An Inklings Bibliography (35)

Joe R. Christopher
Wayne G. Hammond
Pat Allen Hargis
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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 (35)

Compiled by Joe R. Christopher, Wayne G. Hammond & Pat Allen Hargis

[Introduction: This represents the second installment of the newly refigured Inklings' Bibliography. Since the last issue, Dr. Christopher will write entries only related to C.S. Lewis, rather than for all the Inklings, as was done in the past. Mythlore has welcomed 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 of bibliographers gives greater strength to 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 copies 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.


Published in one volume with Arda 1985. This issue contains:

(1) "The Clerkes Compleinte: Text, Commentary and Translation," pp. 1-11. Reprints, from The Gryphon (Leeds), Dec. 1922, a sixty-line Middle English poem signed "N.N." but attributed to J.R.R. Tolkien. Following the poem are a note by Beregond, Anders Stenström, describing his search for contributions by Tolkien in volumes of The Gryphon; a commentary by T.A. Shippey discussing the evidence for attributing the poem to Tolkien; a translation of the poem into Modern English; and a translation of the poem into Swedish, with a Swedish summary of Shippey's comments.

(2) "Hwaet We Holbytla..." by Douglas Parker, pp. 12-30. Reprinted from the Hudson Review, 9:4 (Winter 1956-57). One of the more substantive reviews of The Lord of the Rings at the time of that work's original publication. Parker discusses the qualities of fantasy and the reasons why Tolkien succeeded both in the genre and beyond its bounds. In part the article is a response to Edmund Wilson, whose infamous review of The Lord of the Rings Parker calls "a rather nasty hatchet-job" (p. 16). With an editor's note and summary in Swedish.

(3) "Något om popor, glad och röknin" by Beregond, Anders Stenström, pp. 32-93. Discusses pipes, pipe-weed, and smoking in The Lord of the Rings, with notes on tobacco in our history. With eight illustrations, two tables, bibliography, and a summary in English.

(4) "The Year's Work in Tolkien Studies," pp. 94-129. A chronicle, in Swedish with a summary in English, of Tolkien-related events in 1984; and reviews in Swedish, with abstracts in English, by Florence Vilén, Aldamirie; Beregond, Anders Stenström, Åke Bertonstam; and Hanna Stenström. Tolkien, The Book of Lost Tales I and II; Santoski, Catalogue of an Exhibition of the Manuscripts of J.R.R., Mar­quette University; Fleiger, Splintered Light; Purtill, J.R.R. Tolkien: Myth, Morality, and Religion; Little, The Fantastics; Ridden, J.R.R. Tolkien: The Lord of the Rings; and Inklings: Jahrbuch für Literatur und Ästhetik, Vols. 1 and 2, are reviewed.

(5) Excerpts from a letter by Douglas Parker, p. 130, about his "Hwaet We Holbytla..." "My interest in Tolkien hasn't departed, but can scarcely be called active these days..."

(WGH)


This edition of Barfield's first book, issued in hardcover in 1986, has just been released as a trade paperback (using the same sheets). The illustration on the hardcover's dust jacket is reproduced (in a reduced size) on the paperback's cover.

The afterword provides a biographical sketch of Barfield and discussion of the writing of the book, with some references to Lewis (part of a letter is quoted) and Tolkien.


Contains an introduction; a list of abbreviations; "A Dictionary of Quenya" from aha ("rage") to yulma ("cup"); "A Dictionary of Proto-Eldarin"; "A Dictionary of Ante-Quenya"; an index to the three dictionary sections by English word; and a page of emendations. Bradfield draws on Tolkien's works including The Silmarillion, Unfinished Tales, Letters, and The Monsters and the Critics and Other Essays. "Ante-Quenya" is the name given by Bradfield to the early version of Quenya that appears in Tolkien's "A Secret Vice."
The first chapter, "The Continuing Appeal of C.S. Lewis," has some rhetorical overstating and one misleading term (that Lewis and Joy Gresham had a "church wedding" (15) — probably Harries just means, in an English idiom, a religious wedding; but Harries four reasons for Lewis' popularity are acceptable. The second chapter, "The Man and his Joy," is a sketch of the importance of sehnsucht to Lewis; Harries answers three objections by John Beversluis, in C.S. Lewis and the Search for Rational Religion, in this chapter.

The third chapter, "The Man and his God," sets up some objections to Lewis' theology. "The salient point is that Lewis had what the Freudians call a fierce super-ego, an exacting sense of inner self-demand....Unfortunately this rubbed off on his picture of God" (29-30). Harries supports this with quotations from The Problem of Pain ("[God demands... our prostration]") and A Grief Observed ("...a perfectly good God is... hardly less formidable than a Cosmic Sadist").

