



Mythopoeic Society

mythLORE

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

Volume 17
Number 3

Article 12

Spring 3-15-1991

An Inklings Bibliography

Joe R. Christopher

Wayne G. Hammond

Follow this and additional works at: <https://dc.swosu.edu/mythlore>



Part of the [Children's and Young Adult Literature Commons](#)

Recommended Citation

Christopher, Joe R. and Hammond, Wayne G. (1991) "An Inklings Bibliography," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 17: No. 3, Article 12. Available at: <https://dc.swosu.edu/mythlore/vol17/iss3/12>

This Article is brought to you for free and open access by the Mythopoeic Society at SWOSU Digital Commons. It has been accepted for inclusion in Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature by an authorized editor of SWOSU Digital Commons. An ADA compliant document is available upon request. For more information, please contact phillip.fitzsimmons@swosu.edu.

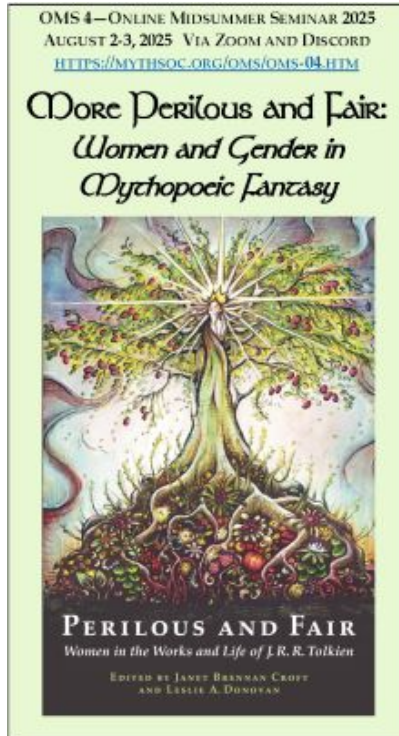
To join the Mythopoeic Society go to:
<http://www.mythsoc.org/join.htm>

SWOSUTM

Online MidSummer Seminar 2025
More Perilous and Fair: Women and Gender in Mythopoeic Fantasy
August 2-5, 2024

Via Zoom and Discord

<https://www.mythsoc.org/oms/oms-04.htm>



An Inklings Bibliography

Abstract

For entries 34–41 in this series, Hammond reviews Tolkien titles, Christopher reviews the Lewis material, and Hargis reviews Williams and the other Inklings.

Additional Keywords

Inklings; Bibliography; Wayne G. Hammond; Joe R. Christopher

Creative Commons License



This work is licensed under a [Creative Commons Attribution-NonCommercial-No Derivative Works 4.0 International License](https://creativecommons.org/licenses/by-nc-nd/4.0/).

An Inklings Bibliography

Compiled by Joe R. Christopher and Wayne G. Hammond

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

Bartlett, Sally A. "Humanistic Psychology in C.S. Lewis's *Till We Have Faces*: A Feminist Critique." *Studies in the Literary Imagination* (special issue; "C. S. Lewis: A Critic Reconsidered," ed. Dabney A. Harp), 22:2 (Fall 1989), 185-198.

An excellent study of *Till We Have Faces*, which does two things: (a) examines Orual in psychological terms, based primarily on Karen Horney's works on female psychology; (b) argues that Lewis's views on male-female roles distorts the book into an acceptance of unhealthy roles for both Psyche and Orual.

The former topic is the most complicated. Orual, because of the death of her mother and rejection by her father, remains at a level involving the need for love and belonging. She uses "neurotic solutions" to deal with her problems, instead of developing toward a self-actualization. One of the neurotic solutions is to attempt to identify with an idealized self, which attempt, since it cannot be actualized, also creates a despised self (for Orual, "an ugly woman not worth loving"). This strategy for dealing with the idealized self develops an expansive personality which identifies with the idealized self "and is therefore very sensitive to criticism and failure"—as when Orual reacts to the old priest's tale of Psyche and starts her book. On the other hand, another neurotic solution is to develop self-effacing behavior, in an attempt "to appease others and... attract love"—as when Orual took over the care of Psyche as a baby, both creating a situation in which the child will love her and in which Orual can identify with Psyche's beauty ("taking the child's beauty into herself"). Bartlett also discusses aspects of aggression tied to this self-effacing behavior. The third neurotic solution is that of the resigned personality, that of the persons who "give up struggling to achieve their goals and settle for less than they could achieve"—as when Orual submerges herself in the role of the queen and tries to forget Psyche. Psychologically, the writing of her book forces Orual to see herself honestly, which is deepened by experiences with others (e.g., Ansit). The visions at the end of the book are a combination of things: acknowledgement of the repetitiveness of neurotic behavior (the repetitive reading of the book),

an effort to reach self-actualization (her beauty in her meeting with Psyche, while at the same time being individualized in her difference in appearance), for example.

Bartlett faults Lewis for putting too much emphasis on original sin (Orual identifying herself with Ungit), which in Horney's terms is an identification with the despised self, not a self-actualization. At a more feminist than psychological level, Bartlett faults Psyche's submissiveness to her husband, for theirs Bartlett takes to be the model marriage; she faults "Psyche's willingness to remain ignorant" (not to see her husband).

