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An Inklings Bibliography (49)

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An Inklings Bibliography (49)

Abstract
Entries 42–59 in this series are written by Hammond (Tolkien material) and Christopher (Lewis and other material). See Hammond, Wayne G., for one later entry in this series.

This volume contains a passing mention of C.S. Lewis in Ashe’s autobiographical introduction:

I have a notion that, at some stage, I supposed Arthur could be linked with Atlantis. Even that plunge into a fabulous past was not wholly ridiculous. Whatever might be the case with Arthur himself, Merlin was reputed to have put up Stonehenge, and C. S. Lewis wrote of the magician’s Atlantean quality in his science-fiction novel *That Hadious Strength* (7).

Presumably Ashe feels that the Tolkien related, non-Arthurian origin of Lewis’ references to Atlantis would be too scholarly for this popular book. [JRC]


Dodds examines Tolkien’s use of *magic* in “On Fairy-Stories” and of Magic in *The Lord of the Rings*. In the latter, Tolkien intermingles magic and technology, e.g. the “blasting fire” used by the Orcs at Helm’s Deep, the battering-ram Grond about which “spells of ruin lay.” Magical objects in the work include the Rings of Power, the Mirror of Galadriel, and the Palantiri. One of Tolkien’s greatest achievements in *The Lord of the Rings* is his “delicate ambiguity about the magical, and about the cause and character of a certain effect” (p. 44), e.g. in describing the voice of Saruman as casting a spell. He makes a distinction in his mythology between magic which produces real effects on Nature, and mere illusion.

Dodds also examines, far less extensively, Charles Williams’ use of magic in his Arthurian poetry and his practice of magic in his private life.

With a summary in German and a discussion in English. [WGH]

Kranz, after indicating that some parallels in the Christian and ethical writings of Chesterton and Lewis are due to their tradition — he instances the image of the dance from Dante (it was also a commonplace in the Renaissance) and that of God as the author of the play (that is, the world) who comes on stage at the end — gives about twenty examples of parallelism, where Lewis seems to be borrowing from or is perhaps (Kranz believes) influenced by Chesterton: (1) the image of the Fall as an invasion of England; (2) a more general parallel in the parodying of T. S. Eliot's "The Love Song of J. Alfred Prufrock" and a belief that the reading of old books enlarges one's mental perspective; (3) a general agreement that the Middle Ages were not sharply divided from the Renaissance; (4) a shared belief that true and false do not coincide with, respectively, new and old; (5) a related position that a belief in miracles is not tied to a supposed credulity in earlier times; (6) a shared dislike of pollution and landscape destruction; (7) a lack of belief in progress via education, expressed with parallel phrasing; (8) a fear that vivisection will be extended to humans; (9) anti-pacifism; (10) a conservative (if not quite the same) view of sexuality; (11) a belief that lovers tend to swear fidelity and the vows should be observed (Lewis cites Chesterton in his statement); (12) the humorousness of sexual attraction and relations; (13) a belief in a universal moral law; (14) a belief in the specialness or significance of all people (with parallel phrasing); (15) similar treatments of Jesus' claims to be God (with Lewis referring to Chesterton's treatment); (16) Chesterton's use of the traditional dilemma aut deus aut matus homo and Lewis' tricolon (Kranz does not consider the difference); (17) an emphasis on Christ as a fighter against Satan (but this is traditional — Miltons Christ drives Satan out of Heaven); 18) a trust in religious imagery over modern rephrasings; (19) a deliberate limitation of the meaning of Christianity to the common beliefs, as a rhetorical strategy in Orthodoxy and Mere Christianity; (20) a belief that clergymen who keep their positions while no longer believing traditionally are dishonest; (21) a description of the Christian Church or the faith as youthful. Kranz mentions some other parallel positions, but in those cases he gives neither quotations nor citations. [JRC]
Jennifer notices

or re-reading them. A possible allusion to Lewis' The Last

of the novel — that is, Jennifer is not described as reading

argument; the rest of the essay is better, although (as

ably intended as more of a rhetorical flourish than a real

and, indeed, his own belief in Purgatory does not appear

or out of a pub—had exactly the same beliefs as Lewis —

divisions, but in practice he will understand what is being

Christianity (Patrick may want different phrasing of the

or perhaps the most common beliefs—of the divisions of

Christianity; (2) it was not intended to be held by everyone,

being intended instead to sum up the common beliefs —

or perhaps the most common beliefs—of the divisions of

Christianity (Patrick may want different phrasing of the

divisions, but in practice he will understand what is being

said); and (3) it is doubtful that any of Lewis’ friends—in

or out of a pub—had exactly the same beliefs as Lewis —

and, indeed, his own belief in Purgatory does not appear in

Mere Christianity. But this statement by Patrick is probably

intended as more of a rhetorical flourish than a real

argument; the rest of the essay is better, although (as

suggested above) the issue of idealism in Lewis’ thought

is more asserted than proved here. [JRC]

