Mythopoeic Society Mythlore A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature

Volume 21
Number 4

Article 10

1997

An Inklings Bibliography (57)

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Recommended Citation

Christopher, Joe R. and Hammond, Wayne G. (1997) "An Inklings Bibliography (57)," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 21 : No. 4 , Article 10.
Available at: https://dc.swosu.edu/mythlore/vol21/iss4/10

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Mythcon 51: The Mythic, the Fantastic, and the Alien
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Abstract
Entries 42–59 in this series are written by Hammond (Tolkien material) and Christopher (Lewis and other material). See Hammond, Wayne G., for one later entry in this series.

This article is available in Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature: https://dc.swosu.edu/mythlore/vol21/iss4/10

An Inklings Bibliography (57)

Authors and readers are encouraged to send copies and bibliographic references on: ***J.R.R. Tolkien*** — Wayne G. Hammmond, 30 Talcott Road, Williamstown, MA 01267; ***C.S. Lewis and Charles Williams*** — Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, TX 76402.

Crystal, David. *The Cambridge Encyclopedia of the English Language.* Cambridge: Cambridge University Press, 1995. vii + [2]-489 pp. [Tolkien 9, 37, 185, 253]

Tolkien is cited four times in this illustrated popular history of the English language. In one sidebar, the author notes that the magical sense of *rune*, from a Scandinavian rather than Anglo-Saxon tradition in which the word connoted a symbol used for magical or mystical rituals, "lives on in the popular and fantastic imagination" of the 20th century, "perhaps most famously in the writing of Tolkien" (p. 9). Part of *Sir Gawain and the Green Knight* after the Tolkien-Gordon edition is quoted in a section on Middle English. In another sidebar, appended to a discussion of archaisms, is a quotation from Gandalf's account of Isildur and the Ring in chapter 2 of *The Lord of the Rings* (". . . and it seemeth to shrink, though it loseth neither its beauty nor its shape . . ."). Finally, *Bilbo Baggins* is given as an example of an onomatopoeic nonsense name, like Spike Milligan's *Bumbley Boo* and Swift's *Brobdingnagians*, "full of voiced plosives, nasals, and laterals" (p. 253). [WGH]

Flieger, Verlyn. "Pitfalls in Faërie." *Saga: Best New Writings on Mythology*, vol. 1. Ed. Jonathan Young. Ashland, Ore.: White Cloud Press, 1996. 157-71. First published in *Mythos Journal*, Winter 1995. [Tolkien]

The aborted allegory out of which *Smith of Wootton Major* grew "left its ghost" in the final story. It is not allegory, Tolkien asserted in an unpublished essay on *Smith*, though it is capable of allegorical interpretation. The Great Hall, in fact, is "in a way" an allegory of the village church, and the Master Cook the parson and the priesthood. Yet, Flieger notes, the story became "larger than an allegorical structure could accommodate" (p. 160).

Tolkien wanted to show how the worlds of Faërie and humanity remain separate yet interact. In *Smith* as in *The Lord of the Rings*, *The Lost Road*, and *The Notion Club Papers*, he attempted to characterize and codify the relationship between the worlds, to grasp "the union of the actual with the transcendent" (p. 161). But in doing so, he took an untenable position. On the one hand, he rejected a faërian time-warp as a "mistake in credibility," but on the other he maintained that a journey within Faërie should bring about "no dislocation of normal human life" (p. 162). He was more successful with questions of space, in choosing the forest over the underground passage as the means of access to Faërie. This, writes Flieger, allowed Tolkien "to move out of time and into space, and to conceive a geography both magical and mappable" (p. 163).