There may be one, minor factual slip in interpretation: if Bartlett takes the sheep in one of the visions as rushing towards Orual to greet her (196); the book suggests, rather, that they are disturbed by the coming of Psyche and do not see Orual. [JRC]

"Best of '90." *Time*, 136: 28 (31 December 1990)40-48, 50-52, 54-55, 57, 59-62. [Lewis 57]

Richard Stengel writes the two-page spread titled "Well, Hello to '90s Humility" (40-41) which begins this pop feature; but presumably different writers compiled and annotated the different "best" lists. On the nonfiction-books page, the first item is A. N. Wilson's *C.S. Lewis: A Biography*. Time writes, "Comic novels, essays and biographies waft from Wilson with Mozartean ease. Each book seems better than the last, or at least different in some incomparable way. Such is the case with his approach to Lewis..." (57). This proves that *Time* is more interested in style and panache in its non-fiction than in accuracy. [JRC]

Calabrese, John A. "Dynamic Symbolism and the Mythic Resolution of Polar Extremes in *The Lord of the Rings*." *Spectrum of the Fantastic: Selected Essays from the Sixth International Conference on the Fantastic in the Arts*. Ed. Donald Palumbo. Westport, Conn.: Greenwood Press, 1988. [135]-40, 244.

An analysis of the polarity between good and evil in Tolkien's epic and of its resolution "through dynamic symbolism involving the relationships between the Ring bearers and the related internal struggles that each Ring bearer endures" (p. 136). Though a little good remains in Smeagol, Gollum is obsessed with the Ring and at last gives in entirely to its evil. Good dominates in Frodo until he claims the Ring, and then dominates again when the Ring is lost and its evil removed. Ironically, the Ring causes its own destruction by instilling obsessive desire in Gollum. [WGH]

Campbell, David C., and Dale E. Hess. "Olympian Detachment: A Critical Look at the World of C. S. Lewis's Characters." *Studies in the Literary Imagination* (special issue: "C.S. Lewis: A Critic Recriticized," ed. Dabney A. Hart), 22:2 (Fall 1989), 199-215.

Campbell and Hess, two political scientists, have an interesting but rather odd approach to the study of some characters in Lewis' adult fiction — Mark Studdock, Jane Studdock, and Andrew MacPhee in *That Hideous Strength*; Orual in *Till We Have Faces*; and C. S. Lewis (as a character) in *Perelandra*. The authors use a device, called an attribution journal, which they teach as a method of self-understanding; in the attribution journal, the writer puts down either an occasion when he or she was blocked (by someone or something) from doing what he or she wanted or when something (an obligation, etc.) intruded upon what the writer wanted to do, causing him or her to do something he or she did not want to do; further, the writer puts down the cause of the blockage or the intrusion (this is the "attribution" of the attribution journal). Basic to their understanding of human beings is a "need to be active in shaping the circumstances of their own lives" (200).

Of course, Lewis's characters cannot write such journals, but Campbell and Hess trace incidents in the novels and make up entries for the characters as a method of clarifying their situations. The specifics of their examples need not be traced here, but the results are interesting. "The most vivid aspect of Lewis's fictional characters is their openness to ultimate forces" (199), but "Lewis seems oddly detached from [his characters] daily aspirations" (199). Also, "one searches in vain for a Lewis character who does anything and then feels good about having done it" (201). When the attributive journal is used in connection with these five, presumably typical characters, one discovers,

Actions that could be expressed as victories, are, variously, passed over without description, expressed with muted effect, obscured as abstractions, cast into the passive voice, or hidden in syntactical underbrush. Actions that are clearly defeats in the sense that... the result is trivial, diversionary, or destructive, fare much better. The really good outcomes in Lewis's adult fiction come from "somewhere else." (p. 14)

The authors suggest three possible reasons for the curious passivity of Lewis's characters: (a) it may be the result of Lewis' classical training, where characters are the playthings of the gods; (b) it may be a reflection of Lewis's childhood of "failed attachments [and] solitary successes" (215); and/or (c) it may be a conscious choice on Lewis' part to depict only characters who need grace from divine Providence in order to succeed. [JRC]

Christopher, Joe R. "C. S. Lewis, Love Poet." *Studies in the Literary Imagination* (special issue: "C. S. Lewis: A Critic Recriticized," ed. Dabney A. Hart), 22:2 (Fall 1989), 161-173.

Christopher surveys Lewis's love poems — and related poems — throughout his writing career. In *Spirits in*

