

The Inklings

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OFFICIAL COURSE GUIDEBOOK



The Inklings

*APOSTLES AND APOLOGISTS
OF THE IMAGINATION*





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INTRODUCING YOUR COURSE GUIDEBOOK





Welcome to the course guidebook for *The Inklings: Apostles and Apologists of the Imagination*. This book is designed to help supplement the course by providing additional material not covered in the lectures. Think of this guidebook as a way of continuing the story of the Inklings. This guidebook is intended to be used after watching the lecture corresponding to the given chapters. Each chapter in the guidebook is divided into sections that take you through the relevant material and provoke deeper thought, explore the world, words, and writings of the Inklings in greater depth, and offer suggestions for further study on your own. Below is a summary of how those sections are intended to assist you:

SUMMARY STATEMENT

The summary statement gives students the lecture's theme and introduces key topics. The summary statement assists students in finding the essential and important parts of the lecture.

THE “TAKEAWAY POINT”

The key takeaway point offers the main objective for each lesson, reducing the lecture to its most essential goal. Students should walk away from each lecture with confidence and an understanding of the key takeaway point.

FURTHER UP AND FURTHER IN

In Tolkien's *The Lord of the Rings*, the Ents were known for taking a great deal of time to share their names and stories. So it is with the story of the Inklings. It is good not to be too hasty. Not surprisingly, there is always more to be said than what can be said in a lecture. The “Further Up and Further In” section includes selected quotes from the Inklings that coincide with the theme of each section but were perhaps too long to quote at length in the academy course videos.



DISCUSSION QUESTIONS

Each chapter contains five discussion questions taken from the lecture material. Discussion questions are designed to provoke opinion and demonstrate the importance of the story of the life and writings of the Inklings for our lives today. Individuals or groups engaging with the questions should not feel pressured to complete all five. Sometimes, one question will be enough to provoke an engaging conversation. Discussion questions help students engage with Christian thought from the Scriptures and the world of the Inklings and help students discover areas of interest for further study as the story continues

FURTHER READING

We have learned that the Inklings were prolific writers. There is a fantastic amount of primary source writing from the Inklings themselves. Since Chad Walsh wrote the first biography of C.S. Lewis, there has been, and continues to be, an increasingly large body of research on the Inklings, their lives, writings, and God's gift of the imagination, which they so beautifully showcased. In our "Further Reading" section, we offer students both primary sources from the Inklings themselves and secondary sources on the Inklings' lives and writing.

If you are a life-long learner or armchair theologian and appreciate this course, we invite you to take our other free courses online at the 1517 Academy. For more information, visit: <http://academy.1517.org> or www.1517.org.

Introducing The Inklings: Apostles and Apologists of the Imagination



SUMMARY

This lecture is where our story of the Inklings begins-- in a pub in Oxford known as the Eagle and Child. Key points are:

- *The world of the Inklings*
- *Who were the Inklings?*
- *What have scholars said about the Inklings?*
- *Who were the Inklings in their own words?*
- *Origins of the Inklings*
- *Historical sketch of critical events, people, places, writings, and history of the Inklings*

THE TAKEAWAY POINT

Although the gatherings of the Inklings were informal, humble, and seemingly ordinary, these regular gatherings, conversations, friendships, literary criticism, and encouragement gave birth to a body of scholarly and creative output that is truly extraordinary and enduring. The history of the Inklings is the history of God's gifts of imagination, goodness, truth, and beauty on display. The Inklings' lives, writings, and works remain deeply influential, intellectual, and richly imaginative.

FURTHER UP AND FURTHER IN

The following selection is an extended series of quotations from C.S. Lewis' inaugural lecture as the Professor of Medieval and Renaissance English at the University of Cambridge. The lecture was titled *De Descriptione Temporum* and was delivered at Cambridge on November 29, 1954. In this lecture, Lewis outlines numerous themes that he and the Inklings held dear and sought to reinvigorate and re-enchant in the lives of their students and readers alike. *De Descriptione Temporum* is a marvelous outline of what Lewis and the Inklings called "the Old West." The quotations below from *De Descriptione Temporum* are cited in *Selected Literary Essays* by C.S. Lewis, edited by Walter Hooper, Cambridge University Press, 2013, p. 5, 6, 13, 14.

"Roughly speaking we may say that whereas all history was for our ancestors divided into two periods, the pre-Christian and the Christian, and two only, for us it falls into three—the pre-Christian, the Christian, and what may reasonably be called the post-Christian. This surely must make a momentous difference. I am not here considering either the christening or the un-christening from a theological point of view. I am considering them simply as cultural changes. When I do that, it appears to me that the second change is even more radical than the first. Christians and Pagans had much more in common with each other than either has with a post-Christian. The gap between those who worship different gods is not so wide as that between those who worship and those who do not...

...Between Jane Austen and us, but not between her and Shakespeare, Chaucer, Alfred, Virgil, Homer, or the Pharaohs, comes the birth of the machines. This lifts us at once into a region of change far above all that we have hitherto considered. For this is parallel to the great changes by which we divide epochs of pre-history. This is on a level with the change from stone to bronze, or from a pastoral to an agricultural economy. It alters Man's place in nature...

And now for the claim: which sounds arrogant but, I hope, is not really so. I have said that the vast change which separates you from Old Western has been gradual and is not even now complete. Wide as the chasm is, those who are native to different sides of it can still meet; are meeting in this room. This is quite normal at times of great change. The correspondence of Henry More¹³ and Descartes is an amusing example; one would think the two men were writing in different centuries. And here comes the rub. I myself belong far more to that Old Western order than to yours. I am going to claim that this, which in one way is a disqualification for my task, is yet in another a qualification. The disqualification is obvious. You don't want to be lectured on Neanderthal Man by a Neanderthaler, still less on dinosaurs by a dinosaur. And yet, is that the whole story? If a live dinosaur dragged its slow length

into the laboratory, would we not all look back as we fled? What a chance to know at last how it really moved and looked and smelled and what noises it made! And if the Neanderthaler could talk, then, though his lecturing technique might leave much to be desired, should we not almost certainly learn from him some things about him which the best modern anthropologist could never have told us? He would tell us without knowing he was telling. One thing I know: I would give a great deal to hear any ancient Athenian, even a stupid one, talking about Greek tragedy. He would know in his bones so much that we seek in vain. At any moment some chance phrase might, unknown to him, show us where modern scholarship had been on the wrong track for years. Ladies and gentlemen, I stand before you somewhat as that Athenian might stand. I read as a native texts that you must read as foreigners. You see why I said that the claim was not really arrogant; who can be proud of speaking fluently his mother tongue or knowing his way about his father's house? It is my settled conviction that in order to read Old Western literature aright you must suspend most of the responses and unlearn most of the habits you have acquired in reading modern literature. And because this is the judgement of a native, I claim that, even if the defence of my conviction is weak, the fact of my conviction is a historical datum to which you should give full weight. That way, where I fail as a critic, I may yet be useful as a specimen. I would even dare to go further. Speaking not only for myself but for all other Old Western men whom you may meet, I would say, use your specimens while you can. There are not going to be many more dinosaurs."



DISCUSSION QUESTIONS

1. For the Inklings there was a deep connection to both the time and the place(s) they gathered, such as Oxford, the Eagle and Child, and Lewis's rooms. How were the Inklings shaped by both time and place? How did the Inklings, in turn, shape the times and places they inhabited? What are times and places that have shaped and continue to shape you? Your Christian faith, friendships, and imagination?
2. Whenever and wherever the Inklings gathered, food and drink were almost always part of their meetings. Why was food and drink such an important ingredient in their fellowship? What are the benefits of gathering around food and drink? Where do you find meals of great fellowship in the Scriptures? And how do these meals in God's word reflect and give God's graciousness?
3. Building on what you have learned in this lecture from the Inklings' own words, and several scholarly definitions, how would you describe or define the Inklings to someone who was unfamiliar with their lives, work, and gatherings? In the words of one Inklings scholar, the Inklings were a little like the Church—present wherever two or three of them gathered. How did the Inklings reflect the Christian church in their gatherings?
4. When Lewis wrote to invite Charles Williams to the Inklings gathering, he described the group as Christians who tended to write. Friendship and the Christian faith were foundational for the Inklings. Read the following Scripture passages. How do these passages reflect what you've learned about the Inklings so far?

Proverbs 17:17

Proverbs 27:9, 17

Psalms 133

Ecclesiastes 2:24-25

Ecclesiastes 3:1-8

5. If you think of the Inklings like an arched bridge, what are the key materials or parts (ideas, people, places, etc.) that gave the Inklings their structural integrity? What would you list as the essential features of the Inklings?

FURTHER READING

The Inklings of Oxford: C.S. Lewis, J.R.R. Tolkien, and Their Friends by Harry Lee Poe. Photography by James Ray Veneman (Zondervan, 2009). This book is both informative and illustrative, a story in words and pictures. The written content is accessible; written as a good entry-level book for anyone learning about the Inklings for the first time. And yet there is plenty of insight and information for those already familiar with the Inklings. The great treasures of this book are the photographs that fill the pages, depicting the people and places made famous by the Inklings. The book also features several walking tour maps of Oxford and surrounding areas should your adventures take you to follow the footsteps of the Inklings.

The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams, and Their Friends by Humphrey Carpenter (Harper Collins, 2006). Humphrey Carpenter's book on the Inklings is one of the first, if not the first, full-length biography and historical sketch of the Inklings of Oxford. Using pieces of primary source quotes and ideas, Carpenter also includes a chapter where he recreates a hypothetical evening meeting of the Inklings in Lewis's rooms at Magdalen College.

The Oxford Inklings: Lewis, Tolkien, and Their Circle by Colin Duriez (Lion Hudson, 2015). Like Carpenter's biography of the Inklings, this is a well-researched and easy to read historical, biographical, and thematic overview of the Inklings. Duriez does a great job balancing scholarship and readability without sacrificing either. And his attention to some of the key events and ideas that led to the founding of the Inklings makes for a good addition to Inklings scholarship.

The Inklings Handbook: A Comprehensive Guide to the Lives, Thought, and Writings of C.S. Lewis, J.R.R. Tolkien, Charles Williams, Owen Barfield, and their Friends by Colin Duriez and David Porter (Chalice Press, 2001). A great reference book, with people, places, and topics alphabetically organized. The first several chapters also provide history, chronology, and key ideas of the Inklings.

Who Were the Inklings?





SUMMARY

In this lecture students will take a closer look at the individual members of the Inklings, and a deeper exploration of their Thursday evening gatherings in C.S. Lewis's rooms at Magdalen College, Oxford. Key points in this lecture include:

- *A brief biographical sketch of the nineteen men known as the Inklings of Oxford.*
- *Notable works, writings, and life events of the Inklings.*
- *Introduction to key themes of the Inklings conversation, writing, and scholarship.*
- *A deeper appreciation of who the Inklings were as individuals and a group of friends, writers, and Christians.*
- *The regular Thursday evening Inklings gatherings.*

THE TAKEAWAY POINT

The Inklings of Oxford were as unique as each of the nineteen men who are considered to have been members. And yet, within their various vocations, interest, writings, and personalities, the Inklings shared the values of fairy stories, the Christian faith, and God's gift of the imagination.

FURTHER UP AND FURTHER IN

The following selection comes from Warren Lewis's diary *Brothers and Friends*. Some of the greatest detail and delightful stories of the Inklings gatherings come from Warnie's recollections and writings. Without his diaries the Inklings gatherings would be far more mysterious.

*Properly speaking it [The Inklings] was neither a club nor a literary society, but partook of the nature of both. There were no rules, officers, agenda, or formal elections, unless one accepts as a rule the fact that we met in Jack's rooms every Thursday evening after dinner. Proceeding neither began nor terminated at a fixed hour, though there was a tacit agreement that ten thirty was as late as one could decently arrive. From time to time we added to our original number, but without formalities. Someone would suggest that Jones be asked to come in on a Thursday, and either there would be general agreement or if the suggestion was received with a certain lack of enthusiasm the matter would be dropped. But it was rarely that a name was put forward that was not generally acceptable, for all of us, like Jack himself, knew the sort of man we wanted— and did not want. . . . The ritual of an Inklings was unvarying. When half a dozen or so had arrived, tea would be produced, after which when pipes were alight Jack would say, 'well has nobody got anything to read us?' Out would come a manuscript and we would settle down to sit in judgement upon it. Real, unbiased judgement too, for about the Inklings there was nothing of a mutual admiration society; with us, praise for good work was unstinted but censure for bad, or even not so good, was often brutally frank. To read to the Inklings was a formidable ordeal, and I can still remember the fear and trembling with which I offered the first chapter of my first book— and remember too my delight at its reception.'*¹

¹Unpublished Memoirs of Warren Lewis.



DISCUSSION QUESTIONS

1. Now that you have spent a little more time with each of the Inklings, what were some of the things they held in common with each other? What were some of the differences between the Inklings? What was it that held the Inklings together? How were the Inklings brought closer together by both their similarities and differences?
2. As we have already noticed, the Inklings did not always agree. Discuss the following: How can disagreement among friends be beneficial? When does criticism cross over from being constructive to destructive? In the words of Owen Barfield, how is opposition true friendship? What is required for this kind of friendship to work?
3. What do we learn about God's gifts of faith, friendship, and the imagination from the Thursday evening gatherings of the Inklings? What part of the Inklings Thursday night gatherings would you most like to participate in? If you could transport back in time to one of the Thursday evening gatherings, what would you most long to hear and see or do attending the meeting?
4. Friendship was a dominant theme in the lives and works of the Inklings. Where in the Scriptures do you find God's gift of friendship on display? Consider the following examples. What do we learn about God's gift of friendship from these passages?

