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An Inklings Bibliography (13)

Joe R. Christopher
(emeritus) Tarleton State University, Stephenville, TX

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Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.

Additional Keywords
M.J. Johnson; Andy E. McIlbain

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AN INKLINGS BIBLIOGRAPHY (13)

COMPILED BY JOE R. CHRISTOPHER


Nicholls explains in his "Introduction" that these essays were read at an Institute of Contemporary Arts in London, between January and March, 1975 (with one exception, when the speaker became ill and could not deliver the paper). There are eleven essays, seven by science-fiction (or fantasy) writers, four by respectable names in other fields (such as Alvin Toffler, author of *Future Shock*). Three of the essays mention Lewis or Tolkien:

(a) Ursula K. Le Guin, "Science Fiction and Mrs Brown", pp. 13-33 [Tolkien, 20-21]. Le Guin writes one of the better essays, discussing characterization in science fiction and using Virginia Woolf's "Mr Bennett and Mrs Brown" as her starting point. She uses *The Lord of the Rings* as her example of characterization in fantasy "... as traditional myths and folktales break the complex conscious daylight personality down into its archetypal unconscious dreaming components ... so Tolkien ... broke Frodo into four: Frodo, Sam, Sambo, and Gollum; perhaps five, counting Bilbo. Gollum is probably the best character in the book because he got two of the components, Sambo and Gollum. Frodo himself is only a quarter or a fifth of himself. Yet even so he is something new to fantasy: a vulnerable, limited, rather unpredictable hero, who finally falls at his own quest ... and has to have it accomplished for him by his mortal Enemy, Gollum, who is, however, his kinman, his brother, in fact himself. [Moreover, Frodo] has to go on, leave home, make the voyage out, in fact die—something fantasy heroes never do, and allegories are incapable of doing" (p. 21).

(b) Alan Garner, "Inner Time", pp. 119-138 [Lewis, 132]. Garner writes a very personal essay, about his nervous problems and their solutions. He describes the relief and new energy gained from the removal of a psychological blockage in these terms, in addition to the more personal ones: "The angewand of an academically-trained Western mind with a primitive catastrophistic process (that is, the waking experience of Al-Jara, Dream-time, the Illud Tempus of anthropology) is not always pleasant, but it is never far from what C. S. Lewis calls 'Joy', and I would have it no other way" (p. 132).

(c) Peter Nicholls, "Science Fiction: The Monsters and the Critics", pp. 157-163 [Tolkien, 159-160]. Nicholls points out his adaptation of the title of Tolkien's essay "Beowulf: The Monsters and the Critics", but the rest of Nicholls's essay does not make a point analogous to Tolkien's—the monsters are not the bug-eyed monsters and other aliens of science fiction but bothersome aspects of the SF field itself: The Sentimental Stylist, The Blur Writer, The Insufficiently Monstrous Alien, The Monster of Anarchy (actually a discussion of the methods of depicting anarchy), and The Monster of Fulfilled Promise (the writer who repeats himself). The types of critics receive equally cute titles.
Scott, Wm L. "A Visit with Tolkien." The Living Church, 17916 (5 February 1978), 11-12 [Lewis and Williams, 12].

(With a photograph of Tolkien, taken in the studio in 1955.) Scott tells of two visits to Tolkien in 1956, and quotes five comments from him and paraphrases others. There is nothing startling in her material, but she includes a satisfactory, brief introduction to Tolkien's writings and Carpenter's biography, with emphasis on The Lord of the Rings, The Silmarillion, and On Fairy-Stories. She is good on the differences in genre between the two Middle-earth narratives: "To criticize The Silmarillion for failing at what it does not seek to do is, it seems to me, to blame a perfectly good cat for not being a dog or horse. The Lord of the Rings has its subject matter in heroic romance in the clothing of a modern novel. The Silmarillion keeps company with myth, legend, epic, and scripture." (p. 11).

