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An Inklings Bibliography (38)

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An Inklings Bibliography (38)

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.

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AN INKLINGS BIBLIOGRAPHY (38)

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

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.

Brooks, Paul. *Two Park Street: A Publishing Memoir.* Boston: Houghton Mifflin, 1986. xii + 161 pp. [Tolkien 106-8]

Brooks recalls thirty-nine years of publishing by Houghton Mifflin Co., whose main office is at 2 Park Street, Boston. Three pages of his reminiscences concern *The Hobbit* and *The Lord of the Rings*. Though the managing editor at Houghton Mifflin was not impressed with *The Hobbit*, which had been routinely submitted in proof by Allen and Unwin, and the children's librarian at the Boston Public Library also gave an unfavorable opinion, Paul Brooks liked the story and recommended its publication. The quality of *The Lord of the Rings* was recognized by editor Anne Barnett, from whose report Brooks quotes: "Who will read 423 pages about an unfinished journey undertaken by mythical creatures with confusing names? Probably no one, but I still say it is wonderful ..." (p. 107) [WGH]

Burger, Douglas A. "The Shire: A Tolkien Version of Pastoral." *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film.* Ed. William Coyle. Westport, Conn.: Greenwood Press, 1986. [149]-54, 237.

In Middle-earth Tolkien created idealized landscapes in the pastoral tradition of Arcadia, the forest of Arden, and Walden Pond. In his depiction of the Shire at the beginning of *The Lord of the Rings* Tolkien most powerfully evokes the pastoral appeal (p. 150). Burger describes at length the pastoral aspects of the Shire and, more briefly, those of Tom Bombadil's home, Rivendell, Lórien and Fangorn forest. [WGH]

Calabrese, John A. "Continuity with the Past: Mythic Time in Tolkien's *The Lord of the Rings*." *The Fantastic in World Literature and the Arts: Selected Essays from the Fifth International Conference in the Fantastic in the Arts.* Ed. Donald E. Morse. Westport, Conn.: Greenwood Press, 1987. [31]-45, 231-32.

In *The Lord of the Rings* the past is never clearly separated from the present. Tom Bombadil and Treebeard are both remnants and representatives of the First Age of Middle-

earth. Other characters too are long-lived, or deathless, or have died yet still haunt the earth. Lineage and genealogy are important to Men, Elves, Dwarves, and Hobbits. Aragorn, descendant of Númenor, reestablishes a line that had been all but extinct, and thus confirms in the present a continuity with the past. Ancient words and ways survive in ritual, in prophecy, and in names. Present and past are linked also in things: Narsil/Arđuril, the sword of Elendil and Aragorn; the White Tree of Gondor, descendant of Telperion; Frodo's phial, with the light of Earendil's star. [WGH]

Crossley, Robert. "A Long Day's Dying: The Elves of J.R.R. Tolkien and Sylvia Townsend Warner." *Death and the Serpent: Immortality in Science Fiction and Fantasy.* Ed. Carl B. Yoke and Donald M. Hassler. Westport, Conn.: Greenwood Press, 1985. [57]-70

Tolkien created the elves of *The Silmarillion* in his youth, and to the end of his life explored the issue of their longevity with the seriousness of his youth. Warner began her *Kingdoms of Elfin* when in her eighties, with "that freedom from gravity which is one of the privileges of age" (p. 59). Unlike Tolkien she wrote with apparent effortlessness and liked finishing things. For Tolkien, "for whom there would never be enough time to compose and finish his stories," elvish longevity was "an irresistible fantasy" (p. 59) The unfinished state of his fictional world was "a way of bridging personal mortality with the spiritual immortality he hoped for" (p. 67) [WGH]

Cutsinger, James S. *The Form of Transformed Vision: Coleridge and the Knowledge of God.* Foreword by Owen Barfield. Macon, GA: Mercer University Press, 1987.

Barfield sets the context for this book (relative to Coleridge studies in general) and recommends it highly because it takes seriously not only what Coleridge thought, but how he thought. [PAH]

Derrick, Christopher. "Some Personal Angles on Cheterton and Lewis". *G.K. Chesterton and C.S. Lewis: The Riddle of Joy.* Ed. Michael H. MacDonald and Andrew A. Tadie. Grand Rapids, Michigan: William B. Eerdmans Publishing Co., 1989. 3-19.