Bondage (1919), Christopher discusses, and distinguishes between, the two poems addressed to Despoina, "Apology" and "Ode for the New Year's Day"; Christopher also briefly discusses "Spooks," "World's Desire," and "The Ocean Strand," which are addressed, at least in passages, to women, and two poems about red-headed women, "The Witch" and "Noon." He quotes an erotic passage from *Dymor* (1926), to show Lewis' handling of such material, while not claiming that that poem, "The Nameless Isle" (1930), or "The Queen of Drum" (c.1933-34) are love poems as such. Out of *Poems* (1964), Christopher first discusses at some length "Infatuation" (which Christopher suggests is an early poem) and "The Small Man Orders his Wedding" (which Christopher suggests belongs to the late 1940s or the early 1950s); he mentions as having some love interest "Donkey's Delight," "Solomon," "Vitrea Circe," "Lilith," and Epigram No. 5. Then, mainly from *Poems*, Christopher analyzes the poems which he associates with Lewis' love for Joy Davidman: Epigram No. 1 ("Lady, to this fair breast"), "Joys that Sting," "Old Poets Remembered," "As The Ruin Falls" — all three sonnets — and "Remember / HELEN JOY / DAVIDMAN," Davidman's epitaph. Christopher's success is not for this bibliographer to judge, but it should be mentioned that George Sayer, in his biography of Lewis, *Jack*, suggests a further poem belongs with those to and about Lewis' love for Joy Davidman: "Love's as Warm as Tears." [JRC]

Glover, Donald E. "The Magician's Book: That's Not Your Story." *Studies in the Literary Imagination* (special issue: "C.S. Lewis: A Critic Recriticized," ed. Dabney A. Hart), 22:2 (Fall 1989), 217-225.

Glover distinguishes between *story* as a technique (or as a tool) and as a theme in his discussion, mainly, of the Narnian books and *Till We Have Faces*: as a tool, *story* is used in the presentation of imaginary worlds — e.g., the narration of the voyage to Mars as preparation for Ransom's adventures there in *Out of the Silent Planet*; as a theme, the episode of the Green Witch's attempt "to pervert logic and reality by insisting that her world is the only reality" in *The Silver Chair* (217). However, after this opening, Glover's use of *story* becomes far less precise, rather like the use of *wit* in *Essay on Criticism*: for example, *story* "is symbolic of creative power and control over destiny and fate" (218), "Story is Lewis's metaphor for meaning" (218); "magic [story] offers possible alternatives but not a predetermined plot" (220, Glover's brackets)! "Storytelling is powerful as a tool for shaping one's destiny" (221); "Story becomes the symbol for self-delusion and rationalization" (222); "A story offers the perfect opportunity to avoid knowing the truth" (222) No doubt each of these uses can then be defended within each context, but they — taken as a whole — do not help the clarity of the essay.

Glover's main concern in the Narnian stories is Lucy's adventure in "The Magician's Book" chapter of *The Voyage*

of the "Dawn Treader" (218-19); and he offers a survey of *Till We Have Faces* point of view (220), characterization of Orual (221), Psyche's myth vs. Orual's disbelief (222-23), Orual's role-playing (224), Ansit's view of Orual (224), the Fox's conversion (224-25). The latter point seems flawed (the Fox's "conversion of narrative from half truth to full truth"), if it means that the Fox himself is a sufficient guide for Orual in the final dream vision (224); for the Fox cannot enter into the realm of the god. However, despite the confusions caused by Clover's diction, most of his points are valid; he can write more clearly, as he demonstrated in *C.S. Lewis: The Art of Enchantment* (1981). [JRC]

Henry, William A., III. "In Search of a Healing Magic." *Time* 19 November 1990, p. 106.

A four-paragraph review of William Nicholson's *Shadowlands* (the stage version, not the earlier television version) on its New York opening. Henry points to several things against the play; writers' lives seldom make good drama; the drama emphasizes, in Joy Lewis' death, "disease-of-the-week pathos"; the play makes Lewis into a "near monk," instead of a sensual lover; and the play's use of Lewis' fellow dons does not work for an American audience. "Yet *Shadowlands* does work." Henry points to Nicholson's use of the titular imagery, to Jane Alexander's playing ("underplay[ing]") of Joy Lewis, and to Nigel Hawthorne's "epic performance, reminiscent of Ralph Richardson at his finest, as Lewis." A photograph of Hawthorne and Alexander, in character, accompanies the review.

Bibliographic note: Stephen Schofield's in his *Canadian C.S. Lewis Journal*, No. 74 (Spring 1991), reprints this review (3). He also reprints the following related items: (a) Frank Rich, "'Shadowlands,' C. S. Lewis and His Life's Love," review, from *The New York Times*, 12 November 1990 (2); (b) David Richards, "In Britain's 'Shadowlands,' a Good Cry is not Bad Form," review essay, *The New York Times*, 12 November 1990 (3, with an accompanying photograph on p. 1); (c) William A. Raidy, "'Shadowlands' Takes a Toll, but Also Inspires," review, *The Star-Ledger*, 12 November 1990 (4); (d) Clive Barnes, "Stars Shine in 'Shadowlands,'" review, *New York Post*, 12 November 1990 (4); (e) two advertisements for the play from *The New York Times*, with Schofield's comment that the advance ad does not mention Lewis (actually, neither ad mentions Lewis)(5); (f) David Finkle, "For C. S. Lewis, Does Love Conquer All?," background essay before the play's opening, no publication name given, no date given (6-7). Besides the photograph, on a different page, with the Richards' essay, photos accompany the reviews by Rich and Henry, the latter as mentioned above, and the essay by Finkle, also on the second page of the Finkle essay is a caricature by Hirshfeld ("Nina" appears three times). [JRC]

Hill, Joy. "Echoes of the Old Ringmaster." *The Times* (London), 10 Dec. 1990: 16. [Tolkien]

Joy Hill was a young secretary at publishers George

Allen & Unwin when she was first sent to J.R.R. Tolkien's home carrying letters and parcels for the author. She continued to deliver mail to Tolkien as well as various gifts sent him by readers. Tolkien joked that if one of the parcels should contain a gold bracelet studded with diamonds, it would be hers. After Tolkien retired to Bournemouth, Joy Hill helped him to set up a home office and library. In doing so she found an exercise book in which Tolkien had written his poem "Bilbo's Last Song." Later, Tolkien presented the manuscript of the poem, and its copyright, to Hill in lieu of the imagined bracelet.

