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An Inklings Bibliography (41)

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 (41)

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.

Ashley, Mike. "The Pendragon Chronicles: A Survey of Arthurian Fiction." *The Pendragon Chronicles: Heroic Fantasy from the time of King Arthur*. Ed. Mike Ashley. (1989) New York: Peter Bedrick Books, 1990. 382-385.

In addition to his anthology of Arthurian stories, Ashley offers a brief history of the development of the Arthurian writings with a selective, annotated listing of "100 years of Arthurian Fiction," arranged by year — 117 items, from Mark Twain's *A Connecticut Yankee in King Arthur's Court* (1889) on. (His numbering ends on 116, but he has two 22's.) Ashley says, "I have excluded most symbolic or allegorical stories using Arthurian images in contemporary settings" (386); this presumably explains why Williams' *War in Heaven* and Lewis' *That Hideous Strength* are omitted, for both could be considered symbolic at moments (neither is allegorical). Still, the omissions seem odd. But Ashley does include Roger Lancelyn Green's *King Arthur and His Knights of the Round Table* (as No. 34), with its allusion to *That Hideous Strength*, and Sanders Anne Laubenthal's *Excalibur* (as No. 60), with its borrowings from Williams, Lewis, and Tolkien. [JRC]

Bertenstam, Åke. *Om Ondska i Arda: Kommenterad Bibliografi = On Evil in Arda: An Annotated Bibliography*. Uppsala: [Bertenstam], 1990. 1+119 pp. [Tolkien]

A bibliography of 133 items, compiled for the Fourth International Arda Symposium in May 1990. The list is in two parts: (a) general works, and (b) special subjects, e.g. Balrogs, Dragons, Gollum. Most of the works cited are in English. Bertenstam's annotations are in Swedish and English.

Clute, John. "C.S. Lewis." *Supernatural Fiction Writers: Fantasy and Horror*. Vol. 2. Ed. E.F. Bleiler. New York: Charles Scribner's sons, 1985. 661-66 [Tolkien and Williams, 662, 665.]

In this reference work, Clute writes a short biography of Lewis; a survey of *Dymer*, *The Pilgrim's Regress*, *The Screwtape Letters*, *The Great Divorce*, *The Ransom Trilogy* (reversing the order of the last two, to put the better book last) the *Chronicles of Narnia*, and *Till We Have Faces*; and a selected bibliography, listing the works discussed, *Of Other Worlds*,

and *The Dark Tower*, as well as four secondary works and *A Grief Observed* (the latter as a biographical work).

What is interesting about this work is its turns of phrase, usually reflecting negatively on Lewis. Of his upbringing as a Ulster Protestant: "... he never quite lost, either in his work or his manner, that flavor of uneasy bullying conservatism characteristic of the siege mentality of this surrounded but proselytizing faith" (662). "Curled up porcupinelike against the century in which he lived, Lewis focused his active emotional life inward and on the past" (662). "It may be remarked Lewis's characters, saved or damned, generally pass through conflict into the firm repose of a settled mind and stop there" (663). "The science fiction element of *Out of the Silent Planet* serves as a kind of Venus fly trap for the unwary..." (663). "... the forces of evil are defeated [in *That Hideous Strength*] in scenes rather reminiscent of the scouring of Toad Hall in Kenneth Grahame's *The Wind in the Willows*..." (664). "In repeating the biblical pattern [of the temptation of Eve in *Perelandra*], Lewis manifests his conservative reading of the Christian message; seemingly above temptations, the Adamic Tor is rarely encountered in the novel" (665). Of the end of *Perelandra*: "This vision — not specifically Christian — of the Great Dance arguably translates Lewis' sectarian afflatus into deep, hard, useable grandeur of myth" (665). "The final volume [of the *Chronicles of Narnia*]... displays an almost sadistic pleasure in meting out punishment to the adversaries of Lewis's intensely literal Christianity" (665). Of *Till We Have Faces*: "... the novel of Lewis's Indian summer..." (665). Not all of the striking passages have been quoted.