Derrick's lecture was the keynote address at a 1987 Conference to Celebrate the Achievement of G. K. Chesterton and C.S. Lewis, in Seattle, Washington. As such, it is a largely informal reminiscence with some critical points. Derrick mentions being tutored by Lewis at Oxford and alter attending meetings of the Inklings with him as well as having other conversations (4-5). He briefly discusses Chesterton's influence on Lewis (5-6) and makes his own comparison and contrast of the two (6-7 *et seq.*); he indi-

cates several "kinks" in Lewis' mind — a type of paranoia about the Inner Ring, a lack of moral distinction between killing and being killed, a combination of denunciation of the male submission to an "aggressively dominant female" with a practice of it (7-8). He comments on the Lewis cult, where the admirers do not analyze, just emotionally admired — or worship (9-10). "In *Till We Have Faces* — though not elsewhere — Lewis seems to be indulging an uncontrollable lust for parenthesis; and at one point in *An Experiment in Criticism*, he is guilty of a sentence with ten commas in it" (12). And, in the last part of his essay (13-18), Derrick attempts to sum up Lewis' achievement — e.g., "It would make a kind of sense ... to celebrate Lewis as a great if unsystematic psychologist above all else" (14). He also suggests a reading of *Till We Have Faces* for people confused about love. (17) [JRC]

Dunsire, Brin. "Of Ham, and What Became of It." *Amor Hen* (bulletin of the Tolkien Society) 98 (July 1989): [14]-17. Dunsire explores the geography of Framers Giles of Ham and compares the fictional Ham with present-day Thame in Oxfordshire. He includes a map of "The Little Kingdom and Its Environs." [WGH]

Ellison, John A. "The Legendary War and the Real One: The Lord of the Rings and the Climate of the Times." *Mallorn* (journal of the Tolkien Society) 26 (Sept. 1989): 17-20.

Though Tolkien denied that he wrote *The Lord of the Rings* to reflect real events, he was not unaware of what was happening in the world, in Stalinist Russia and Nazi Germany. Like everyone else he was influenced by his contemporaries and by the emotions of wartime, and *The Lord of the Rings* naturally reflects these influences. Ellison suggests analogies between Tolkien's book and contemporary history. [WGH]

Göller, Karl Heinz. "Zwischen Artusreich und Gralwelt: Die Poetologie der Arthurian Poems von Charles Williams." ["Between the Realm of Arthur and the Grail: The Poetology of the Arthurian Poems of the Arthurian Poems of Charles Williams." German text with English summary.] *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 81-101. [PAH]

Honig, Edith Lazaros. *Breaking the Angelic Image: Woman Power in Victorian Children's Fantasy*. Contributions in Women's Studies, No. 97. Westport, Connecticut: Greenwood Press, 1988. [x] + 157 pp. (Lewis, 218,86; Tolkien, 2,87; Williams, 2,87.)

Honig is concerned with the presentation of women and girls in Victorian children's fantasy; among the authors considered, six receive most of the discussion and George MacDonald is one of the six — and he is the one who is tied to the references to the Inklings. "J.R.R. Tolkien, Charles Williams, C.S. Lewis, and W.H. Auden were all directly influenced by the works of George MacDonald," Honig writes, and Lewis is quoted from *George MacDonald: An*

Anthology about considering MacDonald his master (92). Later, the phrase about "my master" is quoted once again (86), and the influence of MacDonald on Tolkien and Williams is attributed to "*The Golden Key*, as well as MacDonald's other fantasies" (87), on the basis of Jonathan Côt's *Beyond the Looking Glass* (138, n. 20). In short, there is little of significance in Honig's references to the Inklings. [JRC]

Hodge, James L. "Tolkien's Mythological Calendar in *The Hobbit*." Aspects of Fantasy: Selected Essays from the second International Conference on the Fantastic in Literature and Films. Ed. William Coyle. Westport, Conn.: Greenwood Press, 1986. [141]-48, 237.