The most interesting of the new comments are Tolkien's comparison of himself to Bilbo, his exclamation over how "dreadful" Williams' books are, and his depreciation of a comparison of Sauron and Hitler. His paraphrased comment on dislikes of the Narnian books is not the usual statement against Lewis' sentimentalized mythology but specifically because of their nature as religious allegory.

Sisbalayment, January 1980, 1 p. Edited by Rumil of Camelot.

Published monthly, free in exchange for a self-addressed, stamped envelope (1665 Bundy Street, Scranton, Pennsylvania 18409).

This fanzine is supposed to be a two-page production, but this issue is reproduced on one side of a sheet of white paper the size of ordinary typing paper; it contains a list of sixteen Valar, with the meanings of their names, epithets, etc., and twelve Naiar, with line information (the latter list includes Oldrin, Sauron, and Radagast).


Williams' significance in this volume is minor but interesting. In the editorial introduction, Spanos writes about a collection of selections from W. H. Auden's For the Time Being, Williams is described as the man "who, as an editor of Oxford University Press, was instrumental in introducing the Danish existentialist [Søren Kierkegaard] to the English-speaking world" (p. 133). Spanos, in his introduction, "Abraham, Slaythos, and the Puries: Some Introductory Notes on Existentialism," makes the common distinction between Christian and atheistic existentialism (Jean-Paul Sartre, in "Existentialism Is a Humanism," also made the distinction); Spanos uses the skeleton figure in Williams' Thomas Cranmer of Canterbury as an example of the Puries. In an essay on the "Prose Writings" (p. 132) and mentions that Seed of Adam, Judgement at Chalcedon, and The House of the Octopus also use this archetypal, as well as such non-Christian works as Camus' The Fall and such Christian works as Graham Greene's The Power and the Glory (p. 13). In the appendices, the list of books suggests a study of the Pury figures in, among other works, Thomas Cranmer of Canterbury (p. 337), and he lists two of the Williams' plays mentioned above in his "Selected Bibliography" (p. 341).


This volume of critical views of Chesterton, published on the centennial of his birth, contains fourteen essays, all by different authors, of which five refer to the Inklings, usually in passing. (a) Kingsley Amis, "Four Fluent Fellows: An Essay on Chesterton's Fiction", pp. 28-39 [Lewis, p. 28], uses a phrase from Lewis' science-fiction theorizing in a discussion of The Napoleon of Notting Hill. (b) Ian Boyd, "Philosophy in Fiction" pp. 40-57 [Lewis, pp. 40-41, 238n], quotes a paragraph from Lewis' (uncollected) essay on Chesterton in Time and Tide, 9 November 1946, but does not use Lewis' distinction between two ways in which an author cannot go too far, one of which the essay is a restatement of. (c) W. H. Beeson, "Father Brown and Others", pp. 58-72 [Williams, p. 71], comments that both Chesterton and Williams have been charged with ruining their moral and religious themes with fantasy; he answers the charge for Chesterton. (d) Stephen Metcalf, "The Achievement of G. K. Chesterton", pp. 81-121 Lewis and Tolkien, p. 114; Williams, pp. 93, 116, 241n, 242n, at one point traces the defense of fairy tales from George MacDonald (and, behind him, Coleridge) through Chesterton to Lewis and Tolkien; also, Metcalf cites Williams' Poetry at Present and The English Poetic Mind, saying in his footnote on the former that its essay "Gilbert Keith Chesterton", is, "Along with [Jorge Luis] Borges' essay, the best criticism of Chesterton known to me" (p. 241n).

(e) John Sullivan, "A Liberal Education", pp. 171-181 [Lewis, pp. 172-173], mentions Lewis, along with William Empson, as being among the very small number of "dons" who have recognized Chesterton's sheer existence.