Note: This second volume of Bleiler's collection also contains essays on Williams (by David N. Samuelson, 631-638) and Tolkien by Douglas Barbour, 675-682); both are more positive than Clute on Lewis, both more scholarly, and both with interesting things to say. There are also references to the Inklings in other of the essays — the index in the second volume (the two volumes are continuously paginated) may be consulted for these. [JRC]

Elrond's Holy Round Table: Essays on Tolkien, Sayers and the Arthur Saga. Ed. René van Rosenberg. [Leiden]; Tolkien Genootschap Unquedor, 1990. 77pp. A *Lembas-extra*, or special issue of *Lembas*, the publication of the Dutch Tolkien Society "Unquedor," in English. It contains:

- (1) "The Frameless Picture" by René Vink, pp. 7-9 (q.v.).
- (2) "On Tolkien and Some Rehash" by Arti Ponsen, pp. 21-34 (q.v.).
- (3) "The Loosing [i.e. Losing] End" by Jerry Nieukoop, pp. 37-41. An account of the life of Elrond, based on Tolkien's writings.

(4) "The Image of the Maker" by René Vink, pp. 43-59 (q.v.).

(5) "Bilbo Baggins and the Beeb" by René van Rosenberg pp. 61-69. Review of the BBC radio adaptations of *The Lord of the Rings* (1981) and *The Hobbit* (1968), and the Mind's Eye adaptation of *The Hobbit* (1979).

(6) "Comrade Frodo and Hobbitania: Tolkien in Russian" by Nathalie Kotowski and René van Rossenberg, pp 71-77. Review of Russian translations of *Smith of Wootton Major*, *The Hobbit*, and *The Lord of the Rings*.

Includes illustrations from the Russian *Hobbit* and *Lord of the Rings*. [WGH]

Green, Roger Lancelyn, and Walter Hooper. C.S. Lewis: a Biography. London: Souvenir Press (Educational and Academic) – A Condor Book – 1988.

A new edition of the 1974 biography; the text seems to be an unchanged reprint of the first edition — certainly the two dates for the death of Janie Moore still appear: 12 January 1951 (230) and 17 January 1951 (257). What is new to the book is two sets of photographs: thirteen between pp. 96 and 97, nine between pp. 160 and 161. Most of these photographs are familiar, but appearing for the first time (so far as this bibliographer is aware) are two by Roger Lancelyn Green ("Lewis in his old cloth hat at Beaumaris Castle on 9th September, 1952" and "Lewis and Joy on the steps of the ruins of Kamiros, Rhodes, 8th April, 1960") and one by Michael Peto ("Lewis with his wife Joy in the front garden of The Kilns, 1950" — a third shot out of the four made after their marriage; two of the three others, with Lewis and Davidman in the same clothes in the same setting, appear in Walter Hooper's *Through Joy and Beyond*). An "Acknowledgements" page for Lewis' letters and diaries and for the photographs has been inserted on p. 12 (previously blank) between the "Preface" and "Prologue — Ancestry." [JRC]

Howe, John, artist. The 1991 J.R.R. Tolkien Calendar. New York: Ballantine Books, 1990; London: Unwin Hyman, 1990.

Addenda to the entry in *Inklings Bibliography* 40:

In the Unwin Hyman edition the paintings are reproduced generally larger (in two cases, with side panels added) and in color less rich than those in the Ballantine edition, and are presented in an order different from that described (from the Ballantine version) in *Mythlore* 63: January, *Old Man Willow*; February, *In Mordor*; March, *Galadriel* (cropped at the bottom); April, *Sam and Shelob*; May, *The Company of the Ring Approaching Caradhras*; June, *At the Ford*; August, *Minas Tirith* (with illustrations of spear carriers to the left and right of the main illustration); September, *Glorfindel and the Balrog*; October, *The Dark Tower* (with illustrations of orcs to the left and right of the main illustration); November, *Éowyn and the Nazgûl*; December, *Gandalf*. [WGH]

Loades, Ann. "C.S. Lewis: Grief Observed, Rationality Abandoned, Faith Regained." *Literature and Theology*, 3:1 (March 1989), 107-121.