Whereas in *On Fairy-Stories* Tolkien argued that Faërie is a perilous realm, in the unpublished *Smith* essay he endorsed it as beautiful and beneficent, and necessary to humankind, for whom the awareness of a limitless world and the desire for wonder are as essential for health as sunlight. And yet, as Flieger notes, the most powerful episode in the story of *Smith*, the traveller's encounter with the wind and the birch tree, suggests that a mortal is not welcome in the enchanted land. [WGH]

Green, William H. *The Hobbit: A Journey into Maturity.* New York: Twayne, 1995. *Twayne's Masterwork Studies* no. 149. xiv + 151 pp. [Tolkien; Lewis 11-12, 13, 18]

The Hobbit "is a variation on the archetypal story of apprenticeship," in which Tolkien "reinvents traditional heroism for his century" (pp. 8-9), and was the beginning of a major postmodern movement in "escapist" literature. Green surveys the critical reception of *The Hobbit* (through 1983 only), relates the work to Tolkien's theory of fairy-stories, and suggests many sources and analogues, most frequently H. Rider Haggard. The greater part of Green's book, a close reading of *The Hobbit*, is heavily indebted to the psychological analyses of C.G. Jung and of Erich Neumann, except for the final chapter, which is based in philology. His most arguable point may be his assessment of the first chapter of *The Hobbit* as "slow," the "shakiest" chapter "from a literary critical point-of-view," "likely to weary children with short attention spans," and possibly troubling even to adults because of its "many ornamental dwarf names and . . . cute domesticity and childishness" (p. 125). [WGH]

Howe, John, illustrator. *There and Back Again: The Map of* The Hobbit. Text by Brian Sibley. New York: HarperPrism, 1995.

Like Howe's *Map of Tolkien's Middle-earth* (1994; see *Mythlore* 79, p. 63), his full-color *Hobbit* map folds out to poster size from a binder which also contains an explanatory booklet. The central portion of the map is a painted aerial view of the region in Tolkien's *Wilderland*, with lettering overlaid. This is framed by the *ouroboros* figure of a golden dragon, and below the dragon is a depiction of the scene in chapter 1 of *The Hobbit* in which the Dwarves play their musical instruments. The whole is enclosed in a decorative frame with Celtic interlace designs and painted scenes and characters from the story. The accompanying booklet by Brian Sibley, *There and Back Again: About the Map of* The Hobbit (23 pp.), summarizes Tolkien's story, briefly

relates its history, and includes a glossary of "Places on the Map of Wilderland." [WGH]

Kroeber, Karl. *Romantic Fantasy and Science Fiction.* New Haven: Yale University Press, 1988. viii + 188 pp. [Tolkien 2-3, 13, 34, 69, 70, 110, 159, 174]

Tolkien's essay *On Fairy-Stories* "articulates some essential qualities of fantasy more cogently than many later and more pretentious essays" (p. 2) and is a necessary underpinning of Kroeber's book, although he refers to the essay directly only a few times, and only briefly. His principal topic, as the title of his book indicates, is fantasy as it emerged and developed in Romantic English poetry, in works such as "The Rime of the Ancient Mariner" and "La belle dame sans merci," and in *Frankenstein*, "the prototypical work of science fiction" (p. 1). In fact, he is more deeply and particularly concerned with the interaction in fantasy literature between "otherness" (Elfland, or Faërie) and reality, and how the authors of works of fantasy deal with the "artistic experience of confronting as real what one knows cannot be real, the arousal of belief in the unbelievable" (p. 34). This concern is also at the heart of *On Fairy-Stories* (cited in Kroeber's first note, and clearly his point of departure) and was of continuing interest to Tolkien, as Flieger shows in her "Pitfalls in Faërie" (q.v.). [WGH]

Lembas Extra 1995. Ed. Sjoerd van der Weide. Leiden: Tolkien Genootschap "Unquendor," 1995. 73 pp.

Includes four essays wholly or partly concerned with Tolkien:

"Tolkien and the West Midlands: The Roots of Romance" by T.A. Shippey, pp. 2-22, from an address given at King Edward's School, Birmingham, 15 October 1992. Shippey remarks on Tolkien, philology, and the West Midlands, and concludes that the roots of romance in Tolkien's work were his "sad early life, which left him in permanent emotional exile," his image of the West Midlands "as a form of paradise from which he was forever excluded," and the way that these first two "roots" were "altered and refashioned" by his philological imagination (pp. 21-22).

"Sex in Middle-earth" by Annemarie van Ewijck, pp. 23-33. Miscellaneous comments on procreation, gender roles, feminism, etc. in *The Lord of the Rings*.