Hodge detects references to Norse, Celtic, and Germanic mythology and folklore in the days and dates mentioned in *The Hobbit* and lays Tolkien's story over a calendar of pagan fertility rituals and sacrifices and Christian holidays. [WGH]

Houston, James M. "The Prayer Life of C.S. Lewis." *G.K. Chesterton and C.S. Lewis: The Riddle of Joy*. Ed. Michael Macdonald and Andrew A. Tadie. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1989. 69-86. [Dyson, 69, 75, 79; W.H. Lewis, 75-76; Tolkien, 75.] The authoritative account of Lewis' prayers and thoughts on prayers is still to be written, although Houston does interesting things, first, he lists and discusses the six traits that, he believes, "characterize the personal prayer life of Lewis":

1. The Realism of His Prayer Life (71-73)
2. The Practicality of His Prayer Life (72-74)
3. His simple, Natural, Unstructured Attitude to Prayer (74-76)
4. Supplicatory Prayer for Others (76-77)
5. Prayer as Friendship (77-79)
6. Prayer Life is [as?] Matured by Suffering (79-81)

These sections indicate their content clearly enough, but it should be added that Houston sometimes reaches conclusions beyond his present evidence — e.g., "Always, the most rigorous attentiveness and serious threat will be demanded for real prayer" (74); he fails to give some sources and one time reverses his citations (77); the analogy of his examples do not prove his case — e.g., the analogy argued from "A Confession" (72), for there is no necessary parallel between poetic theory and prayer.

Second, under the misleading section title of "Lewis's Theology of Prayer," Houston sketches Lewis' "unhappy childhood experiences of prayer" (81-82) and then has two subsections:

1. Lewis's Emphasis on "Festooning" in Prayer (83)
2. Lewis and Petitionary Prayer (83-84)

The first of these two subsections is the weakest in the whole essay; Houston's discussion confuses "festooning" a term Lewis uses in *Letters to Malcolm* when he was adding his phrases or ideas to the simple language of the Lord's Prayer — with two unrelated topics: the reality of the

spiritual encounter in prayer, and a rejection of causality (about the latter Houston manages to misunderstand, or ignore, what Pascal and Lewis meant by the term). [JRC]

Kollmann, Judith J. "The Question of Influence in Charles Williams's Arthurian Cycles." *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 103-117.

Kollmann explores Williams' use of allusion, noting that the appropriation and alteration of significant moments in the poetic tradition play an important role in how Williams expresses his own version of a grand unity. [PAH]

Lindskoog, Kathryn. *Creative Writing: For People Who Can't Write*. Grand Rapids, Michigan: Academie Books (Zondervan Publishing House), 1989. [Barfield, 250*, 257*; Lewis, 58, 72, 100, 127-28, 130-31, 145, 164, 172, 175, 189, 191, 193, 197, 200, 202, 207, 212, 217, 222, 226-27, 238-241, 243-64; Tolkien, 31, 131, 176, 189, 241, 250; Williams, 191, 227, 258* (starred pages not in the index; the text has not been closely checked for these other references).]

Lindskoog's book is a pleasantly written encouragement for would-be writers. Most of the references to Lewis and the other Inklings are of a minor nature — sometimes anecdotes, sometimes citations as authorities, sometimes listed as admired writers — and undocumented by footnotes. For example, the first reference to Lewis also involves W. H. Lewis (who is not in the index):

When C.S. "Lewis's brother Warren wrote one of his superb books about French history, C.S. Lewis discovered that Warren had spelled "diary" as "dairy" all the way through the manuscript, and told him so. Warren responded loftily, "I use simplified spelling."

This anecdote occurs in a discussion of spelling a s a writing skill; as indicated, there is no source given. These references could be hunted down; but, since the primary purpose of the book is not a discussion of the Inklings, it is not worth the effort.

However, three matters are worth noting for students of Lewis. First, Lindskoog's reprints from the "Lewis Family Papers" (W.H. Lewis' unpublished anthology) a mock sermon on the text of "Old Mother Hubbard," written by Flora Hamilton Lewis — C.S. Lewis' mother — composed, Lindskoog says, seven years before C.S. Lewis' birth, which would date it in 1891. The mock sermon appears, complete on pp. 127-28, 136-37.