This is a small pamphlet produced by Houghton Mifflin for booksellers and other interested parties shortly before the publication of The Silmarillion. Christopher Tolkien offers a short (er) of J. R. R. Tolkien's writing of the Silmarillion and of the content of the book; the material which does not duplicate Humphrey Carpenter's biography, Christopher Tolkien's introduction to The Silmarillion, or The Silmarillion itself, is a brief discussion of Christopher Tolkien's process of editing The Silmarillion. "Here and there I had to develop the narrative out of notes and rough drafts; I had to make many choices between competing versions and to make many changes of detail; and in the last few chapters (which had been left almost untouched for many years) I had in places to modify the narrative to make it coherent [with the earlier chapters]."

The Silmarillion is a boxed jigsaw puzzle (No. T128); and, according to the material on the face of the box, it is the first American publication of the British "edition" of the poem. This edition was the poster released in Great Britain by George Allen and Unwin in 1974. (The American edition of the poem had a photographic background to the poster rather than the British drawing.) Baynes' drawing consists of the backs of three hobbits in the lower left foreground, a small harbor city before them with a river extending up the drawing; a ship is in the upper center; the drawing is framed on the left by a tree extending from bottom to top. The text of Tolkien's poem is on the right side, covering approximately the lower two-thirds. The puzzle has over 900 pieces, and the finished puzzle measures 15 by 21 inches.


