An Inklings Bibliography (55)

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An Inklings Bibliography (55)

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.
Supplement för 1987-1990 till En Tolkienbibliografi" by Åke Bertenstam, pp. 204-404. In Swedish and English. Fully half of this number of Arda is occupied with Bertenstam's latest supplement to his indispensable bibliography of works by and about Tolkien, covering the years 1987-1990, with additions and corrections for earlier years. He has made changes to the way certain kinds of entries are presented, and both editorial and typographical changes to improve clarity. The size of the present supplement—which Bertenstam notes could have been larger, but Arda was already very full and already delayed—tests both to the ever-expanding body of Tolkien studies and to additional printed and electronic sources of information now available to the bibliographer. [WGH]


Day attempts to discuss Tolkien's 'sources of inspiration for his epic fantasy novel, The Lord of the Rings,' following on the path (ancient now in the history of Tolkien studies, and potentially misleading) of Lin Carter's 1969 Tolkien: A Look Behind "The Lord of the Rings". In Day's investigation, "the symbol of the Ring is of primary importance. Through understanding its meaning and significance, we can begin to understand how Tolkien's The Lord of the Rings is the result of an ancient story-telling tradition that dates back to the dawn of Western culture' (p. 11). He begins, in chapter 1 ("Tolkien's Mind"), with a superficial statement on Tolkien's debts to myth and legend, and his desire to "make a body of more or less connected legend" which he could dedicate to England—of course this was not The Lord of the Rings, but "The Silmarillion" broadly considered.

The criticism of superficiality is deserved by the rest of Day's book as well. In his examination of rings as symbols and as used for divination and magic, he looks at Norse mythology, especially the myth of Odin's ring; at the Volsunga Saga; at Arthurian and Carolingian legends; at Celtic, Saxon, Greek, Roman, biblical, and Oriental myths; at alchemy; and, at excessive length, at the Nibelungenlied. That work figures in two of Day's chapters, and in yet another chapter he discusses and summarizes Wagner's related Ring cycle of operas.

Day's final chapter concerns how The Lord of the Rings is seen by its readers, especially the image of the Ring as a nuclear bomb—a relationship which Tolkien denied in his foreword to the second edition of The Lord of the Rings. Despite Day's stated concentration on that work, references to The Silmarillion abound in his book—necessarily
so, and which demonstrate that one cannot easily divorce *The Lord of the Rings* from the larger context of Tolkien’s mythology.

Alan Lee’s illustrations are partly in black and white and partly in color. Some illustrate Tolkien’s works. [WGH]


Fulweiler is essentially summing up Barfield’s ideas on evolution, with its intellectual background, in order to make it known to more readers; this is not a critique of Barfield. Nevertheless, it is a pleasant essay. The first part, with its discussion of Western mankind’s alienation from nature, follows mainly *Saving the Appearances*. In the middle of the essay appears a short dialogue, with a speech each by a Darwinian, a Creationist, and Barfield, with Barfield pointing out how both of the others are picturing nature as a machine. The end of the essay turns to the last chapter of *Saving the Appearances* with its hopes for a “final participation” of human beings in nature. [JRC]


Roger Garland’s brightly-colored paintings based on Tolkien’s works are well-known, if not acclaimed universally among Tolkien fans. This book details his methods and philosophy of art together with those of his wife, a talented artist in her own right. Both Garlands have been influenced by Celtic design, New Age philosophy, astrology, the Pre-Raphaelites, the Symbolists, and Dungeons & Dragons as well as by Tolkien. It is here revealed that Roger’s Tolkien illustrations were vetted by Christopher Tolkien. [WGH]


Gilson’s essay concerns a manuscript by Tolkien of an Elvish declensional paradigm. This manuscript fragment, held in the Marquette University Archives, is on the verso of a leaf of manuscript for the *Lord of the Rings* chapter “The Tower of Kirith Ungol,” and was written between 1924 and 1948. It is reproduced in facsimile on the upper cover of *Vinyar Tengwar* and transcribed on p. 8. In his essay Gilson analyzes the declension in minute detail. [WGH]


Heath-Stubbs’ autobiography does tell the story of his life and does say a few things about his poetry—mainly the process of getting it published. But it is mainly an anecdotal account of the people he has known. The fifth chapter, “Queen’s College, Oxford” (58-85), describes his experiences in Oxford during World War II; most of his references to the Inklings occur because they were lecturing there then.