The fourth chapter, "C.S. Lewis and the Devil," discusses The Screwtape Letters and The Great Divorce, which Harries for some reason thinks are allegories (37, 41). Harries asserts "...on philosophical, theological and moral grounds it is necessary to reject the idea of not only one devil but of all devils" (39), so the literal level of The Screwtape Letters is invalid; as "mythology" (39), the book and The Great Divorce are also not valid, for Lewis attacks simply his stock figures, such a liberal clergymen (39). The fifth chapter, "C.S. Lewis and Suffering," also disagrees with Lewis' writings — The Problem of Pain and A Grief Observed — finding their views of suffering lacking; Harries sums up Lewis' position, "the supreme function of pain is to break down our stubborn wills. Pain has a disciplinary function" (47). Harries objects because Lewis "writes in moral terms about what is in fact inherent in the natural, created order" (48). (Harries' position is to Lewis' Julian of Eclanum's to Augustine's, although Harries does not note the fact.) And Harries quotes Austin Farrer's more subtle objection to Lewis' moralism here from his essay in Jocelyn Gibb's Light on C.S. Lewis (51-52).

At this point, having objected to aspects of Lewis' though in chapters 2 through 5, Harries turns to materials he approves of. In the sixth chapter, "Fact, Myth, and Poetry," he discusses primarily "Is Theology Poetry?" and "Myth Became Fact" about the relationship of Christianity to myth; although Harries drifts away from Lewis at the end of the chapter, he voices no objections to Lewis' position. In chapter seven, "C.S. Lewis and Prayer," Harries uses and praises Letters to Malcolm, Chiefly on Prayer: "it is, I think, his best work of popular theology" (63). And in the ninth chapter, "Eternal Glory," Harries uses a variety of sources — Surprised by Joy; Letters to Malcolm, Chiefly on Prayer; The Lion, the Witch and the Wardrobe; A Grief Observed; and The Weight of Glory — to survey Lewis on resurrection and salvation; there is no indication of an objection.

But this paragraph on agreements has skipped the eighth chapter, "Love," which discusses The Four Loves. The one point which Harries disagrees with is Lewis' statement that "In God there is no hunger that needs to be fulfilled, only plenteousness that desires to give." Harries argues that God did not need to have created humans, but, after their creation, because of God's love, "he wanted our positive response; he can be hurt as he can be made glad" (77). Harries also quotes from a sermon by Austin Farrer, which indicates Jesus' needs when incarnated — specifically, the baby Jesus' need for milk from His mother (77). Indeed, Harries carries this far enough to reject the definition of God as all-powerful (79).

Overall, Harries survey, because of his disagreements with Lewis, is more interesting than the survey which just restates Lewis' positions; after all, if one read the primary sources instead of the secondary. However, Harries rhetorically seems too certain of his own positions when disagreeing, a flaw of many controversialists.

The uncredited cover of the book contains a color sketch of Lewis looking over his glasses (head and shoulders); it is a slightly repositioned version of one of the common Lewis photographs.


Holyer, a teacher of philosophy at Arkansas College, argues that the description of Lewis as a rationalist has been overdone. His essay is divided into two parts; the first considers what Lewis "actually claimed for the case for Christianity" (149) — that is, did Lewis believe that reason alone could lead a person to the Christian faith? Holyer mainly uses Lewis' essay "Faith and Evidence" (collected as "On Obstinance in Belief") to argue no. To simplify, Lewis thought that reason could aid, mainly by suggesting there were as good reasons for believing as against; but except for a few overstatements by Lewis (mainly the result of using popular language, rather than theological or philosophical precision) — which can be corrected by Lewis' statements elsewhere — Lewis did not claim absolute proof of God's existence, for instance, or other Christian propositions, was available.

The second part of the essay offers "a new way of looking at Lewis' apologetic writings and a different understanding of the role of reason in them" (156). Holyer
leaves an ancient work Lewis invents a family of
manuscripts to which he can attribute variant lines which
he wants to suggest to Tolkien, and he invents a number
of critics to whom he can attribute his comments on the
poem—Peabody, Schick, Pumpernickel, and Schuffer. Car-
penter included Bentley (annotations on 11, 710, 739, pp.
324-25) among these fictional creations, but Bentley surely
refers to Richard Bentley, 1662-1742, the great English
classical scholar, whose edition of Paradise Lost (as Lewis
would have known) was less successful than his classical
editions and studies. The two annotations are typical of
much of Bentley’s work—a revision based on style and one
with vituperation. Christopher Tolkien also corrects
Carpenter’s misunderstanding of Lewis’ purpose in one
passage (319), as well as indicating throughout whether or
not J.R.R. Tolkien revised at Lewis’ suggestion, or, oc-
casionally, accepted Lewis’ proposed reading. In one case
(315-16), Lewis’ suggested revision led to Tolkien’s use of
a phrase which reappears in The Lord of the Rings.

