinished Tales, Joseph Campbell's The Hero with a Thousand Faces, and Chance's own Tolkien's Art (written as Jane Chance Nitzsche). [WGH]


Bleiler offers descriptions of 1775 books — novels, collections of short stories, anthologies — from 1750 until 1960 which are "ghost stories, weird fiction, stories of supernatural horror, fantasy, Gothic novels, occult fiction, and similar literature" (iii). It is easy to quibble with some minor details — for example, he misses Anthony Boucher's Far and Away (n.d. [1955]), which has his best Gothic story, "Review copy"; but the sheer accumulation of information is impressive. For instance, Bleiler describes Sara Coleridge's Phantasmion, Prince of Palmland (1837), which some critics have described as a forerunner to The Lord of the Rings, as a cross between Sidney's Arcadia and eighteenth-century romanticism; he says it is "barely readable" and adds that it probably was an influence on George MacDonald (item 391;116).

Bleiler's discussion of Lewis involves a brief biographical note (309) and annotations for Out of the Silent Planet (item 1011; 309), Perelandra (item 1012; 309), That Hideous Strength (item 1013; 309-310), and "The Dark Tower" and Other Stories (item 1013; 309-310). The Screwtape Letters, The Great Divorce, and the Chronicles of Narnia are listed in the biographical note. Bleiler does not seem to know Till We Have Faces. In the annotation on Out of the Silent Planet, Bleiler praises the descriptions ("Lewis saw landscapes with a painter's eye") and condemns the work as science fiction ("primitive, often uninventive, and on occasion
Black Moslems in the United States. "Of all the disappearance of Fard during the founding of the me­

Bleiler considers That Hkeous Strength to consist of two ill-related parts: he praises the first part of the

Bleiler's biographical note on J.R.R. Tolkien includes some secondary works and a general discussion of The Hobbit and The Lord of the Rings ("in terms of cultural impact [the latter] is the historically most significant work in the field of fantasy [in the smaller sense] since Alice in Wonderland") (497). Bleiler annotates The Hobbit (item 1605; 497) and The Lord of the Rings under its three titles (items 1606-08; 497-98). About the latter, Bleiler comments, 'Noteworthy is the author's maintenance of a remarkable evenness of tone. . . . The development of the first volume, which is much the best of the three, is a tour de force in its creation of a folklorish Old England of great charm. . . ." Elsewhere in the book, Bleiler notes, in The Fantastic Imagination, ed. Robert H. Boyer and Kenneth J. Zahorski, the publication of "Riddles in the Dark" from The Hobbit (item 252d; 72). On Charles Williams, Bleiler has a brief biographical note (532) and annotations of War in Heaven (item 1711; 532), Many Dimensions (item 1712; 532), The Place of the Lion (item 1713; 532-33), The Greater Trumps (item 1714; 534), Shadows of Ecstasy (item 1715; 533), Descent into Hell (item 1716; 533-34), and All Hallows' Eve (item 1717; 543). Of War in Heaven, Bleiler writes, "Lively writing, sometimes even with a tongue-in-cheek flavor; weakly plotted, poorly stocked with characters. . . . The ideas, as is often the case with Williams' work, are sometimes not completely germane to the fictional vehicle but are more interesting than the story itself." Of The Greater Trumps: "Like [The Place of the Lion], basically a story of spiritual collapse in terms of magic. . . . Just as [The Place of the Lion] is concerned in terms of Neoplatonism with the breaking of the magical bonds that hold the universe together, this book is concerned with the seffiroth, who begin to escape control, and their embodiment in the tarot." Of Shadows of Ecstasy: "The ideas far outstrip the fictional presentation. . . . Africa is probably meant symbolically, although the linkage of Blacks, the new creed, the need for a physical resurrection does parallel the disappearance of Fard during the founding of the Black Moslems in the United States." Of Descent into Hell:

"With this novel Williams abandons the thriller based on metaphysics of one sort of another[<in the earlier novels], and attempts, within the framework of a social novel, to examine the nature of evil." Of All Hallows' Eve: "Much Williams' most profound and most stimulating novel."