Contents: (a) K. J. Garlick, "Foreword", p. [5]. Garlick notes the Department of Western Art (presumably at The Ashmolean Museum) has been given custody of Tolkien's art; he gives
some of the details of the organizing of the exhibition. (b) Baillie Tolkien, "Introduction", pp. [6-7]. Baillie Tolkien discusses her father-in-law's art, particularly with praise for his painting of trees. (c) Humphrey Carpenter, "Biographical Note", pp. [8-10]. A sketch of Tolkien's life.
(a) "Catalogue", p. [10]. Details on the giving of measurements and the arrangement of material in the catalogue. (e) "I. The Hobbit", pp. [11-21]. A listing, with annotations, of the first thirty-five art works on display. Of the works listed, fifteen have not been published; these are often preliminary sketches of items published in The Hobbit. The introductory note to this section (p. [11]) has two errors in the list of black and white drawings in the first edition of The Hobbit. Item 29 should be 19; in the list of color plates in The American edition, Item 26 should have been included. (f) "II. The Father Christmas Letters", pp. [22-30]. Items 3 through 42. The relationship of these cataloged items to those in the hardcover book is more difficult to note than with The Hobbit; for example, Item 36 is a brown envelope for the 1920 letter; from the annotation, it is evident that the "2 kisses" stamp on p. [7] of the book was reproduced from this envelope, but the envelope as a whole was not reproduced in the book. Likewise, the 1923 and 1924 envelopes (Items 39 and 40) show up in the book only as the center stamp and right stamp on p. [7], next to the 1922 stamp just mentioned. The second 1924 envelope (Item 41) has its stamp reproduced on p. [8]. In the case of the 1925 envelope, it was in the exhibit (Item 42) while again only the stamp is reproduced in the book (p. [8]); the catalogue notes the letter begins "My dear boys" (Item 43) while the printed text in the book drapes the salutation (p. [8]); the drawing on p. [9] of the book is done differently (Item 44), but the catalogue notes that the reverse side is inscribed "To John and Michael Tolkien from Father Christmas 1925." The catalogue does not indicate the origin of the holly spring drawing on a yellow field which the book puts into this section (p. [9], lower right). A catalogue mention of the catalogue and the book in these terms is possible, but this is enough to suggest the complexity. (g) "III. The Lord of the Rings", pp. [31-35]. Items 69 through 82. Most of these items have been published on book covers or in calendars; two have not been published. (h) "J. R. R. Tolkien's Books", pp. [36-37]. A list of current British editions.
The following drawings by Tolkien are reproduced in this catalogue: "The Green Dragon" (cover, in color); a monogram of J. R. R. T. (p. [1]); a drawing of a dragon (p. [11]); "Dwarves Marching" (p. [13]); "Dragons and Warrior" (p. [17]); "Samug" (p. [19]); "Frodo with Mablung and Wind in Oxford" (p. [22]); book, p. [9]); a North Pole stamp (p. [26]; book, p. [7]); two North Pole stamps (p. [27]; book, p. [4] and [16]); "By Elf Messenger" (p. [30]; book, p. [4]); two circular patterns (p. [31]); design for the dust jacket of The Fellowship of the Ring (back cover, in color; published on dustjackets of reprints of Tolkienesque, The Hobbit, and Th" (p. [32])); Riddles in the Ring and on The Lord of the Rings 1977 Calendar (George Allen and Unwin).
Tolkien, J. R. R., and Pauline Baynes. The Hobbit: A Two-Sided Jigsaw Puzzle. New York: International Polygraphics, 1977. One side of the boxed puzzle (No. 9:1200) consists of Tolkien's colored drawing from The Hobbit of "Bilbo comes to the Huts of the Rattelves" (copyright 1966, with the lower portion, bearing the title, omitted from this version; the other side of the puzzle has a reworked version of a drawing by Christopher Tolkien illustrating The Hobbit, "There and Back Again: A Map of Bilbo's Journey through Biterad and Rhowanil""). The jigsaw puzzle consists of over 500 pieces; the complete puzzle measures 15 by 21 inches.
Tolkien, J. R. R. Pictures by J. R. R. Tolkien. Foreword and notes by Christopher Tolkien. London: George Allen and Unwin, 1969. Boxed. No page numbers [104 pp.]. Pages measure 12 inches vertically and 11 horizontally. With minor modifications, this volume collects the art which was printed in the various calendars of Tolkien's art, 1973, 1974, 1975, and 1976. The foreword is a brief introduction to this that does not exhaust his father's art work; presumably, however, it includes almost all of the art related to The Hobbit, The Lord of the Rings, and The Silmarillion. The general format is this: a color photograph of Tolkien as a frontispiece opposite the title page, the title page with triangular designs by Tolkien above and below the title (the same designs are printed above and below the title on the box); copyright page; "Foreword" by Christopher Tolkien (2 pp.); a page bearing a J.R.R. monogram (the same monogram is printed on the front cover over the title page); a list of the contents, including Tolkien's Introduction (on the left-hand page and a color print on the right). In nineteen cases, there is a related black-and-white drawing or other graphic material on the left-hand page with the commentary.
The reader is left to work here where the designs first appeared—in various books or in the calendars—since this information is part of the substance of Christopher Tolkien's notes and the volume may be consulted for it. Christopher Tolkien also states when the former reproductions have trimmed the work or altered it. The place of the reproduction of the painting of each work, when the information is available. The following numbered plates appear: (1) 1. The Hill-Hobbit-across-the-Meter. On the left-hand page appears a drawing, perhaps in pencil, which was used as the frontispiece of the original imprint of The Hobbit; it has only minor variations from Tolkien's painting. (2) 2. The Trolls. Tolkien's black-and-white drawing on the left; H. E. Riddett's colored version on the right. (3) 3. The Three Trolls are Turned to Stones. Tolkien's black-and-white drawing on the left; Tolkien's black-and-white drawing on the right. (4) 4. Rivendell looking West. (a) 5. Rivendell looking East. (f) 6. Rivendell. (g) 7. The Mountain-path. Tolkien's black-and-white drawing on the left; Riddett's colored version on the right. (h) 8. The Misty Mountains looking West from the Pyre to the Blue Gate. Tolkien's black-and-white drawing on the left, Riddett's colored version on the right. (i) 9. Bilbo woke with the early sun in his eyes. Christopher Tolkien notes the model (in a painting) for the eagle. (j) 10. Beorn's Hall. Tolkien's black-and-white drawing on the left; Riddett's colored version on the right. (k) 11. The Elvenking's Gate (1). (l) 12. The Elvenking's Gate (II). Tolkien's black-and-white drawing on the left; Riddett's colored version on the right. (m) 13. Bilbo comes to the Huts of the Ratselves (I). Christopher Tolkien notes that this version correctly shows the hobbits arriving by night, unlike the more formal painting (next) which appears in the smaller impression of the First British edition of The Hobbit. (n) 14. Bilbo comes to the Huts of the Ratselves (II). (o) 15. Lake Town. Tolkien's black-and-white drawing on the left; Riddett's colored version on the right. (p) 16. The Front Door. Tolkien's black-and-white drawing on the left; Riddett's colored version on the right. (q) 17. Cautiously, with Samug (r) 18. Samug flies around the Mountain. (s) 19. Death of Samug. (t) 20. The Hall at Bag-End, Residence of, B. Baggins, Esquire. Tolkien's black-and-white drawing on the left, Riddett's colored version on the right. This concludes the sequence from The Hobbit. (u) 21. Old Man Willow. (v) 22. Doors of Durin and Moria Gate. "Moria Gate" is the colored drawing by Tolkien; "Doors of Durin" (on the left-hand page) is the black-and-white drawing which appears in The Fellowship of the Ring. (w) 23. Leaves from the Book of Mazarbul. Christopher Tolkien's elaborate note, translating the fragmentary pages, is reprinted from The Lord of the Rings Calendar 1977. (x) 24. Moria Gate (The Steps to the East Gate). (y) 25. The Forest of Lóthlórien in Spring. (z) 26. Hali's Deep and the Hornburg. (aa) 27. Orthanc and Minas Tirith. "Orthanc" is Tolkien's black-and-white drawing on the left; Tolkien mentions it is one of several drawings by his father of the tower of Isengard; "Minas Tirith" is in color. (bb) 28. Shelob's Lair. One page of an early manuscript of The Two Towers. (cc) 29. Dunharrow. (dd) 30. Orthanc and the Barad-dûr. Tolkien's black-and-white drawing on the left, Riddett's colored version on the right, has a red tongue of flame at the top of the mountain in the original, and as it was reproduced in The Lord of the Rings Calendar 1977; "Barad-dûr" is in color. This concludes the sequence related to The Lord of the Rings. (ee) 31. "Kumakuenoki" (Yamunotri) (Engraved by K. Takahashi) (February 1979). (gg) 33. Nargothrond (I). (hh) 34. Nargothrond (II). Tolkien's black-and-white drawing on the left (this is its first publication); Riddett's colored version on the right. (ii) 35. Gondolin and the Vale of Tulindan. Tolkien's black-and-white drawing on the left; Riddett's colored version on the right. (jj) 36. Gondolin. Tolkien's black-and-white drawing on the left; Riddett's colored version on the right. (kk) 37. Mirwood and Beleg finds Gimidor in Taur-malin (engraved Fangorn Forest). "Mirwood"
is a black-and-white reproduction (the original, given to a friend and no longer traceable, may have been in color); "Beleg finds Gwindor in Taur-nafuin" is in color. Christopher Tolkien's note explains the double title of the latter, and the relationship of "Kirkwood" to "Beleg finds Gwindor in Taur-nafuin". (14) 39. Grammatically sets forth the right-hand page. This con- "Three dragons. One of the three seems to be an illustration based on Beowulf. (oc) 41. Trees. A black-and-white tree (with varied leaves) appears on the left; three colored trees (two with very fine flowers) on the right. The three which show combinations of leaves or of flowers are versions of "The Tree of Amalchild". (pp) 42. Flowering Tree with Frises. The tree is another version of the Tree of Amalchild. Two frises and two separate flowers complete the page. (qq) 43. Patterns (2). Nine drawings, two of them clearly of plants, done on newspaper pages. (rr) 44. Patterns (2). Twelve drawings, two of them crossing. (ss) 45. Floral designs. Five plants with a border around them; the one in the center is labeled plaminear. Christopher Tolkien's note mentions others (not reproduced) like the center plant of a grass- or reed-like nature bearing Elvish names. (tt) 46. Nàsmorean Text and Textiles. One tile; two textile patterns are inserted like some oriental rugs. Christopher Tolkien notes the appropriate reference in The Silmarillion. Probably the title of this plate should have a second accent mark, over the (u) 47. Heraldic Devices. Sixteen devices with a chart for their identification, all related to characters or objects in the Silmarillion. Christopher Tolkien explains some aspects of some of them and mentions that variant forms of two of them, printed in the J. R. R. Tolkien Calendar 1974, are not reproduced here. (vv) 48. Elvish Script. Three pages of script, all printed on the right-hand page, both sides, in a decorated style. They are the beginnings of two of Tolkien's poems, "Errantry" and "The Adventures of Tom Bombadil".