"Writing Fantasy and Horror" by Brian Stableford, pp. 35-56. Reprinted from *Focus: The BSFA Writers Magazine* 25 (Dec./Jan. 1994). Stableford draws heavily upon Tolkien's *On Fairy-Stories* in discussing secondary world fantasies and the functions of fantasy. He notes that "the extreme length of the typical contemporary fantasy novel is not merely a reflection of the magnitude of *The Lord of the Rings*, it is a testament to the sheer laboriousness of building a satisfactory eucatastrophe" (p. 52).

"Tolkien's Golem: A Study in Gollumology" by René van Rossenberg, pp. 57-71. An extended version of an article in *File: A Literary Journal* 2 (1994). The author speculates that Tolkien was familiar with the Jewish legend of the Golem and that it was an inspiration for Gollum of *The Hobbit* and *The Lord of the Rings*. [WGH]

Mast, Edward. *J.R.R. Tolkien's* The Hobbit*: An Adventure Play.* Woodstock, Ill.: Dramatic Publishing Co., 1996. 56 pp.

This is the fourth dramatization of *The Hobbit* to be published by the Dramatic Publishing Company (see Hammond Tolkien bibliography, p. 23, and *Mythlore* 74, p. 62). It is designed to be performed in only one hour, as one act, and although there are twenty-nine parts, the actors are meant to double, and the actual cast could number no more than ten. Many elements of Tolkien's story are omitted, such as the trolls, Rivendell, eagles, elves, and Beorn, while other elements differ markedly from Tolkien's book, and Mast introduces side-glances to *The Silmarillion* and *The Lord of the Rings*. The action progresses immediately from the "unexpected party" to the Misty Mountains, Gollum, the riddle-game, and the finding of the ring. Bilbo then rescues the dwarves from juvenile goblins planning their execution ("It's gotta hurt! It's gotta be loooooooong! It's gotta be *picturesque*!"), the company meets a band of Men from Laketown (*sic*), and Bilbo briefly converses with Smaug, all in the course of a few pages. At the end of the play, a battle among dwarves, men, and goblins has startlingly horrific results (considering that children are the presumed audience): "agonized groaning of wounded," a battlefield "strewn with ugly dead and blood and severed limbs" (stage directions, p. 50). [WGH]

Rateliff, John D. "Dragons of Legend." *Dragon* 21:1, issue 230 (June 1996): 24-28. [Tolkien 26, 27, 28; Lewis 26]

Tolkien's dragons—Glórund, Smaug, Chrysophylax—figure prominently in this overview of dragons in literature. "J.R.R. Tolkien's contributions to fantasy in general and dragon-lore in particular are so great as to place him in a league of his own" (p. 27). He restored the sense of dragons as deadly predators, unlike Kenneth Grahame's Reluctant Dragon and similar creatures. Tolkien's dragons are "clever, unscrupulous, greedy, and exceedingly dangerous," they delight in mischief, and they are hard to kill (p. 27). After Tolkien, dragons became a prominent feature of mainstream fantasy fiction. [WGH]

Zimmer, Mary. "Creating and Re-creating Worlds with Words: The Religion and the Magic of Language in *The Lord of the Rings*." *Seven* 12 (1995): 65-78.

In *The Lord of the Rings* language is used to re-create material reality. "All it takes to work magic in Middle-earth," writes Zimmer, "is the ability to use language" (p. 76). Tom Bombadil, for example, reverses the Barrow-wight's spell with a counter-incantation, and tames Old Man Willow by describing the essence of a tree. Just as Tolkien's world was created with a word, *Ea*, which "expresses both the structure of being—'It is'—and the willing of this structure into being—'Let it be,'" so "through

incantation and charm, a magician both creates the desired effect in language and realizes this effect in material creation" (p. 70), a process which Zimmer relates to Christian-Neoplatonic thought. The act of naming can also work "magic": *Elanor*, for example, relates the beauty of Sam's daughter to the beautiful golden flower on Cerin Amroth. "Naming things through words which resemble them is a general phenomenon of Middle-earth" (p. 72). Also evident there is the practice of taking on a new name to signify a change of being: Sméagol, for example, becomes *Gollum* after he takes to thieving. [WGH]

— More Reviews —
See What I Am

Charles Williams, *The Figure of Beatrice: A Study in Dante* (Cambridge: D.S. Brewer, 1994 [1943]), 236 pp. ISBN 0-85991-445-3.