Ruth 1

Daniel 3

2 Kings 2:1-2

John 11

Philippians 2:19-26

5. Why are the Inklings called apostles and apologists of the imagination? What was their calling, or vocation? How were they apologists of the Christian faith and God's gift of the imagination?

FURTHER READING

The Company They Keep: C.S. Lewis and J.R.R. Tolkien as Writers in Community by Diana Pavlac Gyer (Kent State University Press, 2008). Diana Gyer's book is thoroughly researched and a thoroughly good read. While providing a great amount of history and insight into the Inklings, she also masterfully defends her thesis, which is that the Inklings did in fact influence one another in a variety of ways, and that these writers existed and thrived in community.

Bandersnatch: C.S. Lewis, J.R.R. Tolkien, and the Creative Collaboration of the Inklings by Diana Pavlac Gyer (Kent State University Press, 2015). In this book, Gyer takes the rigorous academic work from *The Company They Keep* and puts it into an accessible format for an entry-level work on the same topic. While some of the information is like her academic book, this is well worth the read, and not simply a reduplication.

The Fellowship: The Literary Lives of the Inklings: J.R.R. Tolkien, C.S. Lewis, Owen Barfield, Charles Williams by Philip Zaleski and Carol Zaleski (Farrah, Straus, and Giroux, 2015). This book is weighty and well researched; and it is deeply informative while being readable. It is arguably one of the most exhaustive books on the Inklings.

C.S. Lewis at the Breakfast Table and Other Reminiscences, edited by James T. Como (1979). This book is a series of articles, anecdotal memories, memoirs, and stories by various friends and colleagues of C.S. Lewis. It proves to be a wonderful book full of primary source information on the Inklings, many of which are written by fellow friends and Inklings members.

1517 Article Series, The Unsung Inklings. Six articles on some of the lesser-known members of the Inklings.

Owen Barfield: <https://www.1517.org/articles/unsung-inklings-owen-barfield>

Hugo Dyson: <https://www.1517.org/articles/unsung-inklings-hugo-dyson>

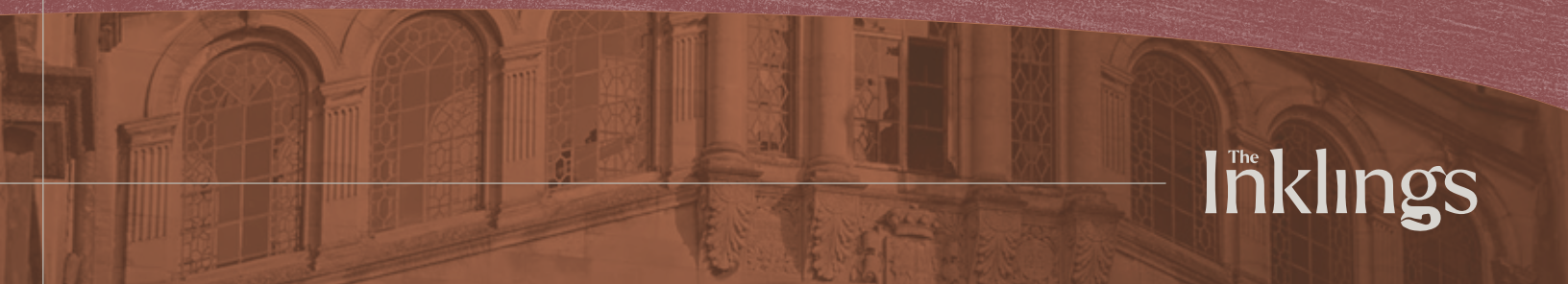
Robert E. Havard: <https://www.1517.org/articles/unsung-inklings-robert-e-havard>

Charles Williams: <https://www.1517.org/articles/unsung-inklings-charles-williams>

Christopher Tolkien: <https://www.1517.org/articles/unsung-inklings-christopher-tolkien>

Warren H. Lewis: <https://www.1517.org/articles/unsung-inklings-warren-lewis>

A Journey of the Imagination



SUMMARY

In this lecture students will spend time studying C.S. Lewis's life and writings through the lens of the imagination and his literary, creative, and critical work. Key points are:

- *A brief biographical sketch of C.S. Lewis.*
- *C.S. Lewis's life-long sense of longing, what he called "joy."*
- *The vital role the imagination (along with his reason) played in C.S. Lewis's conversion back to Christianity.*
- *The importance of the imagination in the life, faith, and writings of C.S. Lewis.*
- *God's gift of imagination and intellect are complementary, not contradictory.*
- *The Christian faith is historical, reasonable, and beautiful.*

THE TAKEAWAY POINT

From his childhood, C.S. Lewis had experienced what he called stabs of "Joy," a longing that he could not explain but could not get rid of. As he matured, he found himself wrestling between his intellect and imaginative life. Lewis found in the Christian faith the answers to that deep longing of "joy." He discovered that Christianity is reasonable, historic, and true; and to his delight, it is also beautiful, meaningful, and satisfies the longing he felt throughout life. Lewis learned that the answer to the longing of Joy was not a feeling within himself, but Joy was the person and work of Jesus.

FURTHER UP AND FURTHER IN

The following quotations are from a variety of Lewis's writings where he draws on the theme of "Joy" or that unanswerable longing - what the Germans called *Sensucht*. Ultimately, for Lewis, Joy was not a feeling but was found in the person and work of Jesus. For Lewis, his lifelong experience of Joy found its fulfillment and fullness in Jesus; after all, Joy is the serious business of heaven.

Once in those very early days my brother brought into the nursery the lid of a biscuit tin which he had covered with twigs and flowers so as to make it a toy garden or a toy forest. That was the first beauty I knew. What the real garden had failed to do, the toy garden did. It made me aware of nature...as something cool, dewy, fresh, exuberant... as long as I live my imagination of Paradise will retain something of my brother's toy garden. (C.S. Lewis, Surprised by Joy)

The longings which arise in us when we first fall in love, or first think of some foreign country, or first take up some subject that really excites us, are longings which no marriage, no travel, no learning, can really satisfy. I am not now speaking of that which would be ordinarily called unsuccessful marriages, or holidays, or learned careers. I am speaking of the best possible ones. There was something we grasped, at that first moment of longing, which just fades away in the reality. (C.S. Lewis, Mere Christianity)

"When I was in my cradle, a wood woman, a Dryad, spoke this verse over me:

*Where sky and water meet,
Where the waves grow sweet,
Doubt not, Reepicheep,
To find all you seek,
There is the utter East.*

"I do not know what it means. But the spell of it has been on me all my life."

(The Chronicles of Narnia: The Voyage of the Dawn Treader (C.S. Lewis))

At that moment, with a crunch, the boat ran aground. The water was too shallow for it now. "This," said Reepicheep, "is where I go on alone."

They did not even try to stop him, for everything now felt as if it had been fated or happened before. They helped him lower his little coracle. Then he took of his sword ("I shall need it no more," he said) and flung it far away across the lilled sea. Where it fell it stood upright with the hilt above the surface. Then he bade them goodbye, trying to be sad for their sakes; but he was quivering with happiness. Lucy, for the first and last time, did what she had always wanted to do, taking him in her arms and caressing him. Then hastily he got into his coracle and took up his paddle, and the current caught it and away he went, very black against the lilies. But no lilies grew on the wave; it was a smooth green slope. The coracle went more and more quickly, and beautifully it rushed up the wave's side. For one split second they saw its shape and Reepicheep's on the very top. Then it vanished, and since that moment no one can truly claim to have seen Reepicheep the Mouse. But my belief is that he came safe to Aslan's country and is alive there to this day." (C.S. Lewis, The Voyage of the Dawn Treader, ch. 16)



DISCUSSION QUESTIONS

1. One of the recurring themes in the life and writings of C.S. Lewis was the sense of longing he called "Joy." What was Lewis's understanding of Joy? How does Lewis's emphasis on Joy differ from how that word is usually understood and used? Where do you find Lewis's theme of Joy in his writings?
2. It is hard to imagine Lewis without his brother Warnie, and Warnie without his brother, C.S. Lewis. Why do you think Lewis and Warnie were so close? How did they support and care for one another in faith, life, and their literary work? What can we learn as Christians from the lives and friendship of the Lewis brothers?
3. How did Lewis's views and understanding of the imagination change and affect his life and writing throughout the different periods of his life? Discuss the following: do you think Lewis would have been the author and apologist we now know apart from his imagination?
4. St. Augustine once wrote, "Our hearts are restless, O Lord, until we find our rest in Thee." Read the following Scripture passages. How do these passages reflect Augustine's words, and the theme of Joy in Lewis's writings?

Psalm 42

Psalm 84

Ecclesiastes 3:9-11

Luke 2:22-38

Acts 17:16-34

Romans 8:18-25

Hebrews 11:1-12:3

5. In his essay, *Is Theology Poetry*, Lewis says these famous words: "I believe in Christianity as I believe in the sun; not only because I see it, but because by it I see everything else." What does Lewis mean by this?

FURTHER READING

Brothers and Friends: The Diaries of Warren Hamilton Lewis by Warren Hamilton Lewis (Harper and Row, 1982). Diaries are not always interesting to read, but Warren's diaries are certainly an exception. His writing style reflects his kind, wise, gentlemanly personality. His insight into, and details of Inklings gatherings, is invaluable, and his close relationship with his brother C.S. Lewis, make this a worthwhile read. Readers also will come away with a greater appreciation for the quiet genius of one of the unsung Inklings, Warren Lewis.

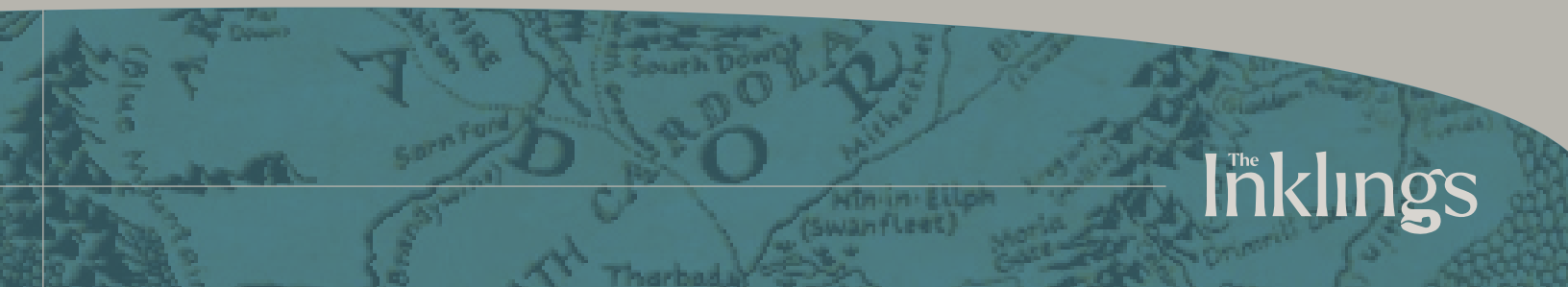
Surprised by Joy: The Early Shape of My Life by C.S. Lewis (HarperOne, 2017). C.S. Lewis writes his own autobiography recounting memories of childhood, his loss of faith, education years, and his spiritual and intellectual journey up to his conversion to theism, and eventually his return to Christianity. While it does not cover his entire life, this book offers plenty of insight and information about the early years of Lewis's life, in his own words.

From Atheism to Christianity: The Story of C.S. Lewis by Joel Heck (Concordia Publishing House, 2017). This book is more than another Lewis biography. Joel Heck combines biographical and historical information along the way, to be sure. But the primary thrust of this book, and what makes it so important in Inklings studies, is the narrow focus that Heck provides. He gives a detailed account of Lewis's pilgrimage through various philosophical, scholarly, theological, and imaginative ideas which resulted, and led to his conversion back to Christianity. If you want to understand what Lewis believed and wrestled with in the years before returning to the faith, this book is a must read.

C.S. Lewis: A Life by Alister McGrath (Tyndale Elevate, 2016). One of the reasons that McGrath's biography is mentioned here is his approach to writing and research. McGrath read through the entire corpus of Lewis's written works in a year in preparation for writing the book. Combine this expansive research with McGrath's magnetic writing style and you get a book that is worth reading whether you have read one or more Lewis biographies.

C.S. Lewis: A Complete Guide to His Life and Works by Walter Hooper (Harper San Francisco, 1996). This book is like a good Swiss Army pocketknife; it has it all: essays, book-by-book explanations and summaries, commentary, historical, biographical, a list of who's who in Lewis's life, and key themes and ideas of his writings. It is a reference book but one that is enjoyable to read.