Tolkien, J. R. R. The Silmarillion, ed. Christopher Tolkien. Boston Houghton Mifflin Company, 1977. 366 pp. + map attached to the inside of the back free endpaper. Index. The works of J. R. R. Tolkien are these: "Ainulindalë: The Music of the Ainur" (pp. 15-42), "Valaquenta: Account of the Valar and Maiar according to Quoted Elbereth" (pp. 25-32), "Quendi Willows: The History of the Silmarils" (pp. 35-255), "Akallabêth: The Downfall of Numënor" (pp. 259-282), and "Of the Rings of Power and the Third Age, in which these tales come to their end" (pp. 285-304). The works of Christopher Tolkien are these: "The Silmarillion" (pp. 7-9), "The Noldor and the Sindar" (maps, pp. 110 and 121), "The House of Finwë and the Noldorin descent of Eldorn and Elros", "The descendants of Olwë and Elwë", "The House of Eldor and the mortal descent of Eldorn and Elros", "The House of Hador of Dor-lómin" (genealogy charts, pp. 222-278), "Elrond and the Princes of the Eldar: Sun- dering of the Elves and some names given to their divisions" (chart, p. 309), "Note on the Pronunciation" (pp. 310-311), "Index of Names" (pp. 313-344), "Appendix: Elements in Quenya and Sindarin Names" (pp. 355-365), "Map of Beleriand and the Lands to the North" (attached to the back free endpaper). The materials by Christopher Tolkien, although valuable—especially the linguistic information—have not been discussed in the following paragraphs.