In 1943, Dorothy L. Sayers read *The Figure of Beatrice,* "not because it was about Dante but because it was written by Williams."[1] In 1959, I read it for the same reason. I didn't know then that in 1944 Miss Sayers had followed her reading of it by taking a copy of Dante's Inferno into her air raid shelter to read; it wasn't until 1963 that I read her translation of *The Divine Comedy* and encountered Dante for myself. She called Williams "the dead Master," and it is easy to see why.

I'm making this autobiographical reference and hubristic comparison with the great Dorothy L. Sayers to prove, I hope, that anyone can read *The Figure of Beatrice* and be astounded, even before reading Dante. I recommend, of course, that one should read both, in any order of choice. But like Miss Sayers, my first-encounter with Dante was through *The Figure of Beatrice.* Being at the time 30 years old, I ran into this book as into a wall. In its central thesis I found absolute validation of my life experiences up to that date (don't worry, I'm not going to tell you about them). That thesis holds that the experience of encountering love for the first time *is*, indeed, an encounter with Love, that divine Love who is, in fact, God. The luminous revelation of utter otherness, encountered in those early hours of a young person's life, in, that is, the first love encounter (this has nothing to do whatsoever with any form of physical consummation) is, Williams argues in this remarkable book, nothing other than an encounter with the infinitely and eternally Real, the utterly and absolutely True, and the entirely and ineradicably Good. It is a gift, perhaps *the* gift, and one can properly base an entire lifetime upon this revelation, as Dante did.

The bearer of this revelation for Dante was Beatrice, an actual girl, and Williams' thesis is, wonderfully, that the Beatrice of *The Divine Comedy* is the Beatrice of Dante's actual life, not a symbol or a figure but a true and actual human being. I have just finished reading, in preparation for his review, the above-mentioned reprint of *The Figure of Beatrice* all the way through for the second time, at the age of 65, and find it to match — I suppose nothing could surpass — its original impact, and I certainly celebrate the fact that it is now available again.

I don't know if *The Figure of Beatrice* will strike you as forcibly as it did your reviewer, let alone as forcibly as it did Miss Sayers, but if you are encountering it for the first time, you are in for a wild and wonderful ride. William says in his very first paragraph: "This study of Dante is intended to pay particular attention to the figure of Beatrice and to the relation of that figure to all the rest," (p. 7) and he keeps his promise. Beatrice is presented not simply as a figure for, but an actual example of the Way of Affirmation, the finding of the Divine in the world instead of beyond it. Williams concludes:

> "Wherever any love is — and some kind of love in every man and woman there must be — there is either affirmation or rejection of the image, in one or another form. If there is rejection — of that Way there are many records. Of the affirmation, for all its greater commonness, there are fewer records. *'Riguarda qual son io'*—we have hardly yet begin to look at or to look." (p. 232)

This sentence ends his final paragraph.

The Italian phrase, *"Riguarda qual son io,"* occurs in the *Paradiso,* Canto XXIII, verse 46, which Barbara Reynolds (who completed the translation of Miss Sayers' version of the Paradise after Miss Sayers' death) translates this — Beatrice is speaking — as follows:

> "Lift up thine eyes and look on me awhile;
> See what I am; thou hast beheld such things
> As make thee mighty to endure my smile."

Williams, not bound by the necessities of terza rima, translates the first line as

> "Open your eyes; see what I am."

In Williams' reading, as in Reynolds/Sayers', the term "I am" exactly expresses the revelation of divine identity in those words used in the English versions of the Bible for the encounter of Moses with the Burning Bush, where God reveals to him the Divine Name.

The naked daring of this idea, which, at least for those whose reading of Dante is guided by Williams, is astounding. I'm happy to say that the rest of *The Figure of Beatrice,* which gives Williams' reading of Dante *in toto,* matches the intensity of this thesis, and will make you want to read the *Commedia Divina,* for the first time, or again, as it may be, as if for the first time.

— *Nancy-Lou Patterson*

1. Barbara Reynolds, *The Passionate Intellect* (Kent, Ohio: Kent State University Press, 1989),p. 14.