Friendship, Faith, and the Sanctified Imagination



SUMMARY

In this lecture students will focus on the impact and importance of faith and friendship on the lives of the Inklings, particularly the friendships of C.S. Lewis and Owen Barfield, and C.S. Lewis, J.R.R. Tolkien, and Hugo Dyson. Key points are:

- *The value of friendship in the life and Christian faith of the Inklings.*
- *The “Great War” of words and ideas between C.S. Lewis and Owen Barfield.*
- *Understanding what the Inklings meant by “myth.”*
- *The nature of the imagination as a vehicle for truth.*
- *How Lewis came to understand a balance between his intellect and imagination.*
- *The nighttime conversation along Addison’s Walk with Lewis, Tolkien, and Dyson.*
- *Understood rightly, Christianity is the story of the myth became fact; Christianity is historically true and rich in meaning.*

THE TAKEAWAY POINT

Within the Inklings, friendship and the Christian faith and stories played an essential role in the group’s identity and importance. Thanks to Lewis’s good friends, Owen Barfield, J.R.R. Tolkien, and Hugo Dyson, he came to rejoice in and worked to reinvigorate God’s gifts of faith, friendship, and the imagination. For Lewis and the Inklings these good gifts pointed to the giver of all good things, Christ Jesus.

FURTHER UP AND FURTHER IN

The following selected quotes are from Lewis's Great War with Barfield and Lewis's nighttime conversation with Dyson and Tolkien along Addison's Walk, both key events in the faith, friendship, and imagination of the Inklings.

The most conspicuous point of contact between meaning and poetry is metaphor. For one of the first things that a student of etymology — even quite an amateur student — discovers for himself is that every modern language, with its thousands of abstract terms and its nuances of meaning and association, is apparently nothing, from beginning to end, but an unconscionable tissue of dead, or petrified metaphors. (Owen Barfield, Poetic Diction, p. 65)

In this chapter, I have taken only one English word, and one no richer in itself than a thousand others. Yet it serves well enough to show how the man of today, overburdened with self-consciousness, lonely, insulated from Reality by his shadowy, abstract thoughts, and ever on the verge of the awful maelstrom of his own fantastic dreams, has among his other compensations these lovely ancestral words, embalming the souls of many poets dead and gone and the souls of many common men. If he is a poet, he may rise for a moment on Shakespeare's shoulders — if he is a lover, then, certainly, there are no more philters, but he has his four magical black squiggles, wherein the past is bottled, like an Arabian Genie, in the dark. Let him only find the secret, and there, lying on the page, their printed silence will be green with moss; it will crumble slowly even while it whispers with the thunder of primeval avalanches. (Owen Barfield, Poetic Diction, p. 126)

We began on metaphor and myth—interrupted by a rush of wind which came so suddenly on the still, warm evening and sent so many leaves pattering down that we thought it was raining. We all held our breath, the other two appreciating the ecstasy of such a thing almost as you would. We continued (in my room) on Christianity: a good long satisfying talk in which I learned a lot: then discussed the difference between love and friendship—then finally drifted back to poetry and books.

These hauntingly beautiful lands which somehow never satisfy —this passion to escape from death plus the certainty that life owes all its charm to mortality—these push you on to the real thing because they fill you with desire and yet prove absolutely clearly that in Morris's world that desire cannot be satisfied

Now what Dyson and Tolkien showed me was this: that if I met the idea of sacrifice in a Pagan story I didn't mind it at all: again, that if I met the idea of a god sacrificing himself to himself . . . I liked it very much and was mysteriously moved by it: again, that the idea of the dying and reviving god (Balder, Adonis, Bacchus) similarly moved me provided I met it anywhere except in the Gospels. The reason was that in Pagan stories I was prepared to feel the myth as profound and suggestive of meanings beyond my grasp even tho' I could not say in cold prose 'what it meant'.

Now the story of Christ is simply a true myth: a myth working on us in the same way as the others, but with this tremendous difference that it really happened. (Letters of C.S. Lewis)

I heard in Addison's Walk a bird sing clear:

This year the summer will come true. This year. This year.

Winds will not strip the blossom from the apple trees

This year, nor want of rain destroy the peas.

This year time's nature will no more defeat you,

Nor all the promised moments in their passing cheat you.

This time they will not lead you round and back

To Autumn, one year older, by the well-worn track.

This year, this year, as all these flowers foretell,

We shall escape the circle and undo the spell.

Often deceived, yet open once again your heart,

Quick, quick, quick, quick!—the gates are drawn apart.

(C.S. Lewis, What the Bird Said in Early Year)



DISCUSSION QUESTIONS

1. What was the “Great War” between C.S. Lewis and Owen Barfield about? How did the “Great War” change Lewis? Discuss: who won the “Great War” between Barfield and Lewis?
2. What were the fatal flaws in materialism that Barfield pointed out to Lewis? How would Barfield’s arguments against materialism benefit Christians defending their faith in the face of naturalistic materialism in our own day and age?
3. The nighttime walk on Addison’s walk with Lewis, Tolkien, and Dyson has become the stuff of Inklings legend in its importance. And for good reason. What had Lewis been wrestling with leading up to this nighttime conversation? What were some of the main arguments for Christianity made by Dyson and Tolkien during their conversation? How did God use Tolkien and Dyson to bring Lewis further on the road back to the Christian faith?
4. Recalling his conversation with Dyson and Tolkien along Addison’s Walk, Lewis said, “My puzzle was the whole doctrine of redemption: in what sense the life and death of Christ saved or opened salvation to the whole world.” What Scripture passages would you point someone to who was wrestling with understanding the historicity and meaning of Christ’s redemption? Also consider the following Scripture passages:

Luke 1:1-4; 2:1-20

Luke 24

John 3:1-21

Romans 4:1-8

Romans 5

1 Corinthians 15

1 John 1:1-4

5. How were faith, friendship, and imagination central parts of the lives and conversations of the Inklings? Discuss: what would the Inklings be without these gifts of faith, friendship, and imagination?

FURTHER READING

The Four Loves by C.S. Lewis (Harper One, Reissue Edition, 2017). Lewis's writing on friendship alone makes this book invaluable in understanding the faith and friendships at the heart of the Inklings. As you read *The Four Loves*, it is not hard to see many of the Inklings gatherings, conversations, and walking tours in the background.

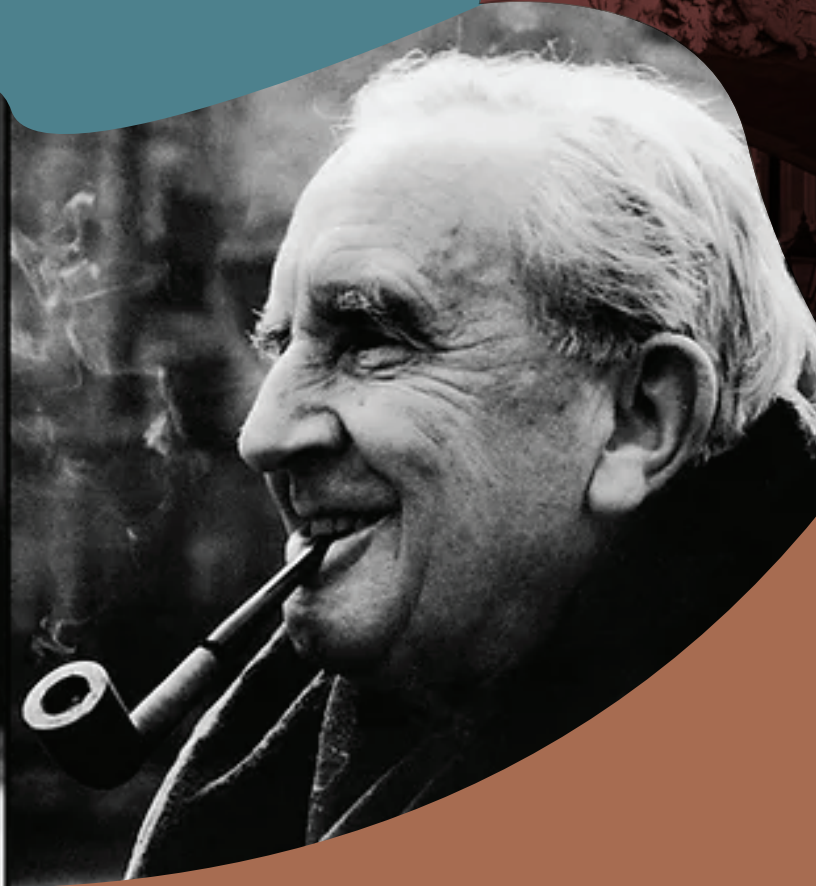
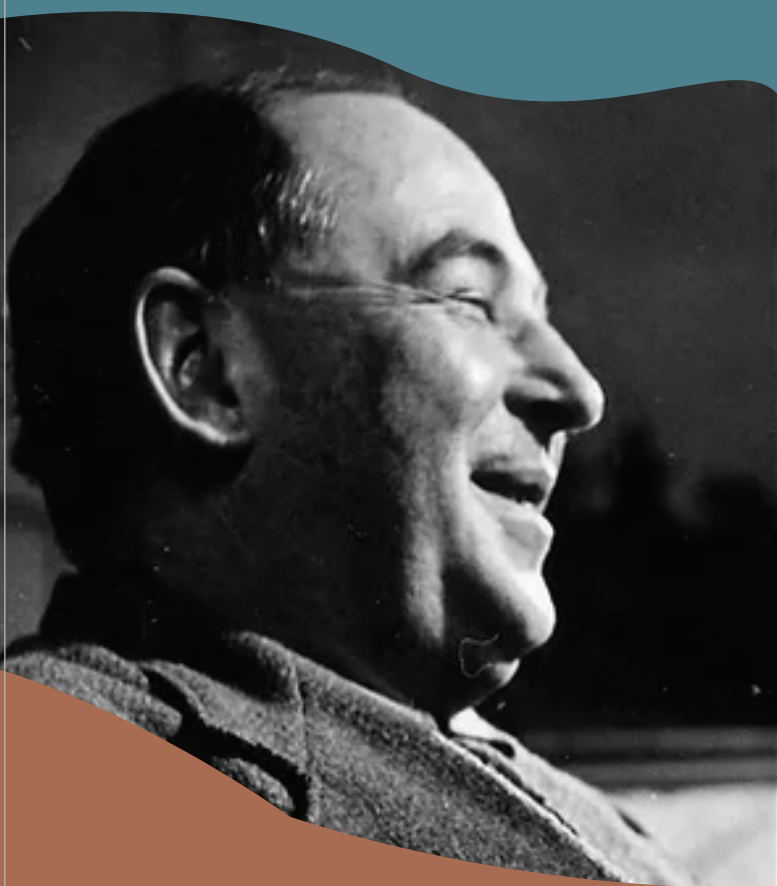
No Ordinary People: Twenty-One Friendships of C.S. Lewis by Joel Heck (Winged Lion Press, 2021) is another well-researched and readable book from Lewis scholar Joel Heck. Because the book is divided into chapters according to each of Lewis's twenty-one highlighted friends, it is the kind of book that you can easily pick up and put down as needed—although, to be honest, it is hard to put down.

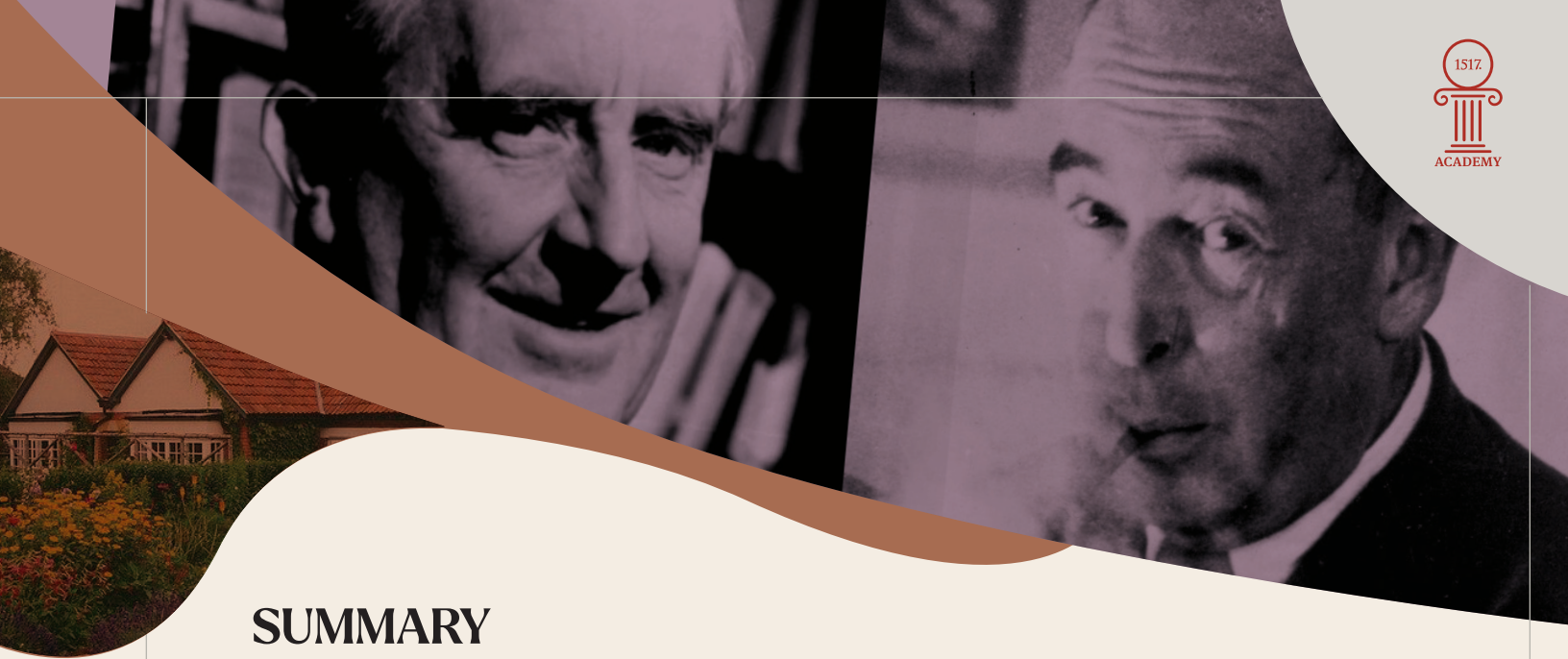
Tolkien and C.S. Lewis: The Gift of Friendship by Colin Duriez (Hidden Spring, 2003). Duriez helps the reader better understand the two pillars whose friendship stood at the center of the Inklings. The book is well-researched, readable for the amateur and scholar alike.