Note: The volume has elaborate back materials. "The phenomenology of contranatural fiction" 551-56) reduces all "contranatural" plots to six sentences. "Index of motifs and story types" (557-609) has an elaborate classification of all the fiction in the book by motifs. For example, under "Fairies and/or elves" appears a submotif or subtype "Heroic fantasy" – and there are the numbers of all four of Tolkien's works (560). There is also a listing for "Heroic fantasy" with the same numbers for the submotif or subtype "Earth's past (allowing for some leeway in historicity)"; another submotif or subtype "Persons and series of importance" under 'Heroic fantasy' Includes the names "Frodo, Bilbo Baggins, Hobbits" with the same four numbers (578). No attempt has been made to find all the Lewis, Tolkien, and Williams cross references. Following these two sections are author and title indices. (JRC)


Revision, not so noted by the publisher, of the 1978 British paperback edition (see Inklings Bibliography 9 in Mythlore 20). On pp. 82-83, the second and third stanzas of three quoted from Tolkien's poem: 'Goblin Feet' have been reset. In earlier British and all American printings of the Biography this excerpt was taken from a manuscript rather than from the poem as printed, with revisions, In Oxford Poetry 1915. The quotation as reset is still in error, now a hybrid of the manuscript and published versions. Appendix C, the checklist of Tolkien's writings, has been corrected, augmented, and extended through The Shaping of Middle-earth (1986), with The Lost Road and Other Writings noted as "in preparation". This revision was performed without credit by Charles Noad, assisted by other Tolkien bibliographers.


Eliot's poem "The Journey of the Magi" was inspired by
Lancelot Andrewes's Nativity Sermon and in turn "set the stage for other 'Modernist' Christian dramas of Dorothy L. Sayers, Charles Williams and others, and the comedies of Eliot himself." [PAH]


Crabbe's introduction to Tolkien, first published in 1981 (reviewed in Mythlore 32, pp.31-31), now slightly revised and moderately expanded. The original edition considered Tolkien's works through The Silmarillion; in added Chapter 6, "The Quest Continued," Crabbe reviews Unfinished Tales and the "History of Middle-earth" series through The Shaping of Middle-earth. These works "appeal only to those who are already immersed in the matter of Middle-earth" but "within them are excellences worth remarking." Crabbe traces their connection to The Silmarillion, disregarding the parts of Unfinished Tales dealing with the Second and Third Ages. Her bibliography is unchanged from the 1981 edition, citing Tolkien's works only through The Silmarillion and only the dates of original editions. C.S. Lewis and Charles Williams are mentioned in the text in passing. [WGH]


A vade mecum for students of Tolkien's languages. Part I describes seven modes of the Fëanorian letters (tengwar): (A) the mode of Beleriand, values for Sindarin; (B1) mode of Beleriand, values for Westron (English); (B2) mode of Beleriand, values for Westron (English), Northern variety; (C) "Tehta" mode for Quenya; (E1) "Tehta" mode for Westron and the Black Speech; (E2) "tehta" mode for English (orthographic); and (F) full mode for Artic. Part II describes Old English runes as adapted by Tolkien in The Hobbit, and Daeron's Runes (cirith). Part III describes numerals in tengwar, with a note on the only runic numerals (3, 4, 5) Tolkien ever illustrated. "Non-Middle-earth" writing systems such as Goblin letters (in The Father Christmas Letters) and "New English Alphabet" are not discussed. [WGH]


Gilbert, who appears to me from this and his other work to be the best authority on the Golden Dawn, makes a couple of significant statements about Charles Williams in this book:

A.H. Lee was at this time [1915] busy compiling, with the aid of D.H.S. Nicholson, yet another of Waite's Order members, the Oxford Book of English Mystical Verse. Their work as editors brought them into contact with a young man at the Oxford University Press named Charles Williams, whose evident interest in ritual, in mysticism and in Waite's poems led Lee to send him on to Waite. It has commonly been assumed that Charles Williams met Waite when he moved to London in 1917, but he first visited Waite's home on 4 September 1915—two years before his Reception as a Neophyte in the Fellowship of the Rosicrucian Cross at the Equinox Ceremony on 21 September 1917. Frater Qui sitt Venit, as he became, remained in the Order for eleven years—Waite's last diary reference to him is in 1928—and possibly much longer, for other members still recalled him in 1966 (pp.76-77).