Second, in a chapter of accounts by various writers of their practices, etc., under the title of "Another Tolstoy," Charles Wrong spends five paragraphs out of the eighteen in his note recounting anecdotes from his meetings with Lewis, as a tutee in political science, in a one-time interview Wrong was doing in order to write an article, and in a chance meeting at the Oxford train station (anecdotes 238-39; article 238-242).

Third, Chapter 10 is entitled "C.S. Lewis's Free Advice to Hopeful Writer (243-264). It has a drawing by Patrick Wynne of Lewis, based on a photograph of Lewis lighting

his pipe (243). In this chapter Lindskoog first recounts her one visit to Lewis (243-244) and then in six sections gives Lewis' advice on writing from his letters to various correspondents. Some of these materials, although not brought together before in this form, are from obvious sources: "Practice, Practice, Practice" (245-49) is from the letter to Arthur Greeves, *They Stand Together*; "Seeing One's Mistakes" (251-53) is from *Letters to Children*, with a few citations from *Letters of C.S. Lewis* (the latter is oddly called *Collected Letters* in the endnotes); and "As One Rhymster to Another" (253-54) is from *Letters to an American Lady*. The other sections are the ones which are most interesting; they consist of paraphrases, largely, of mostly unpublished letters. "The Best Words in the Best Order" (249-250) covers three (?) letters to Leo Baker, three to A.K. Hamilton, and one (in 1929) to J.R.R. Tolkien (the latter account is very generalized, and it probably refers to Lewis' note about reading "The Gest of Beren and Luthien," called "The Lay of Leithian" in *Lays of Beleriand*). "Simplify! Simplify!" (254-57) consists of entirely unpublished letters, for which Lindskoog gives the dates: these refer to letter to J.B. Phillips of 3 August 1943 and 3 January 1944; of a letter to Miss H.C. Calkins of 29 March 1949; of two letters to Katharine Farrer, 10 June 1952 and 3 February 1954; of a letter to Mrs. Donnelly, 14 August 1954; of two letters to Father Milward, 2 February 1955 and 7 March 1960; and of single letters of Mrs. Johnson, 3 February 1955; I.O. Evans, 2 September 1956; Jane Douglas, 19 April 1958; and Owen Barfield, 29 March 1962. The final section, "Raised in Print," discusses a series of at least fourteen letters to Sister Penelope, an Anglican nun; at least one of these — an 1963 letter — appears in *Letters of C.S. Lewis*; there is also in this section a summary of a 1960 letter to E.T. Dell. Several of the letters to Sister Penelope are interesting for the student of Lewis' writings; Lindskoog points to a partial origin of the name *Pevensie* used in the *Chronicles of Narnia* (261) and tells of Lewis' decision, in 1955, to use a literary agent (259). [JRC]

Linley, Steve. "Farmer Giles: Beowulf for the Critics?" *Amon Hen* (bulletin of the Tolkien Society) 98 (July 1989): 11-12.

Farmer Giles of Ham, with its mock history and trivialized monsters and hero, is Tolkien's lighthearted reply to the critics of *Beowulf* he had dealt with more seriously in his 1936 British Academy lecture. [WGH]

McKinley, Robin. "J.R.R. Tolkien, 1982-1973," *Writers for Children: Critical Studies of Major Authors since the Seventeenth Century*. Ed. Jane M. Bingham. New York: Charles Scribner's Sons, 1988. 561-71.

McKinley describes Tolkien's life as a scholar and the writing of *The Hobbit* and *The Lord of the Rings*, then critically examines Tolkien's fiction, *The Lord of the Rings* in particular. She dislikes Sam Gamgee and finds Tom Bombadil embarrassing. Most of Tolkien's poetry, she feels, is little more than doggerel. Tolkien was "far from being a great prose stylist" (p. 565), his characters chat in clichés, some of his characters grow too heroic and thus difficult

to deal with, he did not "have an easy time with his occasional anxious attempts at humor" (p. 565), the tale has virtually no women of any species" (p. 566). Nevertheless "The Lord of the Rings rises above its failures, its blind spots, its ineptness, its clichés" (p. 566). McKinley lauds Tolkien's skill with invented names and geographics and cultures, his feeling for landscape, his vigorously original characters such as the Ents and Gollum, and "the force of the telling of the tale" (p. 566).