Loades, a Senior Lecturer in the Department of Theology, Durham University, "focuses on the text of *A Grief Observed* and sheds light on it by referring to other writings of Lewis" (108). She accepts from John Beverluis' terms, as a great loss of faith; instead, following Austin Farrer's "The Christian Apologist," she suggests that Lewis has conceived of humans too much in moral terms and of pain as a moral remedy — so he was not emotionally prepared for the grief and pain connected with his wife's death. But his faith in God remained, if no longer as rationalistic or moralistic as before. Despite the "Faith Regained" of her title, Loades seems to stress not a loss and regaining, rather more the idea of Lewis' "practice not of the presence of God but the *absence of God*" (117, her italics).

In addition to this central core of Loades' argument, she also discusses a number of other topics — indeed, her essay is not clearly organized, as it covers these with rather casual transitions from one to the next. Central to many points is the love between Lewis and Davidman and his changing attitudes toward women (the latter is rather oversimplified since "Shoddy Lands," for example, is not mentioned). One particularly good passage is Loades' analysis of the significance of the change in Dante's Italian as Lewis quotes *The Divine Comedy* at the end of *A Grief Observed* (118-19). (The bibliographer thanks Paul F. Ford for sending him a copy of this essay.) [JRC]

Lurie, Alison. Don't Tell the Grown-ups: Subversive Children's Literature. Boston: Little, Brown, 1990. [Tolkien xii, 28, 41-42, 49, 51, 53, 157-59, 166-68, 176, 178]

Lurie discusses the work of writers from Kate Greenway to William Mayne who "tended to overturn rather than uphold the conventional values of their period or background" (p. xii). Tolkien is mentioned often though superficially. The message of *The Hobbit*, writes Lurie, was for its time. "It presented a world in which the forces of evil might at times overcome the forces of good, and the true hero was no longer strong, handsome, aristocratic, and victorious in combat" (p. 157). Bilbo is an unlikely hero "from the official point of view," small, ordinary, unambitious, indifferent to glory in battle and to great wealth. Yet he — and the hobbits of *The Lord of the Rings* — play an essential and heroic part in the defeat of evil ... by the exercise of the small-town, middle-class virtues of simplicity, good nature, ingenuity, and patient determination. The knights of the Round Table, by contrast, are highly trained jock aristocrats, much more difficult for the contemporary reader ... the identify with" (pp. 166-67).

In *The Lord of the Rings* Tolkien also conveys the message that evil must be tolerated because good may come of it. But, Lurie remarks, it would be dangerous to apply this principle to real life, tolerating (for example) "Gollum-like official in high places" (p. 167). Tolkien portrays Good and Evil as "distinct and separate: his heroes have only lovable (often comically lovable) defects [what of Boromir, who tries to possess the Ring?] and his villains lack all agreeable traits [what of repentant Sméagol]" (p. 167). His world of Middle-earth is unreal: there "serious wickedness is ex-

terior not only psychologically but geographically. Crime in Hobbiton-over-the-water [sic] is limited to occasional public squabbling and petty thievery; to find your opponent, you must go on a long journey" (p. 167). In making this last point Lurie overlooks, or ignores, the coming to the Shire of Saruman's men and Black Riders. [WGH]

Ponsen, Arti. "On Tolkien and some Rehash." *Elrond's Holy Round Table*. Ed. René van Rossenberg. [Leiden]: Tolkien Genootschap Unquendor, 1990. 21-34. Reprinted from *Facolta di magistero dell Università di Genova Istituto de lingue e letterature straniere* 11 (1988).

Ponsen considers possible Arthurian influences on *The Lord of the Rings*, e.g.: Aragorn's Elfstone or Elessar is like the Grail, which according to Wolfram von Eschenbach was a stone brought by angels from Heaven, and its name resembles *Elyezar*, the name of the son of King Pelles, keeper of the Grail at the Castle of Corbenic; Andruil, Aragorn's sword-that-was-broken, recalls not only the blade of Siegfried but also broken swords of the Grail King, of Galahad, and of Perceval in various Grail legends; Minas Tirith is described by Tolkien in terms similar to those used by Tennyson to describe the appearances of the Grail; the White Tree recalls both the Tree of Life of Grail-legend and the holy thorn of Joseph of Arimathea at Glastonbury; Elrond at Rivendell could be likened to Arthur, who stayed at Camelot while his knights sought the Grail. [WGH]