Necessarily he [Simon the Clerk in All Hallows' Eve] fails and is finally vanquished—as are all professors of wickedness in Williams' novels, whether they seek to defile the Holy Grail, to master the true Tarot, or to seize the Stone of Solomon. In each case the theme of the novel is drawn from concepts that Williams could, and probably did, find in A.E. Waite's Fellowship of the Rosy Cross, but the elegant structure of his work and the peculiar orthodoxy of his theology are Williams' own—the Golden Dawn was always his servant, never his master. (p.87) [PAH]


The "overarching idea" that unites the various elements of the mythic world of The Silmarillion is "Tolkien's God-figure, Eru, drawn not from any national or ethnic mythology, but from the arcane reaches of Plotinus and Dionysius explications of the nature of God." Plotinus (3rd cent.), Pseudo-Dionysius (6th cent.), and Tolkien all affirm "the oneness of the One" but in different ways. "Where Plotinus explicates and Dionysius describes, Tolkien states, and in stating creates. The opening word of The Silmarillion, 'There was Eru, the One, who in Arda is called Iluvatar,' declare at once the unity, the preexistence, and the limited human perception of his God-figure." The three writers develop the concept of oneness into multiplicity, from logos to logoi, into "Heavenly Hierarchies," or into Tolkien's "Ainur, the Holy Ones, that were the offspring of his [Iluvatar's] thought, and they were with him before aught else was made." Once again, Tolkien creates where his predecessors explain. His opening sentence continues beyond the simple first clause, compounding it as Tolkien compounds his Prime Mover." [WGH]

As with the entry above, some of Gilbert's observations are worth noting in detail:

There is, for example, no reason for saying that Charles Williams had joined the 'Order of the Golden Dawn' (he was a member of Waite's Fellowship of the Rosy Cross), or that 'this society had been originally formed in Paris by S.L. MacGregor Mathers', and yet these statements are taken from a scholarly biography of Williams (A.M. Hadfield, Charles Williams: An Exploration of his Life and Work, OUP, 1983). Another study of Williams and his colleagues (Humphrey Carpenter, The Inklings, Allen & Unwin, 1978) alleges that the thriller writer Sax Rohmer (A.S. Ward) also was a member of the Golden Dawn - for which there is not the slightest evidence (ix).

...students of Charles Williams are slowly realizing that his association with Waite, and thus with the ethos of the Golden Dawn is not with the Order itself, cannot be dismissed as of little significance (ix-x).

In 1914 Waite closed down the Isis-Urania Temple, and with it the Independent and Rectified Rite, because of internal feuding. Its successor, the Fellowship of the Rosy Cross was instituted with the consecration of Salvator Mundi Temple on 9 July 1915. Sixteen members of the Independent and Rectified Rite joined the new Order, but although a lineal descendant, the F.R.C. cannot be considered as an integral part of the Golden Dawn as it retained no vestige of the old magical tradition... (175).

To pull all of these strands together briefly, Gilbert rightly indicts Williams scholars for not being careful enough in their research into his occult connections. The Order of the Golden Dawn was a group of practicing magicians, with which A.E. Waite became affiliated, though he was more concerned with esoteric knowledge than with magical operations. He attempted a 'reform' of the Golden Dawn, which failed, and then he started the Fellowship of the Rosy Cross (and how this organization relates to other Rosicrucians, I am not yet sure). It was this group with which Williams associated himself - and for a much longer period than was previously thought, for he has typically been thought to have forsaken these connections after his son was born and he began to lecture regularly in 1922. [PAH]