A Hobbit, a Wardrobe, and a Great War: How J.R.R. Tolkien and C.S. Lewis Rediscovered Faith, Friendship, and Heroism in the Cataclysm of 1914-1918 by Joseph Loconte (Thomas Nelson, 2017). Loconte takes a closer look at the manifold ways the Great War shaped, influenced, and impacted the lives of Tolkien and Lewis. It offers the reader a unique perspective combined with quality research.

Where Two or Three Are Gathered: Essays on Friendship Edited by Scott Keith (1517 Publishing, 2019). This book offers a variety of essays on the theme of friendship. There are several Inklings-related and inspired essays. And the theme of friendship we see in the Inklings is explored further in other areas of life and theology.

**Allies of the Imagination:
The Two Towers of The
Inklings: C.S. Lewis and
J.R.R. Tolkien**





SUMMARY

In this lecture students will take a closer look at the theme of friendship and imagination within the Inklings and see how those gifts joined forces in the friendship of J.R.R. Tolkien and C.S. Lewis. Key points are:

- *Friendship is a dominant theme for the Inklings as a group and their writings.*
- *While Tolkien and Lewis became good friends, they had several differences such as personality and writing style.*
- *Although Lewis and Tolkien had differences, they agreed on many things: the value of myth, the veracity of the Christian faith, the importance of language, imagination, and storytelling, among others.*
- *Myth, for Lewis and Tolkien, was not something false or contrived, but a vehicle for story, and a vessel of truth.*
- *Tolkien and Lewis influenced each other in matters of faith and literary work.*
- *Although they went about writing differently, Lewis and Tolkien valued the kinds of stories that reflected their Christian faith and pointed to the true story of the Gospel.*

THE TAKEAWAY POINT

For Lewis and Tolkien friendship was a divine gift, evidence of God’s undeserved grace. For in the love of a good friend, we see the love of Christ. Friendship, faith, and the imagination spilled over into the pages of Tolkien’s and Lewis’s writings as well. Their friendship with each other, and the other Inklings, enriched their lives, encouraged their writing, and inspired their imaginations.

FURTHER UP AND FURTHER IN

When the Inklings, particularly Tolkien and Lewis, spoke of myth, they operated with a different definition of the word “myth” than we typically do today. Thanks to Tolkien, Lewis came to understand that myth is not a “lie breathed through silver” as he once thought, but rather was a vehicle for truth, or a vessel that was full of meaning. Myth is simply a story. The following quotes are from Lewis’s essay *Myth Became Fact*, where you can see Dys-on and Tolkien’s conversation with Lewis along Addison’s walk on full display; Lewis takes what he learned from them and his own reading and expounds upon it beautifully. Following that, there is a selection of Tolkien’s poem, *Mythopoeia* which was written for Lewis and with their conversations on myth and story and imagination in mind.

When we translate we get abstraction-or rather, dozens of abstractions. What flows into you from the myth is not truth but reality (truth is always about something, but reality is that about which truth is), and, therefore, every myth becomes the father of innumerable truths on the abstract level. Myth is the mountain whence all the different streams arise which become truths down here in the valley; in hac valle abstractionist ☺ Or, if you prefer, myth is the isthmus which connects the peninsular world of thought with that vast continent we really belong to. It is not, like truth, abstract; nor is it, like direct experience, bound to the particular.

Now as myth transcends thought, incarnation transcends myth. The heart of Christianity is a myth which is also a fact. The old myth of the dying god, without ceasing to be myth, comes down from the heaven of legend and imagination to the earth of history. It happens-at a particular date, in a particular place, followed by definable historical consequences. We pass from a Balder or an Osiris, dying nobody knows when or where, to a historical person crucified (it is all in order) under Pontius Pilate. By becoming fact it does not cease to be myth: that is the miracle. I suspect that men have sometimes derived more spiritual sustenance from myths they did not believe than from the religion they professed. To be truly Christian we must both assent to the historical fact and also receive the myth (fact though it has become) with the same imaginative embrace which we accord to all myths. The one is hardly more necessary than the other.

A man who disbelieved the Christian story as fact but continually fed on it as myth would, perhaps, be more spiritually alive than one who assented and did not think much about it. The modernist-the extreme modernist, infidel in all but name-need not be called a fool or hypocrite because he obstinately retains, even in the midst of his intel-

lectual atheism, the language, rites, sacraments, and story of the Christians. The poor man may be clinging (with a wisdom he himself by no means understands) to that which is his life. It would have been better that Loisy © should have remained a Christian: it would not necessarily have been better that he should have purged his thought of vestigial Christianity.

Those who do not know that this great myth became fact when the Virgin conceived are, indeed, to be pitied. But Christians also need to be reminded—we may thank Corineus for reminding us—that what became fact was a myth, that it carries with it into the world of fact all the properties of a myth. God is more than a god, not less; Christ is more than Balder, not less. We must not be ashamed of the mythical radiance resting on our theology. We must not be nervous about “parallels” and “pagan Christs”: they ought to be there—it would be a stumbling block if they weren’t. We must not, in false spirituality, withhold our imaginative welcome. If God chooses to be mythopoeic—and is not the sky itself a myth—shall we refuse to be mythopathic? For this is the marriage of heaven and earth: perfect myth and perfect fact: claiming not only our love and our obedience, but also our wonder and delight, addressed to the savage, the child, and the poet in each one of us no less than to the moralist, the scholar, and the philosopher. (C.S. Lewis, Myth Became Fact in God in the Dock)

Mythopoeia

Philomythus to Misomythus

*You look at trees and label them just so,
(for trees are ‘trees’, and growing is ‘to grow’);
you walk the earth and tread with solemn pace
one of the many minor globes of Space:
a star’s a star, some matter in a ball
compelled to courses mathematical
amid the regimented, cold, inane,
where destined atoms are each moment slain.*

*At bidding of a Will, to which we bend
(and must), but only dimly apprehend,
great processes march on, as Time unrolls*

*from dark beginnings to uncertain goals;
and as on page o'er-written without clue,
with script and limning packed of various hue,
an endless multitude of forms appear,
some grim, some frail, some beautiful, some queer,
each alien, except as kin from one
remote Origo, gnat, man, stone, and sun.
God made the petreous rocks, the arboreal trees,
tellurian earth, and stellar stars, and these
homuncular men, who walk upon the ground
with nerves that tingle touched by light and sound.
The movements of the sea, the wind in boughs,
green grass, the large slow oddity of cows,
thunder and lightning, birds that wheel and cry,
slime crawling up from mud to live and die,
these each are duly registered and print
the brain's contortions with a separate dint.
Yet trees are not 'trees', until so named and seen
and never were so named, tifi those had been
who speech's involuted breath unfurled,
faint echo and dim picture of the world,
but neither record nor a photograph,
being divination, judgement, and a laugh
response of those that felt astir within
by deep monition movements that were kin
to life and death of trees, of beasts, of stars:
free captives undermining shadowy bars,
digging the foreknown from experience
and panning the vein of spirit out of sense.
Great powers they slowly brought out of themselves
and looking backward they beheld the elves
that wrought on cunning forges in the mind,
and light and dark on secret looms entwined.*

*He sees no stars who does not see them first
of living silver made that sudden burst
to flame like flowers beneath an ancient song,
whose very echo after-music long
has since pursued. There is no firmament,
only a void, unless a jewelled tent
myth-woven and elf-pattened; and no earth,
unless the mother's womb whence all have birth.
The heart of Man is not compound of lies,
but draws some wisdom from the only Wise,
and still recalls him. Though now long estranged,
Man is not wholly lost nor wholly changed.
Dis-graced he may be, yet is not dethroned,
and keeps the rags of lordship once he owned,
his world-dominion by creative act:
not his to worship the great Artefact,
Man, Sub-creator, the refracted light
through whom is splintered from a single White
to many hues, and endlessly combined
in living shapes that move from mind to mind.
Though all the crannies of the world we filled
with Elves and Goblins, though we dared to build
Gods and their houses out of dark and light,
and sowed the seed of dragons, 'twas our right
(used or misused). The right has not decayed.
We make still by the law in which we're made.*



DISCUSSION QUESTIONS

1. When they first met, what made Tolkien and Lewis so unlikely to have become friends? Despite initial (and in some cases lifelong) differences, Tolkien and Lewis become friends. What were their similarities? What were their differences? How were these complementary; where did they cause conflict?
2. What kinds of stories did Lewis and Tolkien like to read, and in turn, create? Why did they enjoy reading, discussing, and writing about these kinds of stories?
3. The Inklings, Tolkien, and Lewis in particular, used the word myth in a far different sense or definition of that word than it is commonly used today. What did they mean when they spoke of the word myth? What were the purposes of myth?
4. Tolkien wrote stories primarily based on words and language; he was a philologist after all. Lewis, on the other hand, began many of his stories with a picture, or pictures in mind. How do we see both words and pictures used by the Biblical authors in the Scriptures? Consider the following passages or sections of Scripture:

Psalm 95
Ezekiel 37:1-14
Matthew 13
John 1:1-18
Revelation 7:9-17
5. How did Tolkien influence his friend Lewis? How did Lewis influence his friend Tolkien?

FURTHER READING

The Collected Letters of C.S. Lewis, 3 Volumes edited by Walter Hooper (Harper One, 2009). One of the best ways to understand a writer, their ideas, and works is to read them in the primary source materials. At first, three volumes appear rather daunting for a collection of letters, but these collected letters provide a wide range of ideas, topics, themes, and insight into the life and writings of C.S. Lewis. The three volumes are arranged chronologically. Volume one is subtitled *Family Letters 1905-1931*. Volume two is subtitled *Books, Broadcasts, and the War 1931-1949*. Volume three is subtitled *Narnia, Cambridge, and Joy 1950-1963*.

The Letters of J.R.R. Tolkien edited by Humphrey Carpenter (William Morrow, Revised and Expanded Edition, 2023). This volume of Tolkien's letters is not nearly as expansive as the Lewis collection; only one volume by comparison. However, it is just as rich in detail, history, insight, and valuable information and access to Tolkien in his own words on a variety of topics, themes, and writings. The most recent edition of Tolkien's letters includes additional letters and content compared to the previous edition.

Tolkien's Faith: A Spiritual Biography by Holly Ordway (Word on Fire Academic, 2023). A common criticism of Tolkien's imaginative work of mythmaking in Middle-earth is that it cannot possibly be Christian because he never explicitly mentions God or religion. Holly Ordway has written a well-researched, readable, scholarly work on the importance of Tolkien's faith in his life and writings.

Tolkien's Modern Reading: Middle-earth Beyond the Middle Ages by Holly Ordway (Word on Fire Academic, 2021). For many years it was thought by many in the world of Inklings scholarship that Tolkien, a self-confessed pre-modern man, did not widely read, or was not at all concerned about literature or works of modernity. With details and documentation, as well as her readable writing style, Holly Ordway does a superb job of making the case that Tolkien read far more widely in works of modern literature than many thought to be the case.

The Inklings and the Imagination





SUMMARY

In this lecture students will begin to see how the imagination, Christian faith, and writings of the Inklings give us a window into their worldview, and their importance for the Christian faith today. Key points are:

- *What is the imagination according to the Inklings?*
- *What is the imagination? It is a God given gift of image-making, image-forming, image-receiving, image-interpreting, and image-creating.*
- *The imagination, like everything in this fallen world, is subject to sin, and yet it is redeemed and sanctified as well.*
- *Major themes in Lewis's writings.*
- *Major themes in Tolkien's writings.*
- *The worldview of the Inklings as seen in their stories (i.e. courage, faith, hope, love).*
- *The Inklings teach us how to declare and defend the Christian faith intellectually and imaginatively.*

THE TAKEAWAY POINT

The imaginative writings of the Inklings, such as we find in Narnia and Middle-earth, give us a glimpse into the worldview, life, and faith of the Inklings. Their imaginative writings also train our imaginations to rejoice in the goodness, truth, and beauty of the Christian faith, and good stories that point us back to the true story of Christ crucified and risen.

FURTHER UP AND FURTHER IN

Lewis not only wrote a great deal, but he also spent a great deal of time writing about writing, and it's wonderful that he did. Some of his greatest insights into his own imagination, writing process, and how his Christian faith bubbled up in his writings are found in his essays collected in books such as *On Stories or Of Other Worlds*. Here are a couple quotations.