Ryan, J.S. "Barrow-wights, Hog-boys and The Battle of the Goths and Huns." *Angerthas* (publication of the Arthedain-Norges Tolkienforening, Oslo) 27 (May 1990): 23-27. [Tolkien]

The eighth chapter of *The Lord of the Rings*, "Fog on Barrow-down," draws its associations and narrative power from folk-memories dealing with barrows and concepts of the undead. Such lore was familiar to Tolkien and is arguably, sufficiently suggested for the perceptive reader" (p. 23). A "hog-boy" (Scots *haugbúi*) is an animated dead man dwelling in a barrow. [WGH]

Ryan, J.S. "The Work and Preferences of the Professor of Old Norse at the University of Oxford from 1925 to 1945." *Angerthas* (publication of the Arthedain-Norges Tolkienforening, Oslo) 27 (May 1990): 4-10 [Tolkien]

Drawing largely upon information in the *Oxford University Gazette*, Ryan examines texts and topics in the Old Norse language and literature determined by J.R.R. Tolkien as Rawlinson and Bosworth Professor of Anglo-Saxon at Oxford and treated formally in official university-wide courses. [WGH]

Schakel, Peter J. "The Satiric Imagination of C.S. Lewis." *Studies in the Literary Imagination* (Special issue: C.S. Lewis: A Critic Recriticized," ed Dabney A. Hart), 22:2 (Fall 1989), 129-148.

Schakel provides a good survey of Lewis' use of the satiric

mode as an element in his creative works. First, he notes a few essays by Lewis in which Lewis discusses satire. Then Schakel surveys the satiric element in the following works: *The Pilgrim's Regress*, with some contrasts to Bunyan's handling of irony and satire in *The Pilgrim's Progress*; *Out of the Silent Planet*, with the comparisons of details and of larger aspects to Swift's *Gulliver Travels*; *The Screwtape Letters*, with a discussion of irony and the use of a moral norm ("positive alternatives"); *That Hideous Strength*, with a comparison to the irony of *The Screwtape Letters* but with a non-comparative discussion of the conservative societal satire that is not typical of Lewis' other works; *The Great Divorce*, with varieties of irony and with "an intellectual-social satire on personal follies"; *The Chronicles of Narnia*, with a very few satiric passages (given in a footnote); and three satiric poems published in the 1950s, tying it to Lewis' dropping of the intellectual arguments for Christianity about the same time. A thorough survey of Lewis' use of the satiric mode would include a discussion of his non-fiction, but (given the limits of the journal's space) this is a very good treatment of an important but neglected aspect of Lewis' sensibility. [JRC]

Tolkien, J.R.R. *The Adventures of Tom Bombadil and Other Verse from the Red Book*. London: Unwin Paperbacks, 1990. xii + 79 pp.

Tolkien, J.R.R. *Farmer Giles of Ham*. London: Unwin Paperbacks, 1990. x + 82 pp.

Tolkien, J.R.R. *Smith of Wootton Major*. London: Unwin Paperbacks, 1990. vii + 83 pp.

Reset, unrevised editions of these works, to replace the editions illustrated by Pauline Baynes. Each new edition includes line illustrations in the text and painted jacket/wrapper art by Roger Garland. Some of the smaller illustrations (or decorations) are details extracted from some of the larger drawings, and some illustrations are repeated in the course of the text. Each of the three works is published in both hardback and paperback, but with identical sheets. [WGH]

Tolkien, J.R.R. *Bilbo's Last Song (at the Grey Havens)*. Illustrated by Pauline Baynes. London: Unwin Hyman, 1990. Boston: Houghton Mifflin, 1990. 32 pp.

Tolkien's poem presented to Joy Hill, first published as a poster in 1974. It is here printed in book form, with two lines of the poem on each page spread, each pair of lines with a decorative initial, and with three parallel series of color illustrations.

The first series tells of the story of Bilbo's departure from Rivendell with Elrond, Galadriel, and company, their procession to the Grey Havens with Frodo and Sam, and the sailing of their elven-ship to the West. The first four of these thirteen paintings are scenes at Rivendell not described in *The Return of the King* but which logically must have occurred. Each of the paintings is circular and is framed with typically Baynesian trees, animals, and birds

(as well as, in the first painting, typically hobbitish sweets and a pipe). The second series of illustrations is based on a double line which runs from the title page to p. 27. The line is decorated with vines or branches and an occasional bird and butterfly, and on all but one of fourteen spreads is surmounted by the contemplative figure of Bilbo, who is remembering his adventure told in *The Hobbit*. The third series illustrates *The Hobbit* in twenty six paintings. These run along the foot of the text pages against a "stained" background (presumably to simulate an old book or manuscript).