Ainulindalë opens before the creation of the universe, with Uru and the Ainu borders are the Endor and Melkor tries to hear the singing of the Ainur. Later Uru projects the images of the song as a universe (called by Tolkien, in his old-fashion- ediction, a "World"), and afterwards some of the Ainur enter that portion of the Void where the universe is to be built and help its development. This coming together of the Earth proper. "Valaquenta" is an expository section setting out the names, interests, and attributes of the Valar, of the Maiar, and of their enemies, Melkor and Sauron. Of the Quenta, "The Silmarillion" book is auments is to adequately be indicated in an annotation. It takes the form of a history, and some of the twenty-four chapters are mainly geographic descriptions—Chapter 14, "Of Beleriand and its Realms"—or have biographical passages, such as pp. 60-61 of Chapter 5, "The Music of the Ainur". This portion of the book is also historical in the more lim-
(1964) is mentioned in the biographical headnote, but the fantasy and science-fiction verses are not noted (one of the latter first appeared in The Magazine of Fantasy and Science Fiction). Of Other Worlds is annotated, but primarily for its fiction; the comments on the essays do not indicate that all deal largely with science-fiction or fantasy. "(On Stories)" is on the prose romance genre, which is usually fantasy-oriented. The Pilgrim's Progress is listed, but only one edition (not the first), is given; no annotation. The one sentence summaries of the Narnian books are sometimes distorted, but most bothersome are the emphases on Christianity in the summaries of the Random trilogy: That of Out of the Silent Planet ends with "a plea for Christianity"; Perelandra, with "admirable as Christian propaganda, but with a weak plot"; That Hideous Strength, with "More Christian propaganda — and the latter annotation with no indication of plot. The first book actually has almost no explicit Christianity, and (in this context) should be seen mainly as an anti-Wellsian work. Perelandra is legitimately seen as a Christian work (Lewis says, in "A Reply to Professor Haldane", that it was written for his "co-religionists") — but if it was written primarily for Christians, it can hardly be called propaganda. That Hideous Strength should have its fantasy element noted (the revival of Merlin) and the fact that it was, when published, set slightly in the future. Unlike the practice with some of the other authors, no secondary materials are mentioned; certainly Walter Hooper's primary biography (1966, in Jocelyn Gibb's Light on C. S. Lewis) should have appeared. On p. 101, an essay by Lewis ("God in Space") is mentioned as appearing in an Arthur C. Clarke anthology, and on p. 58 two short stories ("The Shoddy Lands" and "Ministering Angels") in two of Anthony Boucher's anthologies based on The Magazine of Fantasy and Science Fiction. No doubt some other anthology appearances are recorded elsewhere in the volume.