Of the male lecturers in English, the most prominent were Coghill, Professor David Nichol Smith and C. S. Lewis. There was also Lord David Cecil, but he tended to lecture on Victorian subjects which most of us did not have to study. (62)

Heath-Stubbs attended Lewis’s lectures “A Prolegomena to Mediaeval Literature” and, as a postgraduate student, “his seminars on textual criticism” (62-63). The few comments about Lewis which Heath-Stubbs makes seem generally correct although one might quibble; moreover, he errs in saying *Till We Have Faces* was written after Joy Davidman’s death (63), he probably overstates the influence of George MacDonald on *The Lion, the Witch and the Wardrobe* (63), he is wrong in saying Lewis arranged for Charles Williams to receive an honorary M.A. from Oxford—although that has been several times printed (64)—and, later, he picks up incorrect information, from a biography of Roy Campbell, that Lewis was told by Campbell of his marital problems (162). Heath-Stubbs includes one anecdote from Lewis’s medieval lectures about Lewis’s discussion of realist (63). Heath-Stubbs says he never met Lewis “personally” (63).

The comments on Tolkien are mainly passing references to the popularity of his fiction (10), his essay “Beowulf: The Monsters and the Critics” (61)—Heath-Stubbs is defending the study of Anglo-Saxon in the passage—and Tolkien’s dislike of allegory (63).

Cecil is only mentioned in the above passage and once later as one of the editors of *The New Book of English Verse* (108). Coghill is more significant. In the Oxford discussion, he is mentioned as knowing the contemporary poetry and once quoting a poem by Charles Madge in a lecture (62); Heath-Stubbs attended Coghill’s course on *Piers Plowman* and saw four of the plays Coghill directed in Oxford (63), including T. S. Eliot’s fragmentary *Sweeney Agonistes* (172); he mentions Coghill as setting a topic, and acting as judge, for a poetic competition for the student Apollo Society at Oxford—Heath-Stubbs was not a competitor (77); the final reference is to Coghill reading Chaucer in the Middle English pronunciation at a poetry festival organized by John Wain in 1962 in London (258-59).

Wain was only an acquaintance of Heath-Stubbs at Oxford (240), and is not tied to the Inklings (mentioned on 64 but not in the index), in Heath-Stubbs’ accounts. When Wain and his wife Eirian are first mentioned, it is in
connection with Philip Larkin, and Wain and Heath-Stubbbs are already friends (84-85). They seem to have developed a friendship out of a lecture given by Heath-Stubbbs at Reading University and later saw each other fairly regularly for a while in London (240). The last reference to Wain’s visiting Heath-Stubbbs when he was in a hospital in Oxford in 1991 (280).

Charles Williams is the most significant of the Inklings for Heath-Stubbbs; he has written one pamphlet and given several lectures on Williams, and thus this account is significant. Heath-Stubbbs mentions first reading Descent into Hell from a lending library in 1937 (54). He heard Williams lecture at Oxford (64); he mentions the influence of Williams on two poems by Sidney Keyes (87); he describes some of Williams’ lectures on Wordsworth in Williams’ “rather harsh south-east English accent (incorrectly described by some of his biographers as cockney),” with some details that appeared in his pamphlet on Williams (96-97), he describes Williams’ reading of some of his Arthurian poems to “an undergraduate society” —

Like many poets, he read in a kind of a chant . . . In his reading one noticed how his voice always seemed to return to the same note on the rhyme word . . . His way of reading was, in some ways, liturgical. (97-98)