Patterson, Nancy-Lou. The Painted Hallway. Erin,

PAtterson’s second novel is an account of the summer
Jennifer Scott spent with her grandmother at Thistle
Manor in Thistleton, Ontario, Jennifer being thirteen.
The summer includes some visions of Jennifer’s ancestral
family, not as haunting ghosts but as involved in the events
of their lives in the manor house. On her first morning there,
Jennifer notices

on the bedtable beside her the book that Mother had
put there to keep her company: The Secret Garden, and

The Little Princess, and the Narnian Chronicles. (22)

Nothing is done specifically with these books in the rest
of the novel — that is, Jennifer is not described as reading

or re-reading them. A possible allusion to Lewis’ The Last
Battle occurs in the description of some murals in the
house:

The whole space, wall and ceiling alike, glowing with
the most elaborate and richly coloured and amazing
paintings Jennifer had ever seen or imagined. . . . This
is a world, Jennifer thought, a space you can walk into,
where the inside is bigger than the outside! (29)

Of course, Lewis’ bigger inside is religious, and this is

artistic, but there may be an analogical relationship be-
tween the two areas. (By the way, Patterson’s book is not
illustrated by her, as was her earlier novel — Apple Staff

and Silver Crown [1985] and one regrets that in several
ways, particularly here in what she might have done with
these murals.) [JRC]

Peters, Elizabeth. The Camelot Caper. (1969.) New York:

A fairly light-hearted, romantic suspense novel. An
American, Jessica Tregarth, in England to visit her grand-
father in Cornwall, and assisted by David Randall, an
English author, ends up visiting all of the standard Arthur-
rian sites while being chased by some villains. The use of
Tolkien has nothing to do with the Arthurian emphasis,
however. At one point Tregarth’s cousin quotes an old
family tradition in the form of a rhyme:

Tall knights and fair queens,
Three and three;
What left they on the highland
Hard by the western sea?
A king and a crown and a long sword
And a son for me. (221-22)

Later Randall identifies it as an imitation—presumably
made up by the cousin—of Tall ships and tall kings, from
The Lord of the Rings. I thought American was full of
Tolkien fans. He identifies The Lord of the Rings as one of
the literary masterpieces of this century (225-26). Still later
he comments, as part of an argument, After all, Cousin
John reads Tolkien. No man who does that can be wholly
evil (282). [JRC]

Provost, William. “Language and Myth in the Fan-
42-52.

“Good language” in Tolkien’s fiction, especially in its
purest form, song, is an important element in communicat-
ing the “myth of love,” i.e. harmony, beauty, truth, “the
power of primal creation itself” (p. 50). All good characters
in Tolkien’s fiction delight in language: listening to, or
reciting, or composing poems and songs, or simply chat-
ting. Evil language, however, communicates the “myth of
power”: it has power, but “is vain, discordant, a lie,” finally
nothingness (p. 50). Provost contrasts the fair, harmonious,
joyful songs and speech of the Hobbits, the Elves, and Tom
Bombadil with the harshness of the Black Speech, the “per-
verted” songs of the Goblins (in The Hobbit), Old Man
Willow, Gollum, the Barrow-wight, and Melkor, and the
speech of Saruman behind a veil of deceit. [WGH]

Reynolds, Trevor, ed. The First and Second Ages.

The proceedings of the fifth Tolkien Society Workshop,
held at Milton Keynes, England, on 2 June 1990. Includes
four essays: “From Fëanor to Doctor Faustus: A ‘Creator
Destroys Himself’ by John Ellison; “Before the Moon,
Before the Sun: The Big Time in Tolkien’s Mythology” by


A collection of essays and notes originally published in *Minas Tirith Evening Star* and *Appendix*, 1979-1991:

“Edith, and St. Edith of Wilton,” [1]-3, explores Tolkien’s interest in the etymology of *Edith*, his wife’s given name.