Tyler, J. E. A. The New Tolkien Companion. New York: St. Martin's Press, 1979. xvi + 652 pp. [Christopher Tolkien, ix, 530.] Illustrations by Kevin Belly. An updating of Tyler's The Tolkien Companion (1976) to include material from The Silmarillion. According to the "Foreword to the Second Edition", Tyler has added over 1800 items to his annotated, alphabetical listing of Tolkien's names, as well as revising some items in light of The Silmarillion. Certainly the new book is 121 pages longer than the first edition. Tyler continues his emphasis on Tolkien's life and on how much Tolkien was simply the translator of ancient manuscripts. The drawings at the ends of the alphabetical sections are reproduced from the original edition. As well as several examples of Tolkien's scripts, the following charts and maps appear:

"The Battle of the Middle Earth (p. 62; 1976, p. 52).

"High Kings of the Noldor" (p. 287; new).

"The Edain and their Descendants" (pp. 336-337; cf. 1976, p. 265).

"The Eldar and their Descendants" (pp. 338-339; cf. 1976, p. 266).

Gondor at three different times (p. 485; 1976, p. 391).

"Spoken Tongues ... during the Third Age" (p. 540; new).

"The Two Trees: showing descent" (p. 595; new).

At least one chart in the 1976 edition, "The Quendi" (p. 382), is omitted. Such an infelicity in the first edition is somewhat unique (of Lothlórien) is changed to most singular (p. 372 vs. p. 347). In the account of men in both editions, the Fall is omitted (cf. pp. 288 in 1976, 371 in 1979)—although Tolkien suggests it clearly enough in The Return of the King. The conjectures of the first edition being replaced with information from The Silmarillion can be found in the listing for Turgon: "It seems not unlikely that Turgon was the heir of Feanor"; "King Turgon is unlikely to have deserted his city in its last need" (thus 1976, p. 487; cf. 1979, p. 586-591).

An interesting comparison can be made between this volume and its major competitor, Robert Foster's The Complete Guide to Middle-earth (1978). Tyler is writing short essays on his topics while Foster presents his information briefly, with page references. But the difficulty in checking the dates in The Silmarillion is shown by their chronologies of the First Ages (Tyler, under "First Age", pp. 217-222; Foster, Appendix A, pp. 557-564). Although their dates are usually fairly close, they agree on almost none of them.


Wain, at one point comparing the modern developments in theatrical drama with what preceded them, writes, "Twenty years ago it seemed that the salvation of the English drama might come from scholarly-minded men of letters like T. S. Eliot and Charles Williams. Now, suddenly, the actors have taken over." That is, the new playwrights — John Osborne, Harold Pinter, John Whiting, Alun Olden, and others — began their careers as actors.
Main said he also was bored by Tolkien's work. He said that there was little Chestertonian Christianity (used as a negative term) to the group—Lewis, some, although balanced by his generosity and wit; but Tolkien was, instead, rather fey, and Williams did not give that oppressive effect. He concluded that Lewis, if looking at the situation—the sales—today, would feel that the Inklings had essentially won their battle.

[Thanks to Charles Bost, Jessica Yates, and the Tolkien Society for their help on this item.]