Heath-Stubbbs describes his first personal visit with Williams, at a restaurant before they were reading at a public performance; Heath-Stubbbs was deliberately provocative on Milton and Williams answered him (98); he mentions Williams’ pamphlet and book on Dante: “The Figure of Beatrice . . . opened a whole new world, both of poetry and of religious belief, to me” (99). He got back into contact with Williams by sending him a copy of his Beauty and the Beast, in which “An Heroical Epistle” was influenced by Williams’ ideas; a “two or three hour” meeting at Williams’ Oxford office followed, of which Heath-Stubbbs gives a fairly full account (106-09); when Heath-Stubbbs returned to Oxford, planning to meet Williams, he learned he had died the previous day (109). Later references include a comment by Williams on the Italian poetry of Leopardi (113), an inclusion of Williams with two other poets who reminded Heath-Stubbbs, in different ways, of Blake (117), a mention of a novel in Williams’ tradition which Heath-Stubbbs tried to write (117), some background on the publisher of The Region of Summer Stars (125), the information that Dylan Thomas attended some of Williams’ lectures at the City Literary Institute and the suggestion that one of Thomas’s poems, “The Conversation of Prayers,” “seems to show the influence of Williams’s doctrine of substitution” (148), some information about Patrick McLaughlin, founder of St. Anne’s Society in London, which society Williams and others addressed (167), the report that Williams first read Dante in “the old Temple Classics edition” (169), the mention of a revival of Williams’ play Seed of Adam at St. Thomas’s Church under the promotion of Patrick McLaughlin (171), some comments on Williams’ influence on T. S. Eliot, together with an anecdote about them and a proposed revision of The Book of Common Prayer—Williams wanted “From the desire of damnation, Good Lord deliver us” inserted (172-73)—a reference to Williams’ membership in A. E. Waite’s splinter group of The Temple of the Golden Dawn, with a rejection of A. N. Wilson’s description of Williams in terms of the Golden Dawn (190), and two versions of Charles Williams’ statement that “the acceptance of immortality might be the final act of obedience” (297).

There are other associational references which will not be traced here—a number to Dorothy L. Sayers, for instance; some to Roy Campbell and a few to other writers who were friends with one or more of the Inklings—Ruth Pitter, Anne Ridler, Evelyn Underhill.

JRC


Hipolito begins with a sketch of Barfield’s theory of the evolution of consciousness through the course of history. In Poetic Diction, “From without [Barfield] examines metaphor and from within the ‘felt change of consciousness’ that is the experience of poetry in the twentieth century” (4-5). But the main part of Hipolito’s essay is a comparison of Barfield’s positions with those in Ferdinand de Saussure’s Course in General Linguistics, in Martin Heidegger’s Poetry, Language, Thought and Early Greek Thinking, in Jacques Derrida’s Writing and Difference and Of Grammatology, and in George Lakoff and Mark Johnson’s Metaphors We Live By. The whole argument is detailed in a way which does not lend itself to summary, but one nice feature of the essay is that, in the latter three cases, Hipolito sums up the differences in blocked paragraphs written as if from Barfield’s position. In an endnote (36-37.n5), Barfield is quoted from a letter as noting that the felt in “felt change of consciousness” was suggested by C. S. Lewis when reading the book in manuscript. (In that same endnote, Barfield is summarized as disagreeing with one aspect of the essay.)

JRC


John Howe’s map of Middle-earth is poster-sized (when unfolded) and in full color. It incorporates pictures of Edoras, the Shire countryside, Rivendell (?), Minas Tirith with Gandalf riding Shadowfax, Gollum, Gandalf again, Barad-dûr with Nazgûl, Aragorn, Gimli, Legolas, Eomer (?), and orcs. In spirit if not in style, it is like the earliest of the Tolkien poster-maps issued by Ballantine Books in the 1960s, long on decoration but short on cartography. It is said to be based on Christopher Tolkien’s original 1954 map of Middle-earth, but Howe also owes a stylistic debt to Pauline Baynes’ superior poster-map of 1970.