“Dynamic Metahistory and the Model of Christopher Dawson,” [4]-11, concerns the influence of Dawson’s philosophy on Tolkien’s “On Fairy-Stories.”


“J.R.R. Tolkien, C.S. Lewis, and Roy Campbell,” [25]-29, concerns Tolkien’s encounters with Campbell, an occasional visitor to Inklings meetings, and the “nuances” not in Humphrey Carpenter’s account in *The Inklings*.

“Tolkien and George Gordon: or, A Close Colleague and His Notion of ‘Myth-Maker’ and of Historiographic Jeux d’esprit,” [30]-33, on Gordon’s essay “The Trojans in Britain,” published in 1924, which reveals many of the earliest concepts known to have been discussed by the author with Tolkien as to the historical and spiritual needs of Englishmen in the centuries after the Renaissance. Gordon was head of the English Department at Leeds, 1917-1922, and had lectured to Tolkien when the latter was a student at Oxford.

“An Important Influence, His Professor’s Wife, Mrs. Elizabeth Mary (Lea) Wright,” [34]-38. Ryan contends that Mrs. Wright’s *Rustic Speech and Folk-Lore* (1913) influenced Tolkien’s “evolving linguistic aesthetic” (p. 38).

“Those Birmingham Quietists: J.R.R. Tolkien and J.H. Shorthouse (1834-1903),” [39]-48, on Joseph Henry Shorthouse, author of the historical romance *John Inglesant*, religious philosopher, and fellow Birmingham resident with whose work and thought Tolkien was familiar.

Also includes, p. [iii], a photograph with two details, spring 1955, of a Merton College group including Tolkien and Ryan. [WGH]


The original edition of this book was published in 1982. It remains one of the best critical works about J.R.R. Tolkien, and is now reset and enlarged to encompass “The History of Middle-earth.” That series has validated Shippey’s 1982 statements in some respects, and in others has contradicted them. He notes his hits and misses in a preface to the new edition, but does not correct his errors in the text proper. In general he is “happy to stand by what I wrote, remembering the data I had” (p. [xv]) and adding a few endnotes.

But he also adds a new final chapter, “In the Course of Actual Composition,” which with reference to “The History of Middle-earth” offers much insight into Tolkien’s creative process, his “niggling,” his stubbornness, his lack of a Grand Design until the last, his concern for “depth” in making a mythology for, or of, England. In constructing a “historical frame” for *The Book of Lost Tales* and *The Silmarillion* Tolkien was “trying to find a ‘space’ in which his imagination could feel free to work,” and in this he was successful. If he did not truly create a “mythology for England,” through his works he re-released into the popular imagination “the Old English notions of elves, orcs, ents, ettens and woses ... to join the much more familiar dwarves ... trolls ... , and the wholly-invented hobbits.” (p. 272). [WGH]

Tasca, Jules (book), Thomas Tierney (music), and Ted Drachman (lyrics). *The Lion, the Witch and the Wardrobe*. Published by The Dramatic Publishing Company of Woodstock, Illinois. The version seen was presented at The Circuit Playhouse, Memphis, Tennessee, on 30 October 1992.

A musical play in two acts, the first (lasting about an hour) having eight musical numbers, and the second (lasting perhaps fifty minutes) having five. The play was not outstanding, but it was successful enough as a children’s production. The script added conflict between the Pevensie children (in addition to Edmund’s betrayal) in order to create dramatic interest, no doubt; Lucy (Jamie Bradley) was something of a complainer. Perhaps the most interesting aspect of the production seen was the colorblind casting; Professor Kirke, Aslan, and Father Christmas (in a green suit) were all played by the same African-American (Colonious M. Davis) — in the latter two forms he had a mask (as Aslan) and a set of white whiskers (as Father Christmas), which varied his appearance enough for production purposes. In one scene, there was a dancer — called Koken in the program (Krista Kay Tutor) dressed in black, who may have been added to the script, since her presence was basically unexplained. Mrs. Macready (Alison Franck) was played, humorously, as a militaristic runner of the Professors household. (The household was identified as Marbleton Manor, England, and one reference in the dialogue suggested that the Pevensie children were nephews and nieces of Kirke.)