This reminiscence was written to promote the new version of "Bilbo's Last Song" in book form. Unfortunately, it was cut by the *Times* editor (WGH read the article in typescript) and wrongly implies that the poem, which appeared in 1974 as a poster and in 1978 in the revised *Road Goes Ever On*, was not previously published.

Accompanying the article is a photograph of J.R.R. Tolkien and Joy Hill in Bournemouth in 1968. [WGH]

King, Don W. "The Distant Voice in C. S. Lewis's *Poems*." *Studies in the Literary Imagination* (special issue: "C.S. Lewis: A Critic Revisited," ed. Dabney A. Hart), 22:2 (Fall 1989), 175-184.

King discusses nine poems in the collection of Lewis' *Poems*; "Caught," "Scazons," "To a Friend," "The Salamander," "To Charles Williams," "A Confession," "Lines Written in a Copy of Milton's Works," "Joys That Sting," and "As the Ruin Falls." King isolates in these what he calls "a distant voice — uncertain, unsure, and ambivalent toward matters of life and meaning" (175). There are, in the nine poems, "two particular characteristics":

The first is a view of the human condition that is deeply melancholic and at times even nihilistic; in addition, there is spiritual skepticism and doubt as to the benevolent nature of God. (177)

This view appears in the first, fourth, fifth, and sixth of the above poems, as King illustrates by quotation and also discusses.

The second is one that focuses on personal isolation, most often expressed through terminated friendships. (177)

This view appears in the second, third, fifth (again), seventh, eighth, and ninth poems. King suggests that the last two poems may be related to Joy Davidman's final illness and death, and identifies "the distant voice" as appearing almost uniquely in Lewis' prose in *A Grief Observed*; but King draws the conclusion that, since the same tone and content as in *A Grief Observed* appeared earlier in Lewis' poetry, Lewis' struggle with his faith in that prose confession does not show a sudden loss of faith but instead is part of an ongoing — if hardly predominant — wrestling.

That he had questions about God and human meaning does not undermine the value of his apologetics; indeed, to realize that he did struggle with matters of faith makes his apologetics all the more effective and compelling. (184) [JRC]

Lindsell, Harold. "Foreword." *Angelwalk: A Modern Fable* by Roger Elwood. Westchester, Illinois: Crossway Books (A Division of Good News Publishers), 1988. 9-10 [Lewis 9-10.]

Lindsell compares Elwood's fiction about an angel named Darien who goes to earth to see for himself the truth about Satan to C.S. Lewis' work in "this genre" — presumably that of the fable, mentioning *The Screwtape Letters* and the "Narnia Tales" and claiming that Elwood "comes as close to duplicating Lewis' achievement as any recent writer has" (9). Elwood, Lindsell says, "reflects the thesis C.S. Lewis propounded so ably in what I think to be one of his finest works, *The Abolition of Man*" (10). After this build-up, Elwood's actual fiction is disappointing; he has some good scenes about present-day social and intellectual corruptions, presented from an Evangelical perspective (*The Abolition of Man* thesis, but Christianized); but Elwood does not have Lewis' wit, irony, skill at type characterization, or stylistic abilities, and he is sometimes sentimental in his presentation of the good. (Also, Lewis probably would have named the protagonist Abdiel, not Darien.) A comparison to John Bunyan might be more just, if one thinks of the theological discussions, but again the skill at characterization and the use of vitalizing details is poorer. *Note:* of the seventeen blurbs at the first of the book, four of them also compare Elwood's work to Lewis'. [JRC]

Morris, Francis J., and Ronald C. Wendling. "Coleridge and 'The Great Divide' between C.S. Lewis and Owen Barfield." *Studies in the Literary Imagination* (special issue: "C.S. Lewis: A Critic Revisited," ed. Dabney A. Hart), 22:2 (Fall 1989), 149-159. [New Barfield material, 150-51, 159.]

Despite the assertion in the authors' first paragraph that the "irreconcilable differences" between Barfield and Lewis can be clarified by considering "the relationship of both to the Romantic critic, poet, and philosopher, Samuel Taylor Coleridge," the essay has little to say on Lewis' relationship to Coleridge; however, much space is given over to Barfield's understanding of and agreement with Coleridge (154-58). While this comparison holds little that is new for the student of Barfield (it regularly cites *What Coleridge Thought*), the rest of the essay is interesting on the topic of Lewis and Barfield.