Besides the purposes of praise and correction, Lewis
inserted into his notes two poems, the first of which he
attributes to a collection of “scholastic verse” (320) called
Poema Historiale. This is “There was a time before
the ancient sun” (319; printed, with negative comments, in
The Inklings 31). The second poems—“Because of endless pride”
(3212-322) — is an early version of “Posturing” (Poems 89),
which was first published in The Pilgrim’s Regress (Book 10,
Ch. 5). For the source of the later poem, Lewis invents a
manuscript “in the public library at Narrowthrode (the
ancient Nargothrond)” (321).

Lindskoog, Kathryn (compiler). Around the Year:
With C.S. Lewis & His Friends: A Book of Days.
Norwalk, Connecticut: The C.R. Gibson Company, 1986. Illustra-
tions by Leah Palmer Preiss.

The title is according to the book cover; on the title page,
after “Friends” and before “A Book,” appears: “being a
lively compendium of events in the Lives of C.S. Lewis, his
companions, and mentors—enriched daily with their own
special vision—to help you celebrate the special days and
personal events of your year.” The book itself has, for each
day of the year, an incident (or two), connected—some-
times causally—with Lewis, at the top of the page; then the
bottom of the page has a quotation, usually related to the
incident. No doubt there was difficulty in finding material
for some days, which may explain why Swinburne’s birth
is noted on 5 April, with a quotation from Atalanta in
Calydon (since Swinburne was notably anti-Christian, he
seems odd in context—and hardly a “mentor”). There are
a few errors: the item by C.S. Lewis and Dorothy L. Sayers
on 14 May, “Charles Williams,” was a published letter, not
an article; the quotation on 27 August was by Wordsworth
(from his sonnet “The World is Too Much with Us”—not
by Spenser. But overall this is a pleasant enough book, usu-
able either for a diary or for noting of birthdays, wed-

**ASK YOUR COLLEGE AND PUBLIC LIBRARIES TO SUBSCRIBE**
Dorothy L. Sayers' Encounter with Dante. Tolkien, 32, 47, 242; Williams, x, xv, xvii, 9, 14, 15-30, 31-45, 46-54, 61, 63, 64, 84, 89, 90, 91, 109, 123, 170-78, 186, 195, 196, 197, 210-11, 258; Lewis, xv, 15, 19, 21, 31-31, 33, 34, 36, 47-51, 54, 114, 115, 121, 123, 127-28, 174, 208, 242, 250, 257; Major Warren Lewis, 32; Tolkien, 32, 47, 242; Williams, x, xv, xvii, 9, 14, 15-30, 31-45, 46-54, 61, 63, 64, 84, 89, 90, 91, 109, 123, 170-78, 186, 195, 196, 197, 210-11, 213, 241, 242, 255, 257]

Reynolds offers here the most detailed account to date of the influence which Williams exerted on Sayers and her reading and translation of Dante. Chapters 2, 3, and the first half of 4 tell the story, and Chapter 11 explores the significance of Williams’ influence. This material is of the first importance for the Williams student, especially as it is based on the correspondence between Sayers and Williams.

Lewis also had significant contact with Sayers, if not quite as much as Williams, and the book deals with this material, also based on correspondence, as well. (In fact, because of the importance of Dante for Williams and Lewis, the entire books will be of interest to anyone interested in all of the Inklings, and its reading will prove profitable.)

Ryan concludes that Tolkien, in his search of a "legend for England," "was concerned to explore both the pre-Saxon periods of British history and legend and the subsequent dialogue between the English and the Welsh" (p. 62), and that the "Welsh"/Celtic strand to his writing should be given serious attention.


An account of the writing of The Lord of the Rings from December 1937, when J.R.R. Tolkien began his sequel to The Hobbit, until late 1939, when he "halted for a long while by Balin’s tomb in Moria." Later composition and revisions will be examined in at least one, probably two forthcoming volumes of The History of Middle-earth. The present volume documents, for the 1937-39 period, The Fellowship of the Ring from "A Long Expected Party" (Book I, Chapter 1) through "A Journey in the Dark" (Book II, Chapter 4). Transcribed drafts of the text and author’s self-memos are supported by extensive notes by Christopher Tolkien. The editor traces the development of the plot, characters, geography, the origin and nature of the Ring, etc., and guides the reader through J.R.R. Tolkien’s "Doubts, indecisions, unpickings, restructurings, and false starts." Also includes a lengthy index.

Two previously published poems by Tolkien are here reprinted for the first time: the predecessor of Sam Gamgee’s "Troll Song" ("The Lonely Troll"), from Songs for the Philologists (1936); and "The Cat and the Fiddle," an early version of the rhyme sung at The Prancing Pony in Bree ("The Man in the Moon Stayed Up Too Late"), from Yorkshire Poetry (1923).