*Some people seem to think that I began by asking myself how I could say something about Christianity to children; then fixed on the fairy tale as an instrument; then collected information about child-psychology and decided what age-group I'd write for; then drew up a list of basic Christian truths and hammered out "allegories" to embody them. This is all pure moonshine. I couldn't write in that way at all. Everything began with images; a faun carrying an umbrella, a queen on a sledge, a magnificent lion. At first there wasn't even anything Christian about them; that element pushed itself in of its own accord. (C.S. Lewis, *Sometimes Fairy Stories Say Best What Needs to be Said*)*

Why did one find it so hard to feel as one was told one ought to feel about God or about the sufferings of Christ? Why did one find it so hard to feel as one was told one ought to. I thought the chief reason was that one was told one ought to. An obligation to feel can freeze feelings. And reverence itself did harm. The whole subject was associated with lowered voices; almost as if it were something medical. But supposing that by casting all these things into an imaginary world, stripping them of the stained-glass and Sunday school associations, one could make them for the first time appear in their real potency? Could one not thus steal past those watchful dragons? I thought one could. ("Sometimes Fairy Stories" 37)

G.K. Chesterton was not a member of the Inklings, but his work and writings were extremely influential for many of the Inklings, especially C.S. Lewis. The following quote is from *The Everlasting Man* and one can hear the origins of many of Lewis's arguments in favor of imagination and storytelling in Chesterton's words.

There is such a thing as a human story; and there is such a thing as the divine story which is also a human story; but there is no such a thing as a Hegelian story or a Monist story or a relativist story or determinist story; for every story, yes even a penny dreadful or a cheap novelette, has something in it that belongs to our universe and not theirs. Every short story does truly begin with creation and end with a last judgment. And this is the reason why the myths and the philosophers were at war until Christ came.

That is why the Athenian democracy killed Socrates out of respect for the gods; and why every strolling sophist gave himself the airs of a Socrates whenever he would talk in a superior fashion of the gods; and why the heretic Pharaoh wrecked his huge idols and temples for an abstraction and why the priests could return in triumph and trample his dynasty under foot; and why Buddhism had to divide itself from Brahmanism, and why in every age and country outside Christendom there has been a feud forever between the philosopher and the priest. It is easy enough to say that the philosopher is generally the more rational; it is easier still to forget that the priest is always the more popular. For the priest told the people stories; and the philosopher did not understand the philosophy of stories. It came into the world with the story of Christ. And this is why it had to be a revelation or vision given from above. Anyone who will think of the theory of stories or pictures will easily see the point. The true story of the world must be told by somebody to somebody else. By the very nature of a story it cannot be left to occur to anybody.
(G.K. Chesterton, *The Everlasting Man*, p.160)



DISCUSSION QUESTIONS

1. How did Lewis and Tolkien and the Inklings define the imagination? How was their understanding similar? Where did they differ in defining or explaining the imagination? How would you define what the imagination is?
2. If you had to pick one primary theme in the writings of Lewis, what would it be and why? If you had to pick one primary theme in the writings of Tolkien, what would it be and why?
3. What is a worldview? How would you delineate and describe the Inklings' worldview? What are some common worldviews today? What are unique features to the Christian worldview? How do the Inklings continue to help articulate and confess and imagine a Christian worldview in our own day?
4. Read the following passages of Scripture. What values or parts of the worldview of the Inklings found in the passages below? What other Scripture passages or stories come to mind when you think of Christian worldview and imagination? Also, be sure to ask yourself along the way, how do each of these stories point to or find their fullness in Christ?

Daniel 6

1 Samuel 17

1 Samuel 18:1-5; 20

Esther 8

Genesis 12:1-9

Genesis 22:1-19

Genesis 6-9:17

Ruth 3-4

Psalms 107, 108

Matthew 1:18-25; 2:13-23

Matthew 4:1-11

Mark 14-15

Luke 1:26-56

Luke 1:41-52

John 13:1-20

John 20:1-20

5. What are some ways the Christian today can train their imagination in the pattern of the Inklings? How do God's gifts of faith, friendship, and imagination shape the Christian worldview?

FURTHER READING

On Stories and Other Essays on Literature by C.S. Lewis, edited by Walter Hooper (HarperOne, 2017). This collection of essays revolves primarily around the topics of philosophy and literature and includes some of Lewis's most well-known essays on the topic of writing for children, fantasy, and the imagination.

Of Other Worlds: Essays and Stories by C.S. Lewis, edited by Walter Hooper (HarperOne, 2017). While there is some overlap with the essays included in this collection, and *On Stories*, there are also unique writings included. The preface by Walter Hooper, and several other essays in this book make it a worthy addition to any study of Lewis and the Inklings. Essays include a brief window into Narnia's creation in *It All Began with A Picture*, and Lewis's philosophy of writing in the fairytale / fantasy genre in *Sometimes Fairy Stories May Say Best What's To Be Said*.

Selected Literary Essays by C.S. Lewis, edited by Walter Hooper (Cambridge University Press, 1969). This collection of essays is for the student who wants to dive deeper into Lewis's world of literary criticism and understand and read more about his literary work on authors such as John Donne, Shakespeare, Chaucer, William Morris, among many others.

The Chronicles of Narnia by C.S. Lewis (Harper Collins, 2007). For the child and the adult who has learned to read fairy tales once again, there is no better place to explore Lewis's imagination (among the many other themes in his writings) than in the magical land of Narnia. These seven books remain bestsellers for many reasons. One word of recommendation, if you have not read any of the Chronicles of Narnia, be sure to read *The Lion, the Witch, and the Wardrobe* first. Many of the seven-volume published collections today order the Narnian books in chronological order. There are, however, details in the story of *The Magician's Nephew*, which come first chronologically, but may spoil important details in the story of *The Lion, the Witch, and the Wardrobe*, if read first. *The Lion* was the first of Lewis's Narnian books to be written and published, and therefore stands as the wardrobe entrance to the rest of the books.

The Lord of the Rings by J.R.R. Tolkien (William Morrow, 2021, Tolkien Illustrated Edition). This book has often been called Tolkien's magnum opus, and for good reason. Within the pages of *The Lord of the Rings* you will find God's gifts of faith, friendship, and imagination in abundance. You will find a rich and beautiful story full of goodness, truth, and beauty. Aside from Tolkien's lecture turned essay *On Fairy Stories*, reading anything Tolkien's mythology will give you a window into his imagination and creative genius.

God's Gift of the Imagination



SUMMARY

In this lecture students apply the wisdom of the Inklings' lives and writings to our own day and age, life, faith, and imagination. Key points are:

- *The importance of slowing down and appreciating what is around you in your ordinary, daily life.*
- *The blessings of what Christians across the ages hold in common; what C.S. Lewis called, "Mere Christianity."*
- *An ability to translate theology into the vernacular and the language of the audience to whom you are speaking.*
- *How storytelling is at the center of our Christian faith and daily life.*
- *Tolkien and Lewis's enduring influence on the Christian faith and the genre of fantasy writing and imaginative storytelling.*
- *God's gift of community and love of the neighbor.*

THE TAKEAWAY POINT

The Inklings were, in many ways, pre-modern men living in an increasingly modernistic world. Even in our day and age where the philosophical ideals of modernity have shifted to post-modernity, the Inklings have a great deal of wisdom, wit, and writing to share with us in the Christian faith and life and imagination. The Inklings help us to see what is true, good, and beautiful in every age, and how God's gifts of faith, friendship, and the imagination are timeless treasures, pointing us to the greatest treasure of all, the life, death, and resurrection of Jesus.

FURTHER UP AND FURTHER IN

Some of the best examples of the Inklings use of God's gift of the imagination are found in the pages of their imaginative worlds of sub-creation. One such example of God's gift of imagination and storytelling is found in Tolkien's *The Lord of the Rings*, when Samwise and Frodo are on the steps of Corinth Ungol.

'Yes, that's so,' said Sam. 'And we shouldn't be here at all, if we'd known more about it before we started. But I suppose it's often that way. The brave things in the old tales and songs, Mr. Frodo: adventures, as I used to call them. I used to think that they were things the wonderful folk of the stories went out and looked for, because they wanted them, because they were exciting and life was a bit dull, a kind of a sport, as you might say. But that's not the way of it with the tales that really mattered, or the ones that stay in the mind. Folk seem to have been just landed in them, usually – their paths were laid that way, as you put it. But I expect they had lots of chances, like us, of turning back, only they didn't. And if they had, we shouldn't know, because they'd have been forgotten. We hear about those as just went on – and not all to a good end, mind you; at least not to what folk inside a story and not outside it call a good end. You know, coming home, and finding things all right, though not quite the same – like old Mr Bilbo. But those aren't always the best tales to hear, though they may be the best tales to get landed in! I wonder what sort of a tale we've fallen into?' 'I wonder,' said Frodo. 'But I don't know. And that's the way of a real tale. Take any one that you're fond of. You may know, or guess, what kind of a tale it is, happy-ending or sad-ending, but the people in it don't know. And you don't want them to.' 'No, sir, of course not. Beren now, he never thought he was going to get that Silmaril from the Iron Crown in Thangorodrim, and yet he did, and that was a worse place and a blacker danger than ours. But that's a long tale, of course, and goes on past the happiness and into grief and beyond it – and the Silmaril went on and came to Eärendil. And why, sir, I never thought of that before! We've got – you've got some of the light of it in that star-glass that the Lady gave you! Why, to think of it, we're in the same tale still! It's going on. Don't the great tales never end?' 'No, they never end as tales,' said Frodo. 'But the people in them come, and go when their part's ended. Our part will end later – or sooner.' 'And then we can have some rest and some sleep,' said Sam. He laughed grimly. 'And I mean just that, Mr. Frodo. I mean plain ordinary rest, and sleep, and waking up to a morning's work in the garden. I'm afraid that's all I'm hoping for all the time. All the big important plans are not for my sort. Still, I wonder if we shall ever be put into songs or tales. We're in one, or course; but I mean: put into words, you know, told by the fireside, or read out of a great big book with red and black letters, years and years afterwards. And people will say: "Let's hear about Frodo and the Ring!" And they'll say: "Yes, that's one of my favourite stories. Frodo was very brave. wasn't he, dad?" "Yes, my boy, the famosiest of the hobbits, and that's saying a lot." "It's saying a lot too much,' said Frodo, and he laughed, a long clear laugh from his heart. Such a sound had not been

heard in those places since Sauron came to Middle-earth. To Sam suddenly it seemed as if all the stones were listening and the tall rocks leaning over them. But Frodo did not heed them; he laughed again. 'Why, Sam,' he said, 'to hear you somehow makes me as merry as if the story was already written. But you've left out one of the chief characters: Samwise the stouthearted. "I want to hear more about Sam, dad. Why didn't they put in more of his talk, dad? That's what I like, it makes me laugh. And Frodo wouldn't have got far without Sam, would he, dad?" ' 'Now, Mr. Frodo,' said Sam, 'you shouldn't make fun. I was serious. ' 'So was I,' said Frodo, 'and so I am. We're going on a bit too fast. You and I, Sam, are still stuck in the worst places of the story, and it is all too likely that some will say at this point: "Shut the book now, dad; we don't want to read any more." ' 'Maybe,' said Sam, 'but I wouldn't be one to say that. Things done and over and made into part of the great tales are different. Why, even Gollum might be good in a tale, better than he is to have by you, anyway. And he used to like tales himself once, by his own account. I wonder if he thinks he's the hero or the villain?' (Tolkien, The Lord of the Rings)

Dearest," said Aslan very gently, "you and your brother will never come back to Narnia."

"Oh, Aslan!! said Edmund and Lucy both together in despairing voices.

"You are too old, children," said Aslan, "and you must begin to come close to your own world now."

"It isn't Narnia, you know," sobbed Lucy. "It's you. We shant meet you there. And how can we live, never meeting you?"

"But you shall meet me, dear one," said Aslan.

"Are - you there too, Sir?" said Edmund.

"I am," said Aslan. "But there I have another name. You must learn to know me by that name. This was the very reason you were brought to Narnia, that by knowing me here for a little while, you may know me better there." (C.S. Lewis, The Voyage of the Dawn Treader)

DISCUSSION QUESTIONS

1. Lewis was famous for his radio broadcasts on the BBC during the 1940s, which were published later as the book we now call *Mere Christianity*. What did Lewis mean by this phrase? What did he not mean by this phrase? What are some of the blessings of mere Christianity as Lewis understood it? How is Lewis's understanding of mere Christianity still relevant today?
2. Lewis was known for his ability to translate theology into the vernacular. Martin Luther was known for this in the Reformation period as well. Who are the theologians today who are skilled at translating theology for the common Christian? Why is this skill beneficial? Why is it necessary?
3. The Inklings loved to read stories, write stories, and talk about stories. Why do you think stories were such a central part of their lives, writings, and gatherings? What are some of your favorite stories, and why are they your favorites? How is God the storyteller? How do we reflect God's image as storytellers in our vocations?
4. The Inklings valued stories and saw the value in them. They were not original in this. Jesus himself told many stories; we call them parables. The key to interpreting Jesus' parables is to see that in one way or another, the parables have to do with Jesus, just like he says the whole Old Testament is about him (Luke 24:44-46). Read the following parables told by Jesus. Look for God's gift of imagination, the richness of stories, and most of all, where is Christ in the story?

Luke 10:25-37

Luke 15

Luke 18:1-8

Luke 19:9-16

Matthew 20:1-16

Matthew 18:21-35

Matthew 13

5. What do you think are some of the enduring influences and impact of the lives and writings of Lewis, Tolkien, and the Inklings? Why has their legacy continued to be so inspiring and appealing to many nearly a hundred years after they first began to meet?