The first page of this column, with a subtitle "Dream World", indicates that Stephen R. Donaldson admired Lewis' Narnian series, Frank Herbert's Dune series, and (most of all) Tolkien's Middle-earth cycle, when he wrote The Chronicles of Thomas Covenant, the Unbeliever.


Walters, in a discussion of Christmas publishing, mentions the sale of boxed sets of related books. "In 1977, for example, Ballantine Books sold nearly 300,000 sets of J. R. R. Tolkien's Middle-earth fable" (p. 107). He suggests that the Tolkien calendar was inspired by the success of the Sierra Club Wilderness Calendar (p. 107), both of which are still among the popular calendars (p. 108).


Shaw's as a study of Shaw's treatment of feminine characters in his plays in his essay on the sale of these books. In "Surprised by Joy," for example, Ballantine Books sold nearly 300,000 sets of J. R. R. Tolkien's Middle-earth fable. He suggests that the Tolkien calendar was inspired by the success of the Sierra Club Wilderness Calendar, both of which are still among the popular calendars (p. 108).


Shaw wrote "The Intelligent Woman's Guide to Socialism and Capitalism". Watson's title is a echo of that. His book is a study of Shaw's treatment of feminine characters in his plays in his essay on the sale of these books. In "Surprised by Joy," for example, Ballantine Books sold nearly 300,000 sets of J. R. R. Tolkien's Middle-earth fable. He suggests that the Tolkien calendar was inspired by the success of the Sierra Club Wilderness Calendar, both of which are still among the popular calendars (p. 108).


Ian Ballantine is quoted on how he acquired the paperback rights to The Lord of the Rings (p. 33, col. 1) The Silmarillion is mentioned (col. 3).


Thirty paintings by Wyatt, an English artist, one to each double spread of pages, with a paragraph on each by Yates; they follow the general movement of The Lord of the Rings, beginning with "A meal with Tom Bombadil and Goldberry" (pp. 4-5) and ending with "Sam says farewell" to Frodo, leaving on the ship (p. 63). Thirteen of the paintings cover one leaf; the rest cover part of both facing leaves. There is no need to comment at length about the accuracy of the paintings, for they are generally accurate (and quite detailed). Yates in her commentary points out such artistic licenses as occur—for example, the bringing of large distances into one view, in "Amon Hen" (pp. 22-23) and "The Forbidden Pool" (pp. 38-39), or the depiction of a scene which was actually in darkness, in "Gollum" (pp. 42-43).


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In general, it is the artist's success with peaceful landscapes and elaborate architecture than with characters (who often look like cartoons) or action. For her better work, see "Rivendell" (p. 11), "The Hall of Edoras" (pp. 30-31), and "Sam says farewell" (p. 65); at almost the same level are "The Fellowship advances" (pp. 17) and "The Parting Forest" (pp. 18-19). For cartoon-like characters, see especially the Ents in "The Ents March to Isengard" (p. 29) and the elongated Gollum in "The Dead Marshes" (p. 36). According to Yates' introduction, Wyatt "trained at Hasting Art School and the Slade, and thereafter had a career as a display artist. After a period abroad as the wife of a diplomat, she returned to England and has done mainly watercolor landscapes (p. 3).

Wyatt's paintings, particularly in their characters, are more of the "primitive" school than at the level of professional illustration (as in the works of Tim Kirk in his series of illustrations, partially printed as a calendar, or Judy King's illustrations, printed as postcards).

Yates, Jessica. "Tolkien in Oxford: The Tolkien Society Guide". Littlehampton, West Sussex: Sonag Enterprises, for the Tolkien Society, 1978. One page, mimeographed on both sides. The examined copy was on blue paper. [Lewis, 1-2; Williams, 1-2.] A brief guide to points of interest for fans of Tolkien and Lewis in Oxford—homes, colleges, cemeteries (that of Williams is also mentioned), eating places, places of worship. Central Oxford is described first (in terms of a walking tour), then south Oxford, and finally north Oxford.