Bound together with the map is a booklet ([23] pp.), The Road Goes Ever On and On: About the Map of Middle-earth by
Brian Sibley. The essay summarizes the geography of Middle-earth, with reference to The Hobbit and The Lord of the Rings, and includes a glossary of 'Important Places in Middle-earth'. Appended to the essay is a brief note 'About Making Maps of Middle-earth', concerning the cartographical work of J.R.R. and Christopher Tolkien. [WGH]


A collection of Lewis’s short poems, reprinting the 1964 Poems and the 1919 Spirits in Bondage, and printing seventeen verses in a section titled “A Miscellany of Additional Poems.” Walter Hooper has an introduction to this new collection, saying incorrectly that this brings together “all [of] C. S. Lewis’s short poems” (ix, stress added) and incorrectly that the epitaph for Helen Joy Davidman is being published here for the first time (xviii), but giving valuable information about the writing of the poems. Also included in this volume is Lewis’s “Introductory Letter,” which he intended for his never completed Young King Cole collection (xix-xxi); its proper title should be something like “Letter to a Reviewer.” (The letter seems witty in Lewis’s way and, at the moment, this bibliographer has no reason to doubt its authenticity; this seems an odd thing to announce, but students of Lewis will understand the situation.) The newly collected poems are these: “The Hills of Down,” “Against Potpouri,” “A Prelude,” “Ballade of a Winter’s Morning,” “Laus Mortis,” “Sonnet—To Sir Philip Sydney” [sic—a variant spelling of Sydney], “Of Ships,” “Couplets,” “Circe—A Fragment,” “Exercise,” “Joy,” “Leaving for Ever the Home of One’s Youth,” “Awake! My Lute,” “Essence,” “Consolation,” “Finchley Avenue,” and “Epitaph for Helen Joy Davidman.” (Perhaps it is worth noting that the last word of “Joy” should be mine, not mind.) It was mentioned above that this volume, unfortunately, is not complete; for example, Lewis and Owen Barfield collaborated on “Abecedarium Philosophicum,” a piece of light verse, which is not here (its male chauvenism will not help either man’s reputation, but it should be included); and “After Kirby’s Kaleväl,” which Hooper’s C. S. Lewis: A Bibliography (Bedford, England: Aidan Mackey, 1991) says appears in Poems but does not, is not here (it is a translation, Hooper’s bibliography reports, but still it should be included). It should also be noted that this volume does not reprint the 1983 American edition of Spirits in Bondage, so this version — while it has Hooper’s introduction and bibliographic notes to Poems — does not have Hooper’s separate introduction and explanatory notes to Spirits in Bondage.


This new, reset edition of The Lord of the Rings contains a number of new textual corrections supervised by Christopher Tolkien, as well as a reconfigured index of names and page references and a revised and expanded “Note on the Text” by Douglas A. Anderson. The family trees of Appendix C also have been reset, and the maps have been redrawn. The new versions of the latter, by Stephen Raw, closely follow those by Christopher Tolkien for earlier editions of The Lord of the Rings, but are drawn so as to be clearer in reduced sizes. Indeed, they are more readable, though with more polish they have less charm.

Anderson notes (p. xiii) that “for this ‘best possible’ version, the text of The Lord of the Rings is being entered into computers, which should allow for a greater uniformity of text in future editions. . . . This new edition makes a significant stride towards . . . perfection, as well as achieving a desirable conformity of the text in the various formats in which it is published.” It remains to be seen, through close examination and use, how free from errors, old or newly introduced, this reset edition truly is. At this writing, the Houghton Mifflin Co. have not decided whether they will make use of the new typesetting in their American editions.


This is a collection of biographical essays on Lewis and reviews or critical essays on Lewis’s literary criticism. Watson has an introduction, which is followed by 46 items (one also by Watson) with full bibliographic citations; they are reprinted photographically from their original sources, which leads to a variety of type, etc. A full, annotated listing is obviously impossible, but a suggestion of the authors may be useful. For some reason, only in one section do all the items appear in the chronological order of publication.