Morris and Wendling, citing Lionel Adey's earlier study, define the philosophic difference between Lewis and Barfield as being over subject and object — Lewis holding they were separate, Barfield believing they were one (149-150). The authors trace Lewis' and Barfield's early positions, during their "Great War" in the 1920s, and then read Lewis' "Bluspels and Flalansferes: A Semantic Nightmare" (1939) as a contribution to the discussion, admitting there is "a psycho-physical parallelism... in the universe." Lewis' later interest in and uses of metaphor, allegory, symbolism, and mythic fiction reflect his interest in bridging the gap between the subject (the consciousness of the knower) and the object (the known) — but the gap was still there. Lewis' criticism tends to focus on writers who give mythic understanding, not on introverted, sub-

jective writers. His own mature personality reflects the same pattern of concern with the external (the world, ideas, God), not the internal (150-53).

Barfield's genius, by contrast, is clearly that of the... philosophic imagination... he... diffuses his mind into the object, seeking a living unity with it.... It is an oversimplification, but not a misleading one, to say that Barfield's work concentrates on the how of knowing, and not on what may be known. (153)

At the end of the discussion of Coleridge appears an analysis of his poem "The Eolian Harp"; Coleridge's depiction of his wife's view at the end of the poem — "her common sense and orthodox Christian point of view" — is to Coleridge's as Lewis' is to Barfield's, the writers suggest. But they end with a further suggestion, without full discussion: that the two friends, although antiseles, each contained something of the other's personality — Barfield had some objectivity, Lewis some subjectivity (158-59).

Note: five passages from a taped interview of Barfield by Morris are used in this essay (150, 151, 159); the tape is on file in the Wade Collection (150n). [JRC]

Morus, Iwan Rhys. "'Uprooting the Golden Bough': J.R.R. Tolkien's Response to Nineteenth Century Folklore and Comparative Mythology." *Mallorn* (journal of The Tolkien Society) 27 (1990): 5-9. [Barfield 7-8]

In "On Fairy-Stories" Tolkien opposed the views of the Comparative Mythologists, led by Max Muller, who argued that mythology was a "disease of language" invented to replace allegories of nature or metaphorical statements about natural objects; and also the views of the Folklorists, especially James George Frazer (author of *The Golden Bough*), who held that myths are survivals from savage cultures, to be studied by their common motifs and symbols. The latter approach ultimately was directed to the myth of Christianity, which was linked to other myths of the Dying God. For Tolkien, as for his friend Owen Barfield, mythological meanings were present in language from its origin. Myths were "not irrational, debased inventions based on the misunderstanding and forgetting of language" (quoting Morus, p. 8) but an inherent part of the world and the early language-makers. Mythmaking was not only "a natural, rational activity following inevitably from Man's existence as a thinking, speaking being" (p. 8), but an individual activity, in which the way an artist uses his material is more important than the recurrence of motifs, Man is a subcreator made in the image of a Creator, and therefore all myths made by Man contain elements of Truth, derived from God. The myth of Christ is a special case: since it was written by God, it was also history.

Morus points to the essay "Chaucer as a Philologist" as further illustration of Tolkien's views on philology and subcreation. [WGH]

Reynolds, Pat. "Green Rocks: White Ship: *Oilima Markirya* (The Last Ark)." *Mallorn* (journal of The Tolkien Society) 27 (1990): 33-35.

An analysis of "Olimia Markirya" in Tolkien's lecture "A Secret Vice." The poem is about "the ending of things" (p. 33). Its form resembles that of medieval *ubi sunt* poetry. Its rhythm is best understood "in terms of the Anglo-Saxon poetic half-lines described by E[duard] Sievers" (p. 34). In both its (primary) Elvish and its English versions, it is characterized by alliteration and assonance. It owes a debt to the Anglo-Saxon *Seafarer*, to the *Prose Edda*, and to the Book of Revelation. [WGH]

Schaafsma, Karen. "Wondrous Vision: Transformation of the Hero in Fantasy through Encounter with the Other." *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film*. Ed. William Coyle. Westport, Conn.: Greenwood Press, 1986. [61-71, 234. [Lewis 62-64, 68; Tolkien passim]

"The Other" is the supernatural element in fantasy literature which the hero encounters and which acts as a catalyst for his transformation. Schaafsma illustrates this idea principally with examples from *The Lord of the Rings* by Tolkien, *The Last Unicorn* by Beagle, *The Farthest Shore* by L. G. S. Lewis, and *The Forgotten Beasts of Eld* by McKillip. The Narnia stories by Lewis are mentioned in passing. [WGH]

Scull, Christina. "The Fairy-Tale Tradition." *Mallorn* (journal of The Tolkien Society) 23 (1986): 30-36. [Tolkien]

As a child, J.R.R. Tolkien was read to from *Stories for My Children*, a popular collection by E.H. Knatchbull-Hugesson. He was especially fond of "Puss Cat Mew," which may have influenced his own fiction. In this story the hero meets ogres who resemble Ents, and has Bilbo Baggins-like adventures while invisible with the aid of a magic glove. Scull describes "Puss Cat Mew" at length and points out similarities to *The Hobbit* in language and plot and in the intrusiveness of the narrator.