The article proper describes Books for Students, a program through which children are able to buy paperback books in their schools. Accompanying the article are a list of fifty books children should read, according to a Times panel; and a list of the top forty books sold through Books for Students during winter term 1987. The second list is dominated by Roald Dahl and Judy Blume, but includes Lewis' The Lion, the Witch, and the Wardrobe and Tolkien's The Hobbit among books popular with children aged 9-12. Both books appear as well on the professional critics' list, which also recommends Alice in Wonderland, Tom's Midnight Garden, The Earthsea Trilogy, and other works in the fantasy genre. [WGH]


News item on various celebrations of the 100th anniversary of Charles Williams' birth, which took place in 1986. [PAH]


This essay explores the parallels between Eliot's infernal city as expressed in The Waste Land with Williams' use of the same image or theme in All Hallows' Eve and Descent into Hell. Keesee suggests that here Eliot influenced Williams, though he admits that such an assertion is not really subject to proof. Nevertheless, this is a good contribution to the literature on Williams and Eliot, whose relationship is significant and bears further exploration. [PAH]


A new periodical on Lewis; this issue, except for the final letter, seems to be written (in the third person) by the editor - possibly the editors. Most of the items are short, three or four paragraphs long; the editorial (in the first person by Lindskoog) runs six paragraphs. (a) "New Publication Launched to Fill Lewisiana Gap" (1). The Lewis Legacy is intended to follow up new developments caused by Lindskoog's book The C.S. Lewis Hoax. (b) "California Sponsors Panel to view Hooper's Dark Tower Manuscript" (1). J. Stanley Mattson, founder, in California, of the C.S. Lewis Foundation for Christian Higher Education, has appointed a British panel to view "The Dark Tower" ms. (Lindskoog in her book, argued the manuscript was not by Lewis.) Mattson, who "identifies himself as a 'professional historian of American literature,'" has been involved in management and fundraising in recent years, including fundraising for the "C.S. Lewis Institute in Oxford in the summer of 1988," in which Walter Hooper took part. (c) "Long-Lost Lewis Preface to Screwtape's Toast Surfaces for Collier" (1). A report on the publication of Lewis' preface to "Screwtape Proposes a Toast." (d) "Beloved Husband of Lewis' Chosen Artist Succumbs in Surrey" (2). A report of the death of Fritz Gasch, husband of Pauline Baynes. (e) "Old Mystery about Hooper's Career Finally Solved by Alma Mater" (2). In the spring and fall semesters of 1963 (during the summer of which years Walter Hooper
was in England, visiting Lewis part of the time), Hooper, according to records at the University of North Carolina at Chapel Hill, was a graduate assistant in the English Department at the University of Kentucky. (f) "Wildly Conflicting Evaluations from Matson and Wilbur" (2). A report of Stanley Mattson (see item b) trying to interview Lindskoog, accompanied by a psychiatrist, and then writing her a letter asking her to apologize for publishing The C.S. Lewis Hoax. A reporter, identified as from the London Sunday Times, phoned Lindskoog with hostile questions. Also in this period of 25-28 January 1989, a letter from Richard Wilbur to Lindskoog arrived, praising The C.S. Lewis Hoax both morally and literarily. (g) "Editorial: Three Red Herrings" (3). Lindskoog answers three points the Hooperites have raised against her which she considers beside the point: she is not interested in Hooper's motivations, and she is not interested in examining the Lewis documents which she has denounced, on literary grounds, as falsifications. On the latter point: she assumes that, if the manuscripts were forged, it was well done, and she is not an expert on physical manuscripts. (h) "Bach At His Worst: What If..." A parable about the forging of Bach manuscripts. (i) Lloyd Alexander, letter to Lindskoog, 21 December 1988 (4). Alexander writes Lindskoog with generalized praise for The C.S. Lewis Hoax. (JRC)


This is not a new book, but a mass market inexpensive paperback edition. Warnie's diaries are an important source of information on both C.S. Lewis and the Inklings, and they are also good reading in and of themselves. The photographs in the hardcover edition are not reproduced here. [PAH]