Five Manuscript pages are reproduced: the original
opening page of "A Long-expected Party"; two pages in which the One Ring, and the Ring-verse, emerge in the narrative; a scrap showing "the emergence of Treebeard," originally "a giant who pretends to be friendly, but is really in league with the Enemy"; and a page of text which includes the inscription on the West Gate of Moria. Also reproduced, in black and white, are a manuscript plan of Bree and "The earliest map of the lands south of the Map of Wilderland in The Hobbit"; and in color, the earliest extant map of The Shire.

In the American edition lines 15-16 on p. 32 are corrected to: "Bingo's last words, 'I am leaving after dinner,' were corrected on the manuscript to 'I am leaving now.'" Reviewed in this issue of Mythlore. (WGH)


Five papers and a satire, presented at the Third Annual Tolkien Society Workshop:

(1) "Servant of the Secret Fire" by Paul Bibire, pp. 2-7. Discusses fire as image and symbol in The Hobbit, The Lord of the Rings, and The Silmarillion. Fire is central to the world, which began and will end with fire, and is "at the heart of Being" (p. 5). It is the "most central image" in Tolkien's mythology. Bibire also examines, tangentially, passages of mountain, wood, and water in Tolkien.

(2) "Tolkien and the Development of Romance" by Alex Lewis, pp. 8-13. On one level, The Lord of the Rings is a "fully fledged Romance," while on a higher level the work "transcends the Romantic and becomes quasi-Classical, philosophical in its scope and intent" (p. 11). The Silmarillion likewise transcends definition. Alex Lewis concludes that it is not possible to examine Tolkien's writings in the narrow confines of 'Romantic' and 'Classical' for they break new ground when looked upon as part of a whole life's evolution" (p.13).

(3) "Tolkien, Wagner, and the End of the Romantic Age" by John Ellison, pp. 14-20. Compares The Lord of the Rings and the Ring operas. Both works assume "an elemental opposition of the principles of good and evil" (p. 15); they share themes of power and corruption, of the defilement of Nature, of death and the acceptance of death; both present worlds which suffer a dyst catastrophe. Siegfried and Frodo each in his own way is an "innocent," but Siegfried remains so to the very end while Frodo matures. Wagner "rounded off the romantic age" in music (p. 14), Tolkien "presents the appearance of a romantic survival existing in the midst of a later and more cynical age" (p. 20).

(4) "Bow-Wow or Pooh-Pooh: Natural Modes of Language from Plato to Tolkien" by Iwan Rhys Morus, pp. 21-26. The first two-thirds of this essay is a discussion of linguistic theory, particularly the philosophy of language held by Samuel Taylor Coleridge. In this context Morus examines "Tolkien's claim about the relationship between language, thought and mythology" (p. 24) as expressed in "On Fairy-stories." "For Tolkien, neither language nor mythology could exist without the other in a reciprocal relationship... [The] production of language and the production of myth occur simultaneously in the human mind" (p. 25). Owen Barfield makes a similar point in his Poetic Diction.

(5) "Elf-Spear, The Wand of Youth, and the Starlight Express" by David Doughan, pp. 27-29. Discusses Sir Edward Elgar's Starlight Express and Wand of Youth. The name Elgar may be derived from Old English elf-gar, "elf-spear." Like Tolkien in his early fantasy writings, Elgar in his music reconstructed childhood visions "at a particularly critical time in history [the years of World War I] for this sort of sentiment" (p. 29).

(6) "The History of Middle-earth, Volume 24" by Duncan McLaren, pp. 30-34. Sketch satirizing the History of Middle-earth series. (WGH)


Excerpts from fifty Puffin Books, comprising the 2000th Puffin. Included is part of chapter 5 of Tolkien's The Hobbit, beginning with "Deep down here by the dark water lived old Gollum" and ending with "The ring felt very cold as it quietly slipped on to his gaping forefinger." The text is not, however, from the notorious 1961 Puffin edition which had dwarves for dwarves, elfish for elvish, etc., but from the 1978 "fourth edition."

The illustration at the head of the excerpt depicts Bilbo facing Gollum on the shore of the lake, but in a serious departure from the text includes trees in the foreground and distance and a cloud-streaked sky behind (presumably) Gollum's "slimy island of rock." Bilbo seems to have a beard and no hair on his feet. He and Gollum also appear as tiny figures in the cover painting-montage. (WGH)

TALES NEWLY TOLD (continued from page 47)

except that he has vanished before the story begins, and appears only in the characters' memories. He is the plot's central enigma, and thus its main driving force: why has he disappeared, and where to? What are his plans for Teleri, not to mention Celydonn as a whole? What is his true relationship to the Old Ones - the surviving Pagans of the land, who don't seem to like him much? It is because of these questions remain unanswered, and also because of our well-earned confidence in the author's imagination, and resourcefulness, that we eagerly await the further metamorphoses of The Green Lion.