Other stories in the collection also may have influenced Tolkien. In "Ernest" the meeting of the hero and an enormous toad smoking a cigar is illustrated in a manner similar to Tolkien's *Hobbit* illustration *Conversation with Smaug*. Ernest flatters the toad as Bilbo flatters the dragon. In the same story, the Man in the Moon refers to the nursery rhyme "The Man in the Moon Came Down too Soon," which Tolkien later retold in *A Northern Venture* and *The Adventures of Tom Bombadil*. The human-animal servants of the story "Katie's Adventures" "seem part way to the ponies who were servants in Beorn's Hall [in *The Hobbit*]" (p. 33). And a cave of diamonds in "The Brown Fairy" may have "contributed a little to the caves of Menegroth and the visions of Khazad-dum in its days of glory, but perhaps more to the Glittering Caves of Aglarond [in *The Lord of the Rings*]" (p. 33).

The tradition of fairies as diminutive, upheld in Knatchbull-Hugesson's book, informed Tolkien's early writings, in particular his poem "Goblin Feet" (reprinted here with decorations) and *The Book of Lost Tales*. Scull contrasts Tolkien's early conception of the statures of Men

and Elves in *The Book of Lost Tales* and *The Lays of Beleriand* with his later view expressed in "On Fairy-Stories," *The Lord of the Rings*, and *Unfinished Tales*. "Tolkien was not unique in his time in portraying Fairies or Elves of a stature comparable to Men," writes Scull. "They appear so in Lord Dunsany's *The King of Elfland's Daughter*, 1924, and in Rutland-Boughton's opera *This Immortal Hour*, but he was undoubtedly greatly responsible for the change in the general view of 'faerie' in the second half of the twentieth century" (p. 35). [WGH]

Shorto, Russell. J.R.R. Tolkien: Man of Fantasy. Foreword by G.B. Tennyson. Drawings by Bill Negron. New York: Kipling Press, 1988. viii + 48 pp.

A biography of J.R.R. Tolkien intended for American children in grades 6-8. Tolkien's life is told simply and anecdotally, against a backdrop of world wars and societal upheaval. The text is accompanied by numerous maps, photographs, and drawings.

Reviewed in *Mythlore* 57 (Spring 1989). [WGH]

Sibley, Jane T. "J.R.R. Tolkien's Runes." *Niekas* 38 (Jan. 1989):

The runes used in *The Lord of the Rings* are not the same as those used in *The Hobbit*, which are like those used in our own history. Sibley researched over 150 runic alphabets but could not explain the differences between the two used by Tolkien. A letter by Tolkien to Sibley, 30 May 1964, here printed in its entirety, settles the matter simply: both kinds of runes were in use in Middle-earth. The runes in *The Hobbit* are "genuine and historical"; those in *The Lord of the Rings* are Tolkien's own invention. Tolkien recommends the book *Runes* by R.W.V. Elliott, 1959. (A second edition of *Runes* was published in 1989 by Manchester University Press and St. Martin's Press.)

A corrected version of this article, including a more accurate transcription of Tolkien's letter, is printed in *Vinyar Tengwar* (newsletter of the Elvish Linguistic Fellowship) 6 (1989): 7-8, with a facsimile of Tolkien's typed letter signed on p. [15]. [WGH]

Styers, Norman. "Subcreation and Second Realities: Tolkien and Voegelin on Imagined Realities." *Beyond Bree* (newsletter of the American Mensa Tolkien Special Interest Group), Oct. 1989: 1-3.

Tolkien's views on "subcreation" are contrasted with a theory by political scientist Eric Voegelin. Tolkien considered the creation of an imaginary world to be a fulfillment of a nature given us by God and a means by which our own reality can be better understood. To Voegelin the creation of a "second reality" is the act of one dissatisfied with the existing world, who takes refuge in an imagined reality and who may work to transform the first reality into the second. [WGH]

Sullivan, C.W. "J.R.R. Tolkien's *The Hobbit*: The Magic of Words." *Touchstones: Reflections on the Best in*

Children's Literature. Ed. Perry Nodelman. West Lafayette, Ind.: Children's Literature Association, 1985. 1: 253-61.

Sullivan discusses three characteristics of *The Hobbit* as a children's book (earlier enumerated by Randall Helms). First is intrusion by the narrator, of which there are more than three dozen incidents. The narrator of *The Hobbit*, Sullivan suggests, is similar to that of *Beowulf* and even more similar to that of *Sir Gawain and the Green Knight*. A second mark of *The Hobbit* as a children's book is its plot about growing up, which critics have analyzed chiefly in relation to *The Lord of the Rings*. Third, word or language play is an important part of *The Hobbit*. This exists on three levels: puns, sound effects, silly songs, and made-up words" (p. 256); traditional language, in riddles, proverbs, mimicry and name-calling, and runes; and "sophisticated linguistic concepts" (p. 257), the symbolic quality of names and the (sometimes literally magic) power inherent in language and words — for example, in dragon-speech. Tolkien's mastery of language, his skill at using words effectively, applied to the telling of a good story based in part on traditional materials, make *The Hobbit* "clearly one of the classics of children's literature" (p. 260). [WGH]

Tolkien, J.R.R. *The War of the Ring: The History of The Lord of the Rings, Part Three*. [Ed.] Christopher Tolkien. Vol. 8 of *The History of Middle-earth*. London: Unwin Hyman; Boston: Houghton Mifflin, 1990. xii + 476 pp., 2 pp. of color plates. [Lewis 104, 107, 137, 144, 171, 172, 183-84; Williams 104, 107, 144, 171, 183-84]

A continuation of Christopher Tolkien's account of the writing of *The Lord of the Rings*. The present volume covers the story from "Helm's Deep" (Book III, Chapter 7 in *The Two Towers*) through "The Black Gate Opens" (the end of Book V in *The Return of the King*). The volume also includes, as an addendum to "The Story Foreseen from Fangorn" in *The Treason of Isengard*, a brief text found after the publication of that book; and in the foreword, additional remarks on "Errantry."