The basic Lewisian plot can be suggested by a few song titles: No. 3 of the first act was “Turkish Delight,” sung by the White Witch (Alison Franck), the Dwarf (played with much padding and much scratching of “himself” by Patricia Carreras), and Edmund (Jason George).; No. 6 was “At
Last Its Christmas," sung by Father Christmas, Mr. and Mrs Beaver (Billy Basinger and Emily Ball), Peter (Jeff Stevens), Susan (C. Brooke Smythe), Lucy, and others; and No. 2 in the second act was "Deep Magic," sung by the company.

According to the information accompanying the program, The Lion, the Witch and the Wardrobe was played on weekends from 30 October until 21 December, but from 13 November to 19 December The Lion was played for matinees on Saturday and Sunday only, while the Friday, Saturday, and Sunday evening performances were of Shadowland. This bibliographer was told that The Lion was the theater's standard Christmas offering. [JRC]

The J.R.R. Tolkien Centenary Conference [Souvenir Book]. The Tolkien Society [and] The Mythopoeic Society, 1992. 48 pp. [Lewis 7, 15, 21, 22, 33, 34, 38; Williams 15, 20, 21, 22, 34; Barfield 21; Coghill 33; C. Tolkien 21, 33]

A deluxe format publication, distributed gratis to those registered for the Tolkien Centenary Conference, and also sold. Includes a foreword by Christina Scull, a Tolkien chronology, recollections by Canon Norman Power (who knew Tolkien at Oxford), Queen Margrethe II of Denmark (who illustrated The Lord of the Rings), and the President of Hungary, Árpád Göncz (who translated Tolkien into Hungarian), histories of The Tolkien Society by Charles E. Noad and of The Mythopoeic Society by Glen H. GoodKnight, an account of Tolkien fandom by S. Gary Hunnewell, abstracts of the papers and panels to be presented at the Conference, biographies and photographs of guests and Conference committee members, and a Tolkien family tree. Also includes cover and title-page art by Patrick Wynne and decorations by Marian Haas and Tony Curtis.

[WGH]


Sixty color illustrations for Tolkien's works, most of them previously published as calendar or cover art. Each painting is reproduced opposite a relevant selection of text by Tolkien. The artists are Ted Nasmith, John Howe, Inger Edelfeldt (misspelled Edelfeld throughout), Michael Hague, Carol Emery Phenix, Alan Lee, Roger Garland, Robert Goldsmith, and Tony Galuidi. Also includes biographical statements by the artists, and a full-page color photograph of Tolkien by Billett Potter.

[WGH]


Wright corrects Lewis' account in Surprised by Joy that, when he first read a book by Chesterton, in February 1918, he "had never heard of him," for in a letter to Arthur Greeves the previous November he mentions that other students at Oxford were referring to Chesterton (339). Wright also has a suggestion that the first book of Chesterton's that Lewis read was The Defendant — a suggestion attributed to Andrew Tadie (343). There is no support offered for this conjecture, unfortunately, but Wright does tie that book's introduction into Lewis overcoming his pessimism.

The rest of the essay is a cause-and-effect discussion of Chesterton's influence on Lewis, some of it conjectural. Wright begins from the "goodness" that Lewis writes of the man he found in Chesterton (and did not try to emulate). He also quotes Lewis on his enjoyment of Chesterton's humor. Further, he suggests that G.K.C.'s reasoning influenced Lewis; his two pieces of evidence are Chesterton's use of the dilemma that either Christ, making the claims he did, was mad or he was who he said he was, and Lewis' well-known trilemma. (Since a version of Lewis' form goes back to the New Testament, this is not evidence of Chestertonian influence, unless one is claiming simply that Chesterton's use of a variant made Lewis aware of the effectiveness of this form of argument.) Fourth, Lewis was drawn to Chesterton by the objectivity of the argument of The Everlasting Man. This is conjectural, but probable.) Wright also states that the one non-objective chapter in The Everlasting Man might well have influenced Lewis toward the acceptance of inwardsness that led to A Grief Observed. Fifth, the introduction to The Defendant and Orthodoxy may have helped Lewis overcome the pessimism of his early life. Sixth, The Everlasting Man was a passage reconciling imagination and reason in "the Church"; through it, Lewis may have found that the split between the two sides of his personality could also be reconciled in Christian faith.

[JRC]