She has "never really warmed up to *The Hobbit*," however (p. 569). She discusses this earlier work cursorily and gives a brief overview of Tolkien's other fiction. For her *The Lord of the Rings* is "the center of Tolkien's work for the average, unphilological reader" (p. 570). A "selected bibliography," partly inaccurate and inconsistent is appended. [WGH]

Nasmith, Ted. "On Illustrating Tolkien." *Mallorn* (journal of the Tolkien Society) 26 (Sept. 1989): 28-30.

Nasmith presents his views on how hobbits should be drawn, and on what other characters in *The Lord of the Rings* look like in his artist's eye. Cf. more general comments by Nasmith, on his illustrations and career, in an interview by Alex Lewis, *Amon Hen* (bulletin of the Tolkien Society) 98 (July 1989): 21-24. [WGH]

Schimer, Rudolph. "C.S. Lewis" (one of two "Valedictory Poems") G.K. Chesterton and C.S. Lewis: *The Riddle of Joy*. Ed.

Michael Macdonald and Andrew A. Tadie. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1989. xi. [Bibliographic note: said to be reprinted from *Speeches at the Stake*, but no publication or copyright information is given; perhaps the source was a privately-printed chapbook.]

The poem consists of forty lines of blank verse, written in the first person, presumably in the persona of Lewis — although the style (completely) and the imagery (almost completely) are not Lewisian. The speaker is in fire, possible from the *Speeches at the Stake* context, but mainly a Purgatorial flame (not a Dantean purging of lust); his meditation is mainly on Heaven and Hell. Overall, not a very strong poem, and the Lewisian connection does not do much for it. [JRC]

Scull, Christina. "The Publishing History of Farmer Giles of Ham." *Amon Hen* (bulletin of the Tolkien Society) 98 (July 1989): 9-10.

A summary of the writing and publication of Farmer Giles of Ham from its origin probably in the late 1920s and its first edition in 1949. [WGH]

Shippey, Tom. "Tolkien's Academic Reputation Now." *Amon Hen* (bulletin of the Tolkien Society) 100 (Nov. 1989): 18-19, 21-22.

Of twenty-five primary academic works by Tolkien, fifteen are virtually never referred to by scholars, and three are almost totally neglected. The remaining seven works have fared better, and three of these — "*Ancrene Wisse* and *Hali Meithad*," "*Beowulf*," *The Monsters and the Critics*," and "*The Homecoming of Beorhtnoth*" — "rocked the collective jaw of academe right back on its spine" (p. 19). Shippey explains why these essays succeeded and continue to succeed, and why he disagrees with two of them. [WGH]



MYTHOPOEIC CORE READING LIST

Mythlore frequently publishes articles that presuppose the reader is already familiar with the works they discuss. This is natural, given the purpose of Mythlore. In order to be a general help, the following is what might be considered a core reading list, containing the most well known and frequently discussed works. Due to the many editions printed, only the title and original date of publication are given.

Good reading!

J.R.R. Tolkien

The Hobbit, 1937; "Leaf by Niggle," 1945; "On Fairy-stories," 1945; *The Lord of the Rings: The Fellowship of the Ring* 1954; *The Two Towers* 1954; *The Return of the King* 1955; *Smith of Wootton Major* 1967; *The Silmarillion* 1977; "Mythopoeia" 1989.

C.S. Lewis

Out of the Silent Planet 1938; *Perelandra* 1943; *That Hideous Strength* 1945; *The Lion, the Witch and the Wardrobe* 1950; *Prince Caspian* 1951; *The Voyage of the Dawn Treader* 1952; *The Silver Chair* 1953; *The Horse and His Boy* 1954; *The Magician's Nephew* 1955; *The Last Battle* 1956; *Till We Have Faces* 1956.

Charles Williams

War in Heaven 1930; *Many Dimensions* 1931; *The Place of the Lion* 1931; *The Greater Trumps* 1932; *Shadow of Ecstasy* 1933; *Descent Into Hell* 1937; *All Hallows' Eve* 1945; *Tales from the Logres* 1938, and *The Region of the Summer Stars* 1944 (the last two printed together in 1954).

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