Reproduced in this volume are the following illustrations and manuscripts by J.R.R. Tolkien: a sheet with three drawings of a tiered Orthanc, labelled "2," "3," and "4," and another sheet with a drawing labelled "(5) Isengard & Orthanc," all four drawings later than the drawing of Orthanc reproduced as the frontispiece in *The Treason of Isengard*; a page from the first manuscript of "The Taming of Smeagol" (Book IV, Chapter 1 in *The Two Towers*); parts of two manuscript pages, and two complete manuscript pages, with altogether four sketches of Kirth (Cirith Ungol); a sketch map showing Minas Morgul (Morgul), the Cross-roads, and environs; a manuscript page with a plan of Shelob's lair, and another plan of the lair reproduced alone; a manuscript page with a sketch of Dunharrow; a manuscript page with a sketch map of Harrowdale; a manuscript page with the earliest sketch of Minas Tirith; a manuscript page with a sketch plan of Minas Tirith viewed from above and a sketch map of

Mount Mindolluin and environs; another sketch plan of Minas Tirith viewed from above; a manuscript page with sketches of the mountains Starkhorn, Dwimorberg, and Irensaga; and in color, the drawing Dunharrow and a manuscript page with a sketch labelled "Shelob's Lair" (both previously published in *The Lord of the Rings 1977 Calendar* and *Pictures* by J.R.R. Tolkien). Four maps drawn by Christopher Tolkien are also reproduced.

The dust-jacket of the American edition features a painting of the Battle of Helm's Deep by Alan Lee.

Reviewed in *Mythlore* 64.

[WGH]

Tolkien, J.R.R. "The Dick Plotz Letter: Declension of the Quenya Noun." *Beyond Bree* (newsletter of the American Mensa Tolkien Special Interest Group), Mar. 1989: 7.

A facsimile reproduction of a manuscript declension of *ciryā* and *lasse*, from an autograph letter written by Tolkien ca. 1960-67 to Dick Plotz, founder of the Tolkien Society of America. The forms are said by Tolkien to be of "Classical" or Book Quenya." A note by Nancy Martsch follows the facsimile.

A transcription of the manuscript declension is printed in *Vinyar Tengwar* (newsletter of the Elvish Linguistic Fellowship) 6 (1989): [14], together with a transcription of an explanation by Tolkien. A note by Jorge Quiñonez precedes the transcriptions, p. 13.

[WGH]

Tolkien, J.R.R. *The Treason of Isengard: The History of The Lord of the Rings, Part Two*. [Ed.] Christopher Tolkien. Vol. 7 of *The History of Middle-earth*. London: Unwin Hyman; Boston: Houghton Mifflin, 1989 viii + 504 pp., 1 color plate. [Lewis 85, 419; Williams 419]

A continuation of Christopher Tolkien's account of the writing of *The Lord of the Rings* (began in *The Return of the Shadow*, see Inklings Bibliography 35, *Mythlore* 58). The present volume begins with further revisions to Book I (as it was later constituted) of *The Lord of the Rings* and carries the history through drafts of "The King of the Golden Hall" (Book III, Chapter 6 in *The Two Towers*). Chapter 5 of *The Treason of Isengard* is a history of the related poems "Errantry" and the "Earendillinwe" (Bilbo's song at Rivendell, Book II, Chapter 1 in *The Fellowship of the Ring*). Chapter 15 is a description, with sectional illustrations, of the construction of the earliest map of Middle-earth for *The Lord of the Rings*, documenting the evolution (during one period) of the geography of that work.

Five illustrations and manuscripts by J.R.R. Tolkien are reproduced: a manuscript page with the earliest drawing of the Moria Gate inscription and signs; a rendering of the runic inscription on Balin's tomb; a manuscript page with a sketch of the gate of Minas Morgul; part of a manuscript page with a sketch of the scene of the breaking of the Fellowship; and, in color, a drawing of a tiered Orthanc. Maps drawn by Christopher Tolkien are also reproduced.

Appended to the text is a section on runes, consisting

of two brief texts by J.R.R. Tolkien on Elvish alphabets, and writings on Elvish and Dwarvish runes, the latter partly reproduced from Christopher Tolkien's calligraphy.

The dust-jacket of the American edition features a painting of Orthanc by Alan Lee.

Reviewed in *Mythlore* 60. [WGH]

Tolkien, J.R.R. *Unfinished Tales of Numenor and Middle-earth*. Ed. with introduction, commentary, and index by Christopher Tolkien. New York: Ballantine Books, 1988. xiii + 495 pp.