FURTHER READING

Ransom Trilogy by C.S. Lewis (Simon and Schuster, 2011). Sometimes referred to both as the *Ransom Trilogy*, or *The Space Trilogy*, the three books that make up this series (*Out of the Silent Planet*, *Perelandra*, and *That Hideous Strength*), are a wonderful showcase of Lewis's early fictional writing, his influence of the Inklings on his writing, and numerous Christian themes.

God in the Dock by C.S. Lewis (Eerdmans, 2014). This collection of essays includes a vast array of topics on theology, apologetics, ethics, and includes his famous essay *Myth Became Fact*. For students who want to know more about Lewis's conversion back to Christianity, and the nighttime conversation Lewis had with his friends, Tolkien, and Dyson, this essay alone makes the book worth the read.

The Silmarillion by J.R.R. Tolkien (William Morrow, 2022, Tolkien Illustrated Edition). Reading Tolkien's *Silmarillion* is like reading Genesis, the book of Judges, and an epic poem like the Iliad all in one. Although Tolkien did not live to see his life's work published, his son, and fellow Inkling, Christopher Tolkien, was able to edit, organize, and publish his father's work posthumously. *The Silmarillion* can be a bit overwhelming at first, an edition that includes a glossary of words and indexes of names is beneficial. The illustrated versions are also a great way to enjoy the imaginative world of Middle-earth through the artistic lens of Tolkien and other Tolkien illustrators.

Imagination Redeemed by Gene E. Veith and Matthew P. Ristuccia (Crossway, 2014). Even though this book is not directly related to the Inklings as a group, it closely parallels and supports the Inklings emphasis on the importance of the imagination. Veith and Ristuccia weave biblical and literary themes together in a book that works well for the armchair student or group book study alike.



Eucatastrophe and the Evangelium: Imagination and the Christian Faith



SUMMARY

In this final lecture students will explore how the imaginative works of the Inklings, especially Lewis and Tolkien, reveal and teach us the value of the imagination in declaring and defending the Christian faith, what is often called apologetics for the tender-minded, or imaginative apologetics. Key points are:

- *Understanding that apologetics is not an attempt to argue people into the Christian faith, but to answer objections and make a case for the Christian faith.*
- *1 Peter 3:15 and its importance for apologetics of all kinds.*
- *Imaginative apologetics makes the case for Christianity not so much by argument but by painting a scene, by appealing to the imagination.*
- *The Scriptures' repeated use of storytelling, imagination, and imagery to communicate God's word.*
- *In Christianity, both the head and the heart are important, both our intellect and our imagination are gifts of God.*
- *Lewis's understanding of sneaking past watchful dragons by means of a well-told story, such as we find in *The Chronicles of Narnia*, or *The Ransom Trilogy*.*
- *Tolkien's understanding of Faerie stories, Sub-creation, recovery, escape, and consolation.*
- *Tolkien's term, which he coined: "Eucatastrophe" and its deep connection to stories and the true story of the life, death, and resurrection of Jesus.*

THE TAKEAWAY POINT

For Lewis and Tolkien, at the heart of a good story, and certainly at the end of one, there was a glimpse, or a picture of the Gospel and the true happily ever after ending of the new creation. What Lewis called Joy, and what Tolkien called the Eucatastrophe, both find their fulfillment in Jesus crucified and risen. With the help of the writings, wit, wisdom, and imaginative works of the Inklings, we can continue to declare and defend the faith once for all delivered to the saints (Jude 3) with our body, soul, mind, and imaginations.

FURTHER UP AND FURTHER IN

In Tolkien's lecture *On Fairy Stories*, he outlines several key ingredients of the fairy story: the essence of faerie, recovery, escape, and consolation. The following are selected quotations from this sublime essay.

Stories that are actually concerned primarily with "fairies," that is with creatures that might also in modern English be called "elves," are relatively rare, and as a rule not very interesting. Most good "fairy-stories" are about the adventures of men in the Perilous Realm or upon its shadowy marches. Naturally so; for if elves are true, and really exist independently of our tales about them, then this also is certainly true: elves are not primarily concerned with us, nor we with them. Our fates are sundered, and our paths seldom meet. Even upon the borders of Faërie we encounter them only at some chance crossing of the ways.

*The definition of a fairy-story—what it is, or what it should be—does not, then, depend on any definition or historical account of elf or fairy, but upon the nature of Faërie: the Perilous Realm itself, and the air that blows in that country. I will not attempt to define that, nor to describe it directly. It cannot be done. Faërie cannot be caught in a net of words; for it is one of its qualities to be indescribable, though not imperceptible. It has many ingredients, but analysis will not necessarily discover the secret of the whole. Yet I hope that what I have later to say about the other questions will give some glimpses of my own imperfect vision of it. For the moment I will say only this: a "fairy-story" is one which touches on or uses Faerie, whatever its own main purpose may be: satire, adventure, morality, fantasy. Faerie itself may perhaps most nearly be translated by Magic—but it is magic of a peculiar mood and power, at the furthest pole from the vulgar devices of the laborious, scientific, magician. There is one provision: if there is any satire present in the tale, one thing must not be made fun of, the magic itself. That must in that story be taken seriously, neither laughed at nor explained away. (Tolkien, *On Fairy Stories*)*

Among those who still have enough wisdom not to think fairy-stories pernicious, the common opinion seems to be that there is a natural connection between the minds of children and fairy-stories, of the same order as the connection between children's bodies and milk. I think this is an error; at best an error of false sentiment, and one that is therefore most often made by those who, for whatever private reason (such as childlessness), tend to think of children as a special kind of creature, almost a different race, rather than as normal, if immature, members of a particular family, and of the human family at large.

Actually, the association of children and fairy-stories is an accident of our domestic history. Fairy-stories have in the modern lettered world been relegated to the "nursery," as shabby or old-fashioned furniture is relegated to the play-room, primarily because the adults do not want it, and do not mind if it is misused. It is not the choice of the

children which decides this. Children as a class—except in a common lack of experience they are not one—neither like fairy-stories more, nor understand them better than adults do; and no more than they like many other things. They are young and growing, and normally have keen appetites, so the fairy-stories as a rule go down well enough. But in fact only some children, and some adults, have any special taste for them; and when they have it, it is not exclusive, nor even necessarily dominant. It is a taste, too, that would not appear, I think, very early in childhood without artificial stimulus; it is certainly one that does not decrease but increases with age, if it is innate. (Tolkien, On Fairy Stories)

The human mind is capable of forming mental images of things not actually present. The faculty of conceiving the images is (or was) naturally called Imagination. But in recent times, in technical not normal language, Imagination has often been held to be something higher than the mere image-making, ascribed to the operations of Fancy (a reduced and depreciatory form of the older word Fantasy); an attempt is thus made to restrict, I should say misap- ply, Imagination to “the power of giving to ideal creations the inner consistency of reality.”

Ridiculous though it may be for one so ill-instructed to have an opinion on this critical matter, I venture to think the verbal distinction philologically inappropriate, and the analysis inaccurate. The mental power of image-mak- ing is one thing, or aspect; and it should appropriately be called Imagination. The perception of the image, the grasp of its implications, and the control, which are necessary to a successful expression, may vary in vividness and strength: but this is a difference of degree in Imagination, not a difference in kind. The achievement of the expression, which gives (or seems to give) “the inner consistency of reality,” is indeed another thing, or aspect, needing another name: Art, the operative link between Imagination and the final result, Sub-creation. For my pres- ent purpose I require a word which shall embrace both the Sub- creative Art in itself and a quality of strangeness and wonder in the Expression, derived from the Image: a quality essential to fairy-story. I propose, therefore, to arrogate to myself the powers of Humpty-Dumpty, and to use Fantasy for this purpose: in a sense, that is, which combines with its older and higher use as an equivalent of Imagination the derived notions of “unreality” (that is, of unlikeness to the Primary World), of freedom from the domination of observed “fact,” in short of the fantastic. I am thus not only aware but glad of the etymological and semantic connexions of fantasy with fantastic: with images of things that are not only “not actually present,” but which are indeed not to be found in our primary world at all, or are generally believed not to be found there. But while admitting that, I do not assent to the depreciative tone. That the images are of things not in the primary world (if that indeed is possible) is a virtue, not a vice. Fantasy (in this sense) is, I think, not a lower but a higher form of Art, indeed the most nearly pure form, and so (when achieved) the most potent. (Tolkien, On Fairy Stories)

Recovery (which includes return and renewal of health) is a re-gaining—regaining of a clear view. I do not say “see- ing things as they are” and involve myself with the philosophers, though I might venture to say “seeing things as

we are (or were) meant to see them”—as things apart from ourselves. We need, in any case, to clean our windows; so that the things seen clearly may be freed from the drab blur of triteness or familiarity—from possessiveness. Of all faces those of our familiars are the ones both most difficult to play fantastic tricks with, and most difficult really to see with fresh attention, perceiving their likeness and unlikeness: that they are faces, and yet unique faces. This triteness is really the penalty of “appropriation”: the things that are trite, or (in a bad sense) familiar, are the things that we have appropriated, legally or mentally. We say we know them. They have become like the things which once attracted us by their glitter, or their colour, or their shape, and we laid hands on them, and then locked them in our hoard, acquired them, and acquiring ceased to look at them. (Tolkien, *On Fairy Stories*)

I have claimed that *Escape* is one of the main functions of fairy-stories, and since I do not disapprove of them, it is plain that I do not accept the tone of scorn or pity with which “*Escape*” is now so often used: a tone for which the uses of the word outside literary criticism give no warrant at all. In what the misusers are fond of calling *Real Life*, *Escape* is evidently as a rule very practical, and may even be heroic. In real life it is difficult to blame it, unless it fails; in criticism it would seem to be the worse the better it succeeds. Evidently we are faced by a misuse of words, and also by a confusion of thought. Why should a man be scorned if, finding himself in prison, he tries to get out and go home? Or if, when he cannot do so, he thinks and talks about other topics than jailers and prison-walls? The world outside has not become less real because the prisoner cannot see it. In using *escape* in this way the critics have chosen the wrong word, and, what is more, they are confusing, not always by sincere error, the *Escape of the Prisoner with the Flight of the Deserter*. Just so a Party-spokesman might have labelled departure from the misery of the Führer’s or any other Reich and even criticism of it as treachery. In the same way these critics, to make confusion worse, and so to bring into contempt their opponents, stick their label of scorn not only on to *Desertion*, but on to real *Escape*, and what are often its companions, *Disgust*, *Anger*, *Condemnation*, and *Revolt*. Not only do they confound the *escape of the prisoner with the flight of the deserter*; but they would seem to prefer the acquiescence of the “*quisling*” to the resistance of the patriot. To such thinking you have only to say “the land you loved is doomed” to excuse any treachery, indeed to glorify it...And lastly there is the oldest and deepest desire, the *Great Escape: the Escape from Death*. Fairy-stories provide many examples and modes of this—which might be called the genuine escapist, or (I would say) fugitive spirit. But so do other stories (notably those of scientific inspiration), and so do other studies. Fairy-stories are made by men not by fairies. The Human-stories of the elves are doubtless full of the *Escape from Deathlessness*. But our stories cannot be expected always to rise above our common level. They often do. Few lessons are taught more clearly in them than the burden of that kind of immortality, or rather endless serial living, to which the “fugitive” would fly. For the fairy-story is specially apt to teach such things, of old and still today. (Tolkien, *On Fairy Stories*)

But the “*consolation*” of fairy-tales has another aspect than the imaginative satisfaction of ancient desires. Far more important is the *Consolation of the Happy Ending*. Almost I would venture to assert that all complete fairy-stories

must have it. At least I would say that Tragedy is the true form of Drama, its highest function; but the opposite is true of Fairystory. Since we do not appear to possess a word that expresses this opposite—I will call it Eucatastrophe. The eucatastrophic tale is the true form of fairy-tale, and its highest function. (Tolkien, On Fairy Stories)

I would venture to say that approaching the Christian Story from this direction, it has long been my feeling (a joyous feeling) that God redeemed the corrupt making-creatures, men, in a way fitting to this aspect, as to others, of their strange nature. The Gospels contain a fairystory, or a story of a larger kind which embraces all the essence of fairy-stories. They contain many marvels—peculiarly artistic, beautiful, and moving: “mythical” in their perfect, self-contained significance; and among the marvels is the greatest and most complete conceivable eucatastrophe. But this story has entered History and the primary world; the desire and aspiration of sub-creation has been raised to the fulfillment of Creation. The Birth of Christ is the eucatastrophe of Man’s history. The Resurrection is the eucatastrophe of the story of the Incarnation. This story begins and ends in joy. It has pre-eminently the “inner consistency of reality.” There is no tale ever told that men would rather find was true, and none which so many sceptical men have accepted as true on its own merits. For the Art of it has the supremely convincing tone of Primary Art, that is, of Creation. To reject it leads either to sadness or to wrath.

It is not difficult to imagine the peculiar excitement and joy that one would feel, if any specially beautiful fairy-story were found to be “primarily” true, its narrative to be history, without thereby necessarily losing the mythical or allegorical significance that it had possessed. It is not difficult, for one is not called upon to try and conceive anything of a quality unknown. The joy would have exactly the same quality, if not the same degree, as the joy which the “turn” in a fairy-story gives: such joy has the very taste of primary truth. (Otherwise its name would not be joy.) It looks forward (or backward: the direction in this regard is unimportant) to the Great Eucatastrophe. The Christian joy, the Gloria, is of the same kind; but it is preeminently (infinitely, if our capacity were not finite) high and joyous. But this story is supreme; and it is true. Art has been verified. God is the Lord, of angels, and of men—and of elves. Legend and History have met and fused.