The endpapers depict the procession from Rivendell.

The main text is followed by the poem printed again on one page with the author's signature in facsimile, and by three pages of notes on the pictures. [WGH]

Vink, Renée. "The Frameless Picture." *Elrond's Holy Round Table*. Ed. René van Rossenberg. [Leiden]: Tolkien Genootschap Unquendor, 1990. 7-19. [Tolkien]

Tolkien described *The Lord of the Rings* as "a Frameless Picture: a searchlight, as it were, on a brief episode in History, and on a small part of Middle-earth" (*Letters* no. 328). *The Silmarillion*, though, was designed to be not frameless, but encompassing. This, Vink implies, was at the heart of Tolkien's creative problems in his later years. He was like his fictional painter, Niggle, who could paint leaves better than trees.

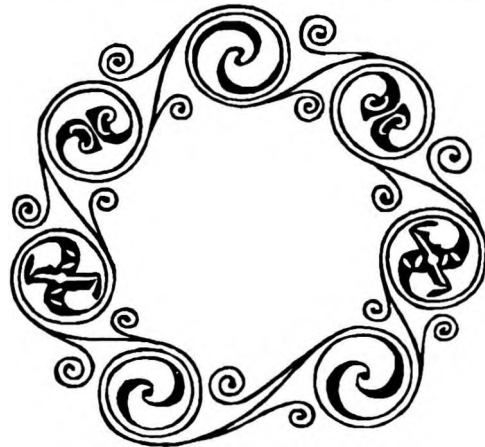
If you set out to subcreate a whole world, that world itself becomes the frame and boundary of your picture, and it looks as if Tolkien could not write like that. To use the more familiar image: *The Silmarillion* started as a tree from the beginning, unlike *The Hobbit* and *The Lord of the Rings*; they grew out of a single leaf.... It is obvious that Tolkien himself felt more at ease when he could start with a leaf. The works he did finish all started on that scale; maybe they were finished just because there were hardly any bounds to them from the outset (p. 15).

Tolkien ended his years, Vink argues, seeking but failing to achieve "the perfection of total consistency" in *The Silmarillion*, primarily because the readers of *The Lord of the Rings* treated Tolkien's invented world as a reality. This, says Vink, would serve to explain the lack of detail in the part of *The Silmarillion* Tolkien did complete: "the fewer details, the smaller danger of violating the laws of contradiction" (p. 18). [WGH]

Vink, Renée. "The Image of the Maker." *Elrond's Holy Round Table*. Ed. René van Rossenberg. [Leiden]: Tolkien Genootschap Unquendor, 1990. 43-59. [Tolkien]

In discussing "sub-creation" in "On Fairy-Stories" Tolkien argues that man makes because he is made, "and not only made, but made in the image and likeness of a Maker"; and that (in Vink's words) "fantasy, the work of sub-creation, [is] nothing less than the highest position possible in art" (p. 46) Sir Phillip Sidney held a similar view, honoring the poet for his "faculty of calling forth images of things not found in Nature" (Vink, p. 47); but Tolkien went further, even to the point of entertaining the idea that the results of sub-creation might someday become real, that the

author "may actually assist in the effoliation and multiple enrichment of creation" ("on Fairy-Stories"). Dorothy Sayers in *The Zeal of Thy House* and *The Mind of the Maker* departs from the same point, God the Creator, in developing her views on human creativity (whose implications Vink discusses at length). In these she offers an analogy to the Holy Trinity; the Creative Idea is the Father, the Creative Energy or Activity (the incarnate work begotten of the idea) is the Son, and the Creative Power ("the meaning of the work and its response in the lively soul," Sayers quoted p. 51) is the Holy Spirit. Vink sees a similar Trinitarian concept in Tolkien's view, which related Imagination (= the creative idea) and Art (= the creative activity) and Sub-creation (= the creative power). [WGH]



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