Tolkien's brief analysis of fains i and related terms is quoted (presumably from a letter to the Opies) within a discussion of fains and fainites as used by English schoolchildren. Fains, Tolkien writes in part, "descends from fourteenth century feine, faine 'feign', in a sense, derived from Old French se feindre, 'make excuses, hang back, back out (esp. of battle)'. "Fain i" seems to throw light on a line of Chaucer [in The Clerk's Tale] which no editor so far has thought worthy of a note..." [WGH]


Despite the title, Petersen's book is not wholly about C.S. Lewis and Joy Davidman: theirs is one of the five Christian marriages described. (John and Marjorie Knox and Billy and Nell Sunday are two of the others.) Petersen lists his sources in the back (176), and he notes nine books about the Lewises. In short, this is a pleasant retelling of their love; but it offers nothing new, and was not intended to. There are a few minor errors - Lewis was never recognized as a "classical" scholar, by 1937 or later (146); Lewis had not planned The Screwtape Letters by 1937 (146); his marriage was not as unlikely as his science-fiction - oceans on Venus, for example (147); Lewis usually replied to all of his mail, except the abusive (perhaps Petersen is saying his brother helped him (160); Lewis had been out of the British Isles once in addition to his World War I service and his trip of Greece - perhaps Petersen means while he was an adult (171). (JRC)


Reprint in one hardcover volume. The typesetting dates from the 1968 Allen and Unwin one-volume paperback (text proper) and the 1969 Allen and Unwin deluxe "India Paper" edition (appendices and index), the whole more recently printed as the 1983 one-volume Unwin Paperbacks ("Unicom") edition. The 1988 one-volume hardcover reprint includes the map "A Part of the Shire" but does not include a general map of Middle-earth. The dust-jacket features a painting of Barad-dur by Roger Garland. (WGH)


Translations of The Hobbit into ten languages are appraised, chiefly by native speakers of the language: The Hobbit in Germany by Manfred Zimmerman; Some Comments on the Dutch Translation of The Hobbit" by Renée Vink; "The Hobbit in Norwegian" by Nils-Ivar Aagøy; O Hobbit (comments on the Brazilian Portuguese translation) by Ronald Kyrmse; "The Japanese Hobbit" by Takashi Okunishi; "A Few Comments on Maria Skibniewska's [Polish] Translation of The Hobbit" by Agnieszka Sylwanowicz; notes by Ellen Pakarienen and Andrea Fazakas respectively, abridged by Christina Scull, on the Finnish and Hungarian translations; and comments by David Doughan on the Russian and French translations. Doughan also contributes a foreword and general comments.

Translations of The Hobbit seem to vary considerably both in style and in quality according to language (and even, in the case of German, in the same language). Dutch and Russian seem to be probably the most successful at combining a readable, witty, stylish end-product with
an imitation Screwtape Letter. Either the author or the editors of the journal (a publication of the Wycliffe Bible Translators) have created a heading for Screwtape's typing paper, reading "Adversary, Inc." / 1000 Fahrenheit Plaza, Lower Regions, HL 00666." Names of the officers are to the right of the main heading. In this letter Wormwood's "Christian" (patient is not used) has gone to the South Pacific Field Training Course (in New Guinea, of the Wycliffe Bible Translators). Screwtape advises encouraging the person to feel self-pity through home sickness, to center his thoughts on himself by means of diarrhea, etc., to feel dissatisfaction with God when suffering sickness upon first eating the local food, and so forth. The last paragraph, when Screwtape considers a director's visit because "it" (the spiritual situation? - in context, perhaps the missionary activities) is interesting, is the weakest part; in general, a satisfactory short imitation. (The bibliographer

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Poem and Glossary

The red and yellow flowers, Gikku, are sacred to the name of Girru.

Gikku = chrysanthemums (Japanese)

Girru = God of Fire (Akkadian)

— Benjamin Urrutia