But in God’s kingdom the presence of the greatest does not depress the small. Redeemed Man is still man. Story, fantasy, still go on, and should go on. The Evangelium has not abrogated legends; it has hallowed them, especially the “happy ending.” The Christian has still to work, with mind as well as body, to suffer, hope, and die; but he may now perceive that all his bents and faculties have a purpose, which can be redeemed. So great is the bounty with which he has been treated that he may now, perhaps, fairly dare to guess that in Fantasy he may actually assist in the effoliation and multiple enrichment of creation. All tales may come true; and yet, at the last, redeemed, they may be as like and as unlike the forms that we give them as Man, finally redeemed, will be like and unlike the fallen that we know. (Tolkien, On Fairy Stories)

DISCUSSION QUESTIONS

1. Based on 1 Peter 3:15, what is the area of Christian theology known as apologetics? What other biblical passages would you use to help define and understand this part of Christian doctrine? What are the blessings and benefits of apologetics? Why is apologetics necessary? What are the limits of apologetics?
2. One of the things that remains a hallmark of the Inklings is their ability to tell a good story, which often points to the true story of the Gospel. How are stories both beneficial and essential in declaring and defending the Gospel? What stories from the Scriptures, and outside of Scriptures, would you use to help defend and declare the good news of Jesus?
3. In their own unique ways, Lewis and Tolkien both wrote stories that point to the Gospel and wrote about stories as a way of pointing to the Christian faith.
 - a. — How would you explain in your own words Lewis's argument from desire, or the longing he described as "Joy"? Consider Lewis's famous quote from *Mere Christianity*, "That if I find in myself a desire which nothing in this world can satisfy, the only logical explanation is that I was made for another world."
 - b. — In his lecture *On Fairy Stories*, Tolkien makes the connection between the Eucatastrophe and the Evangelium (the good news). He uses four main themes to do this: fairy story, recovery, escape, consolation. What does Tolkien mean by each of these themes/parts of good stories? Where do you see these themes in some of his own stories? Where do you see them active in the story of the Scriptures?
 - c. — Why do you think the lives, writings, faith, friendship, and the imagination of the Inklings continue to be so influential for the Christian faith and imagination today?

4. Tolkien famously coined the term “Eucatastrophe” as a way to describe something essential both in fairy stories, and in the true story of the Gospel. What does the word Eucatastrophe mean? How do the following passages or stories of Scripture reveal Eucatastrophe?

Exodus 14-15

Judges 7

Judges 15-16

Ezekiel 37:1-14

Psalms 22, 30, 31, 105, 107, 121

John 11:1-44

Matthew 28

Mark 16:1-13

Luke 24

1 Corinthians 15

Romans 5:1-11

Ephesians 2:1-10

Revelation 7:9-17

Revelation 21:1-7, 22-27

5. Tolkien says that a good fairy story must have a happy ending. What does he mean when he says that? Why is a happy ending essential to the genre of fairy story as Tolkien understood it? How is Tolkien’s view of the happy ending connected to the Gospel? What is it about a happy ending that leaves the reader satisfied with the ending of a story? How would you use stories - like Tolkien and Lewis and the Inklings did - to declare and defend the Christian faith?

FURTHER READING

The Weight of Glory by C.S. Lewis (HarperOne, 2001). In this book readers will find several key addresses given by Lewis, several of which outline key themes and ideas found spread throughout Lewis's writings. One such dominant theme is found in *The Weight of Glory*, where Lewis spends a good amount of time in that address unpacking his argument from desire, or Joy, or longing. In his essay *Is Theology Poetry?* Lewis makes his famous quote, "I believe in Christianity as I believe that the sun has risen; not only because I see it but because by it I see everything else."

Tree and Leaf by J.R.R. Tolkien (Includes his seminal essay *On Fairy Stories*, Harper Collins, 2001). There are several essays in this little collection, as well Tolkien's famous poem *Mythopoeia*, written with his friend Lewis, who at the time, thought that myth was nothing more than 'lies breathed through silver.' *Mythopoeia* is Tolkien's poetic ode to what he does in a scholarly lecture, also included in this book, *On Fairy Stories*. This essay is a literary and imaginative key to understanding Tolkien's writings, and what the Inklings valued in myth, imagination, and the Christian faith.

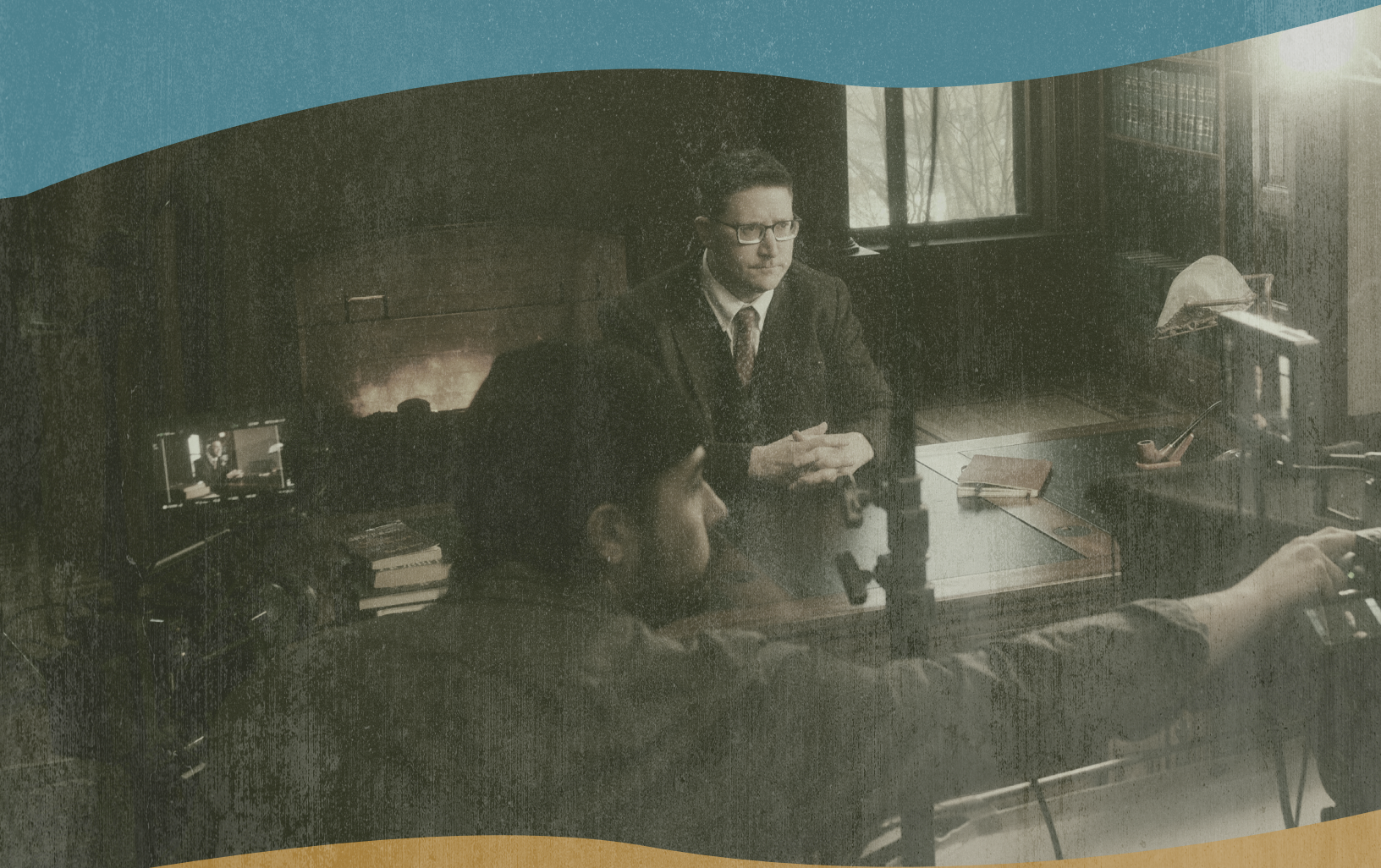
Myth, Allegory, and the Gospel: An Interpretation of J.R.R. Tolkien, C.S. Lewis, G.K. Chesterton, and Charlie Williams edited by John Warwick Montgomery (New Reformation Press, 2015). This book is a wonderful collection of essays on several of the lives and writings of the Inklings, along with others who influenced them, such as G.K. Chesterton. When it comes to the area of imaginative apologetics and the intersection of Christianity and storytelling, Montgomery's little book is a great introduction.

Apologetics and the Christian Imagination: An Integrated Approach to Defending the Faith by Holly Ordway (Emmaus Road Publishing, 2017). In many ways, Holly Ordway's journey to Christianity resembles Lewis's. Both converted to Christianity from atheism. Both found in Christianity the integration and importance of intellect and the imagination in matters of the Christian faith. In this book, Ordway shows that the Christian faith - as the Inklings thought - was both rational and beautiful, true and meaningful. For the Christian declaring and defending the Christian faith, God's gifts of intellect and imagination are not contradictory, but complimentary. This book is a good primer on imaginative apologetics and the importance of storytelling and imagination in sharing the Gospel.

Not A Tame God: Christ in the Writings of C.S. Lewis by Steven P. Mueller (Concordia Publishing House, 2002). In this book, Lewis scholar, Dr. Steven Mueller shows that just as Aslan is at the center of the Narnian books, so too, Christ, the Lion of Judah is at the center of Lewis's writings. Written at a popular level, for readers of all backgrounds, this book gives a good introduction to the works of Lewis, along with Christ-centered commentary on major themes and biblical teachings in Lewis's fictional and non-fictional works.



APPENDICES





APPENDIX A

BIBLIOGRAPHY OF BOOKS REFERENCED OR QUOTED

A Hobbit, a Wardrobe, and the Great War by Joseph Laconte.

A Well of Wonder: C.S. Lewis, J.R.R. Tolkien, and The Inklings by Clyde S. Kilby.

Brothers and Friends: The Diaries of Warren Hamilton Lewis by Warren Hamilton Lewis.

C.S. Lewis: A Biography of Friendship by Colin Duriez.

C.S. Lewis: A Life by Alister McGrath.

C.S. Lewis: Apostle to the Skeptics by Chad Walsh.

C.S. Lewis at the Breakfast Table. Edited by James T. Como.

Essays Presented to Charles Williams. Edited by C.S. Lewis.

The Place of the Lion by Charles Williams.

The Figure of Beatrice by Charles Williams.

Christian Apologetics in God in the Dock by C.S. Lewis.

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Myth Became Fact by C.S. Lewis.

Sometimes Fairy Stories Say Best What Needs to be Said in On Stories by C.S. Lewis.

Surprised by Joy by C.S. Lewis.

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The Four Loves by C.S. Lewis.

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The Company They Keep: C.S. Lewis and J.R.R. Tolkien as Writers in Community

by Diana Pavlac Glyer.

Bandersnatch: C.S. Lewis, J.R.R. Tolkien, and the Creative Collaboration of the Inklings

by Diana Pavlac Glyer.

The Collected Letters of C.S. Lewis. Three volumes. Edited by Walter Hooper.

The Fellowship: The Literary Lives of the Inklings: J.R.R. Tolkien,

C.S. Lewis, Owen Barfield, Charles Williams

by Philip Zaleski and Carol Zaleski.

The Inklings by Humphrey Carpenter.

The Inklings of Oxford: C.S. Lewis, J.R.R. Tolkien, and Their Friends by Harry Lee Poe.

The Letters of J.R.R. Tolkien. Edited by Humphrey Carpenter and Christopher Tolkien.

The Silmarillion by J.R.R. Tolkien, Ed. By Christopher Tolkien.

The Oxford Inklings by Colin Duriez.

The Inklings Handbook: A Comprehensive Guide to the Lives, Thought, and Writings of C.S. Lewis,

J.R.R. Tolkien, Charles Williams, Owen Barfield, and their Friends

by Colin Duriez and David Porter.

Tolkien and C.S. Lewis: The Gift of Friendship by Colin Duriez.

Where Two Or Three Are Gathered: Essays on Friendship Edited by Scott Kieth.

APPENDIX B

A BRIEF CHRONOLOGY OF THE INKLINGS



In Tolkien's lecture *On Fairy Stories*, he outlines several key ingredients of the fairy story: the essence of faerie, recovery, escape, and consolation. The following are selected quotations from this sublime essay.

A C.S. Lewis: A Complete Guide to His Life and Works by Walter Hooper

C.S. Lewis: A Life by Alister McGrath. Includes some on the Inklings and a good timeline of Lewis's life.

The Oxford Inklings: Lewis, Tolkien, and Their Circle by Colin Duriez.

The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams, and Their Friends by Humphrey Carpenter.

The Inklings Handbook by Colin Duriez and David Porter.

1517 Podcast Network: The Thinking Fellows - Several of the episodes feature C.S. Lewis, J.R.R. Tolkien, and the Inklings.

1517 Podcast Network: Banned Books - This podcast has covered numerous books and ideas shared by the Inklings, and other writers that include themes that coincide with those found in the lives and writings of the Inklings.