There are seven biographical accounts at the first: Tolkien (an excerpt from Letters of J. R. R. Tolkien, No. 261), Helen Gardner (Proceedings of the British Academy), an anonymous piece from Cambridge Review, John Wain (from Encounter), A. J. P. Taylor (from Canadian C. S. Lewis Journal), John Constable (from Magdalen College Magazine and Record), and J. A. W. Bennett (his inaugural lecture, The humane medievalist, in the Medieval and Renaissance chair that Lewis had first occupied at Cambridge). One thing that is obvious from this list is that the sources are British; that is not quite true of all of the rest of the book, but it is nearly so. (The Canadian C. S. Lewis Journal was published in England when Taylor’s essay appeared.)

The second section consists of eight reviews of The Allegory of Love and three critical treatments (one essays and two sections from books). The reviews are by William Empson (The Spectator), Oliver Elton (Medium Aevum), E. H. W. Meyerstein (London Mercury), Mona Wilson (English Digest), G. L. Brook (Modern Language Review), Kathleen Tillotson (Review of English Studies), Vera S. M. Fraser (Criterion),
and an anonymous reviewer in Notes and Queries. N. S. Brooke’s “C. S. Lewis and Spenser: Nature, Art and the Bower of Bliss” is the essay, and the excerpts are from Peter Dröndle’s Medieval Latin and the Rise of the European Love-Lyric and E. T. Donaldson’s Speaking of Chaucer.

The third section covers, its title says, “Essays and Lectures.” It begins with two reviews of and a reaction to Rehabilitations and Other Essays: an anonymous reviewer in Times Literary Supplement, L. C. Knights (Scrutiny), and the reaction to Lewis’s educational essays in that volume by Q. D. Leavis (Scrutiny again). Then come two reviews of the pamphlet edition of Hamlet: the Prince or the Poem: William W. Lawrence (Modern Language Review) and an anonymous review in Notes and Queries. Finally there is a review by Barbara Everett of They Asked for a Paper.

Next, four reviews, one essay, and two book excerpts concerning A Preface to Paradise Lost. The first review must be misdated, since it says 1940 and the book was not published until 1942—or possibly that journal was that far behind in its issues and their dates. The reviews: E. H. W. Meyerstein (English), H. W. Garrod (The Oxford Magazine), William R. Parker (Modern Language Notes), and B. A. Wright (Review of English Studies). The essay is E. E. Stoll’s “Give the Devil his Due: A Reply to Mr. Lewis” (Review of English Studies), and the book excerpts are from A. J. A. Waldock’s Paradise Lost and its Critics and William Empson’s Milton’s God.

The next section is titled “English Literature in the Sixteenth Century,” but, besides the book of that title, it also covers The Discarded Image. Three reviews and a book excerpt are concerned with the earlier volume: John Wain (The Spectator), Donald Davie (Essays in Criticism), Yvor Winter (The Hudson Review), and Emrys Jones’s The Origins of Shakespeare. (The latter does not discuss Lewis’s views of Shakespeare’s sonnets but his views of the Humanists.) The two reviews of The Discarded Image: John Burrow (Essays in Criticism) and John Holloway (The Spectator).

The last section is titled “Critical Theory and Words.” It is really a miscellany of nine pieces. It begins with two discussions of the ideas in Lewis’s inaugural lecture at Cambridge: an anonymous editorial writer (Times Literary Supplement) and Graham Hough (Twentieth Century). Then E. M. W. Tillyard writes an essay on Lewis’s ideas in “Lilies and the Place of the Lion.” Let us end this article, then, with the hope that it is the underlying metaphysical framework of a Williams and a Lewis which will dominate comic art and the portrayal of women of power. Will it be the “Jills” and “Galadriels” which will form the feminine archetype or “Ishtar, Goddess of Love, sacred prostitute and sex” working in a “strip joint” for “a kind of power in money paid for love?” (Neil Gaiman, p. 16, Gnosis interview). The atavistic gods of the dark depths are always waiting the chance to coopt the high mythic images, especially in ages on the cusps of time.

Bibliography

Periodicals