The C.S. Lewis Podcast with Alister McGrath.

www.joelheck.com - A great resource for all things C.S. Lewis.

TIMELINE OF THE INKLING

● ---- *1918*

C.S. Lewis and Owen Barfield meet. Quickly become friends. Share a love of poetry and literature. Continued to meet in person and exchange letters throughout the 1920s.

● ---- *1920*

Dyson and Cogill hear Tolkien read "The Fall of Gondolin" at an Exeter College essay club

● ---- *1923*

Lewis and Nevill Cogill meet while taking a class together.

● ---- *1926, May 11*

Lewis and Tolkien meet at tea of English faculty.

● ---- *1926*

Tolkien, Coghill founded a club known as the Coalbiters, who gathered together to read Icelandic and Norse mythology in the original Icelandic. Lewis attended.

● ---- *1928*

Owen Barfield publishes *Poetic Diction*. Examines the history of words, and shows the historical association with myth, language, and the evolution of language.

● ---- *1927-1929*

began as early as 1923-1931. series of letters exchanged between Lewis and Barfield, dubbed the Great War. Lewis' great war with Barfield causes him to lose his chronological snobbery, come to a better appreciation of the historicity of the NT, and Barfield helps Lewis see the importance of the imagination as well as the intellect. (Christianity was both deeply rational and richly meaningful).

● ---- *Oct. 17, 1929*

Lewis and Tolkien meet, discuss with one another their love of Norse mythology and continue conversation for more than three hours, into the early morning.

● ---- *1929, December*

Tolkien shares a piece of his private mythology with Lewis. It was a narrative poem, a romantic tale - the Gest of Beren and Luthien, in which a mortal (beren) falls in love with an elfen maid (Luthien) and goes on a quest for her to win her from her father by retrieving a jewel, one of the silmarils. For Tolkien this was an act of trust and a sign of their growing friendship.

● ---- *1929, Dec. 7*

Lewis replies to Tolkien with great praise for Beren and Luthien. "I was up late last night and have read the geste...I can honestly say that it is ages since I have had such an evening of delight...Lewis also promises to send lengthy editorial remarks later.²

● ---- *1930*

Charles Williams publishes his first novel, War in Heaven. He is also a regular lecturer at London's Literary Institute.

● ---- *1930s*

Oxford undergraduate, Edward Tangye Lean starts a student club for the reading and criticism of unpublished compositions. Lewis and Tolkien are both invited. The group's name is The Inklings. It faded in 1933 when Lean graduated and moved on. Lewis later transfers the name to the group of friends that he and Tolkien have been meeting with.

● ---- *1930*

July, Lewis and Hugo Dyson meet, introduction made by Nevill Coghill

● ---- *1931*

September 19-20 - Lewis, Dyson, Tolkien have their famous nighttime conversation that begins on Addison's Walk and moves to Lewis's rooms, early into the morning. Discuss myth, story, and Christianity.

● ---- *1931, Sept. 28*

Lewis takes a ride in the sidecar of Warnie's motorcycle on their way to Whipsnade Zoo. By the time he was there, he believed in Christ. "When I set out I did not believe that Jesus Christ was the Son of God, and when we reached the zoo I did."³

² Quoted in Carpenter, p. 30.

³ C.S. Lewis, Surprised by Joy, p. 237.

● ---- *1931-1933*

Lewis and Tolkien hold informal dinners. This group came to be known as the Cave, reminiscent of David's cave of Adullum where he hid from Saul. Lewis and Tolkien had been working on a change to the English syllabus at Oxford and met for mutual consolation as well as rebuttals against their proposals for change in the way English language and literature was taught and structured.

● ---- *1932*

Warren Lewis retires and moves to Oxford, lives with Lewis. Warnie became an essential member of the Inklings.

---- By the early 1930s, all the men who would be the early members of the Inklings have all met in some fashion or another...Tolkien, Lewis, Barfield, Coghill, Dyson, W.H. Lewis

● ---- *1930*

Tolkien begins the Hobbit, 1932 Lewis reads a draft of it.

---- In the 30s, Williams writes several novels...War in Heaven (1930); Many Dimensions (1931); The Place of the Lion (1931); The Greater Trumps (1932); Shadows of Ecstasy (1933); Descent into Hell (1937).

● ---- *1931*

Tolkien and Lewis English school syllabus reforms accepted

● ---- *1931*

Lewis converts to Christianity

● ---- *1932*

CSL published Pilgrim's Progress

● ---- *1933*

Lewis has idea what becomes the Great Divorce

● ---- *1935*

CSL - Allegory of Love

● ---- *1936*

Sept. Lewis and Tolkien discuss writing books they like to read. One will write space travel, the other time travel

---- 1936 Lewis read Williams' *Place of the Lion*

---- 1937 *Hobbit* published, begins work on hobbit sequel. Old King Coel - poem by Adam Fox (fellow inkling, early on)

● ---- *1938*

Out of the Silent Planet

● ---- *1939-40*

Problem of Pain written...published, dedicated to Inklings. Tolkien delivers lecture "On Fairy Stories" at St. Andrew's. Lewis published "The Personal Heresy" and "Rehabilitations" and other literary essays.

● ---- *1939, Sept.*

Charles Williams moves to Oxford, joins Inklings meetings regularly.

● ---- *1941, May*

first installment of what became *The Screwtape Letters* appears in the *Guardian*. When published in 1942, dedicated to Tolkien, much to his chagrin.

● ---- *1942*

Warren Lewis begins his book on French history, "The Splendid Century: Some Aspects of French Life in the Reign of Louis XIV, published in 1953. Chapters of this were read to the Inklings.

● ---- *1942*

Williams publishes *The Forgiveness of Sins*, dedicated to the Inklings.

● ---- *1944*

Williams continues to read parts of *All Hallows' Eve* to Inklings.

● ---- *1944, Tue. April 11*

Tolkien reads parts of LOTR to Williams and Lewis

● ---- *1944, Th. May 5*

Tolkien records a very good Inklings, Dyson was tired but rather noisy; WH Lewis reads on Louis XIV, Lewis on the Great Divorce.

● ---- *1944, Th. May 8*

Inklings meet in Lewis's rooms at Magdalen with Tolkien, Lewis brothers, and E.R. Eddison reads a chapter of his newest book. LOTR read, Louis XIV.

● ---- *1944, Mon. Aug. 14*

Williams writes to his wife that an ideal life includes a Tuesday drink with the Magdalen crowd and sometimes Thursday evenings.

● ---- *1944, Tue. Sept. 21*

Inklings meeting at Magdalen w/ Lewis brothers, Tolkien, Williams. Reading of Louis XIV, Lewis' article, and translation of Virgil's Aeneid. Inklings discuss having a post-war victory celebration at a country inn for beer, talk, and ignoring the clock.

● ---- *1944, Tuesday, Oct. 3*

Noon meeting at The Eagle and Child, Tolkien notices a stranger there who reminds him of Strider at the inn at Bree in LOTR. It turns out to be poet Roy Campbell, who had recently been lampooned by Lewis in the Oxford Magazine. Invited him to an inkling meeting on Th.

● ---- *1944, May 25*

Tolkien records a rather good Inklings meeting in Lewis's rooms. Warnie reads from his French history book on Louis XIV, Lewis a selection of the Great Divorce.

● ---- *1945, May 14*

Lewis gives a talk to the Socratic Club on the Resurrection.

● ---- *1945, May 15*

Sudden death of Charles Williams. In his diary that day, Warnie Lewis "there will be no more pints with Charlies...the blackout has fallen, and the Inklings can never be the same again..."⁴

⁴Warren Lewis, *Brothers and Friends*, p. 182-183.

● ---- *1945 – May 15*

Inklings gather at Eagle and Child shocked at news of CW death. Warnie writes, "And so vanishes one of the nicest men it has ever been my good fortune to meet. May God receive him into His everlasting happiness."

● ---- *1945, Dec. 11-14*

Inklings celebrate end of war at The Bull in Fairford. Lewis brothers, Tolkien, Havard.

● ---- *1947*

Essays in honor of Charles Williams.

● ---- *1949, Thursday, October 20*

Last Thursday night inklings meeting mentioned in Warnie's diary. "No one turned up" the following week. Although the Inklings continued to meet as a group and individually until Lewis' death in 1963.

● ---- *1954*

First two parts of LOTR published, Fellowship of the Ring dedicated to Inklings.

Even into the 1960s, Lewis and the inklings met at Eagle and child, later Lamb and flag in 1962 when it was remodeled. Lewis driven to inklings meetings by Havard or Dundas-Grant.

● ---- *1963, June*

Inklings meetings move to Lamb and Flag, construction on Eagle and Child.

● ---- *1963, Nov. 22*

CSL dies at home.

● ---- *1973, Apr 9*

Warnie Lewis dies.

● ---- *1973, Sept. 2*

Tolkien dies.

● ---- *1975, June 6*

Hugo Dyson dies

● ---- *1985, July 17*

R.E. Havard dies

● ---- *1997, Dec. 14*

Owen Barfield dies.



APPENDIX C

A SELECTED BIBLIOGRAPHY OF THE INKLINGS WRITINGS

"We have a sort of informal club called the Inklings: the qualifications (as they have informally evolved) are a tendency to write, and Christianity." (C.S. Lewis Letters, vol. 2, p. 183)

So C.S. Lewis told Charles Williams in a letter in 1936, inviting him to join their group when next he was in Oxford. As we have discovered in this Academy Course, the men who made up the Inklings had more than a tendency to write; they possessed a tenacious proclivity to writing.

Since the days of their gatherings at the Bird and the Baby (and other pubs in and around Oxford) and Lewis's rooms at Magdalen, the Inklings have become synonymous with writing, storytelling, imagination, literature, and the Christian faith. As Tolkien once said, "the name of the Inklings was an ingenious pun, suggesting people with vague or half-informed intimations and ideas plus those who dabble in ink" (Tolkien Letters, p. 388). Only, the Inklings did far more than dabble in ink. They dove headfirst into ink, and delighted in words written, spoken, read, and written. A deluge overflowed from the wells of their imaginations and conversations, and then continued downstream through their pens, quills, and typewriters, spilling the banks of pages, and nearby napkins, scraps of paper, and the margins of letters received, especially when paper was scarce during rationing and shortages of two world wars. In the case of the Inklings, the pen proved mightier than the sword, or the air raid sirens of the London Blitz. Even a cursory bibliography, such as the one below, reveals an ocean of literary output. The volume of words and writing from the Inklings is staggering in its depth, breadth, and brilliance. What follows is an abbreviated bibliography adapted from the far more thorough and exhaustive bibliography done by Inklings scholar David Bratman. Bratman's complete, categorized bibliography of the Inklings writings with brief annotations can be found at his website here: <https://www.dbratman.net/inklings.html>. In Diana Pavlac Glycer's book on the Inklings, *The Company They Keep*, Bratman has also written brief summaries of the Inklings literary careers, interests, and seminal works.

Both that book and his bibliography are well worth the time. His bibliography offers enough further reading for anyone dabbling or diving into the writings of the Inklings. Enjoy!



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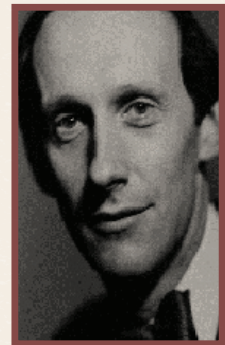
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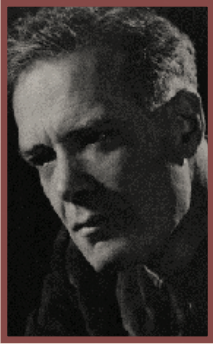
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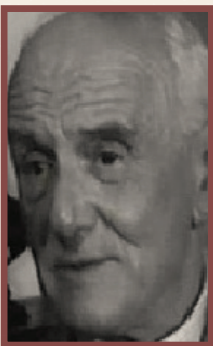
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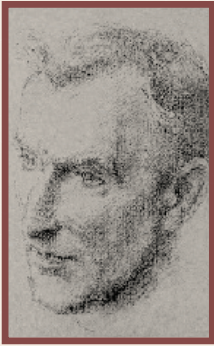
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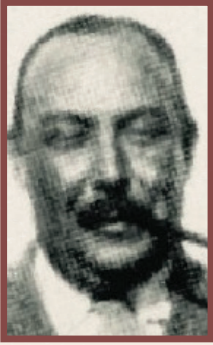
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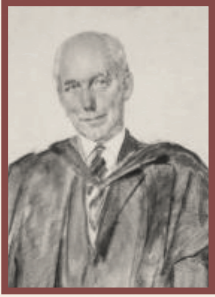
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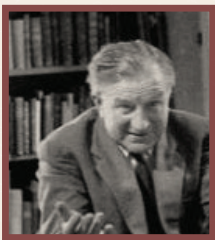
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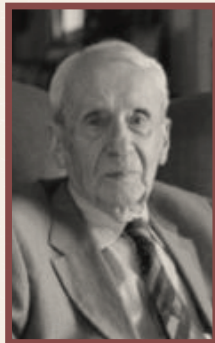
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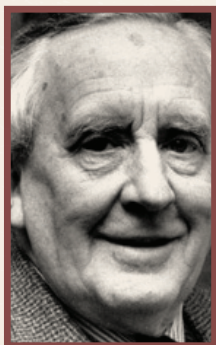
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