New paperback edition, reset. The text appears to be unchanged from the 1980 Houghton Mifflin edition, except for the substitution of double for single quotation marks. The title spread inscription, the map *Numenore* by Christopher Tolkien, his sketch map of the Crossings of Teiglin (in the "Narn i Hîn Hurin"), and his manuscript table "The earlier generations of the Line of Elos" (in "Aldarion and Erendis") are reproduced from the earlier edition. The general map of Middle-earth by Christopher Tolkien is not reproduced, though it is still described in the introduction (pp. 14-15) as his work. The general map printed here is by Shelly Shapiro after Tolkien, as are three additional maps: The Shire (set into the general map); Gondor and Mordor; and Numenor. Christopher Tolkien's *Numenore* is placed before the Middle-earth maps by Shapiro; Shapiro's *Numenore* is placed at the beginning of Part Two, "The Second Age."

The cover illustration by Michael Herring depicts a hooded figure (Morgoth?) seated on a carved throne, surrounded by a wolf (Carcharoth?), an Orc (?), and a snake. The illustration is framed in an archway, a design feature common to the late 1988 Ballantine Tolkien covers. [WGH]

Unwin, Rayner. "The Hobbit 50th Anniversary." *The Bookseller* 16 Jan. 1987: 166-67. Reprinted in *Science Fiction Chronicle* June 1987: 48-50, and in *Books for Keeps* Sept. 1987: 8-9.

Rayner Unwin "never made a better judgement since" reporting favorably on *The Hobbit* to his father, publisher Stanley Unwin. "The spelling [of his report] was original, the literary perception minimal and the superiority of a 10 year old in defining the likely readership [ages 5 to 9] was egregious. All the same it did the trick" (p. 166). He theorizes "that literary merit can usually be measured in inverse proportion to the size of [the] publisher's advance": Tolkien received £25 just before *The Hobbit* was published, "when the subscription looked promising" (p. 166).

Unwin writes of problems encountered in bringing out *The Hobbit*, and illustrates his remarks with quotations from letters between Tolkien (some not included in *Letters of J.R.R. Tolkien*) and the Allen & Unwin production department. The blockmaker misunderstood instructions regarding the "moon-runes" on Thor's map; Tolkien's design for the dust-jacket had too many colors; there was much discussion about the design of the binding; etc. The book sold well in its American edition but so slowly in

Britain that copies of the second (1937) impression were still unbound in 1940 when they were destroyed by enemy bombing. [WGH]

Unwin, Rayner. "Taming the Lord of the Rings." *The Bookseller* 19 Aug. 1988: 647-50. [Tolkien]

Rayner Unwin tells the story of how *The Lord of the Rings* came, with difficulty, to be published. In 1950, Tolkien wished *The Silmarillion* to be published as well as *The Lord of the Rings*, but Stanley Unwin rejected this idea, and Milton Waldman of Collins, with whom Tolkien then negotiated, asked for cuts to which Tolkien would not agree. Rayner Unwin started in publishing in 1951, made a fresh approach to Tolkien, and brought him back to George Allen & Unwin now disposed to the publication of *The Lord of the Rings* alone.

Since only one fair copy existed of the *Lord of the Rings* typescript, Unwin removed it in "a dawn raid on Oxford" (p. 648) rather than entrust it to the post. Rough castings were made for publication in three volumes, Tolkien signed a profit-sharing contract, and early in 1953 the text of *The Fellowship of the Ring* received its final polish. Production began; but "how to reproduce the charred fragments of the Book of Mazarbul? Maps were necessary, but how to get them drawn? And a blurb in a 100 or so words was impossible to contemplate" (p. 648). Unwin describes a series of such production problems, from the printers' "correction," according to their house style and the OED, of "Tolkien's idiosyncratic plurals of *elf* and *dwarf* and his preferred form of *further*" (p. 648) to the "exhortation, supplication and threat" applied by publisher on author to complete the third volume of the work, including its lengthy appendices (p. 650).

"Because he knew precisely what he wanted to achieve," Unwin writes, Tolkien "won an exasperated respect from everyone who worked on his books. His courtesy too, and the many difficulties against which he so evidently laboured, were humbling. He was the least arrogant man imaginable, and as we became infected with the scale of his endeavour we all, in a way, became his liege-men" (p. 650). [WGH]

Urrutia, Benjamin. "The Light of Eden." *LDSF: Latter-Day Science Fiction* (Ludlow, Mass.) 2 (1985): 106-11. [Tolkien]

Tolkien's story of the Eden-like land of Aman has a parallel in the Mexican myth of Tamoanchan (Tlalocan). Urrutia examines elements common to both tales of creation and transgression, and to *Genesis*. [WGH]

Wilson, Anne. *Magical Thought in Creative Writing: The Distinctive Roles of Fantasy and Imagination in Fiction*. South Woodchester, Stroud, Gloucestershire: Thimble Press, 1983. 156 pp. [Tolkien 34-35, 69, 70-81, 94, 107-13]

A psychological study of fantasy as "a form of thinking which is magical in character, 'magical' because it is free from the laws and realities of the external world, and

therefore operates with special powers to bring things about" (p. 15). *Fantasy*, in other words, is a level of mental activity deeper than conscious imagination or rational thought. Wilson analyzes *She, Jane Eyre*, two stories by Hans Christian Andersen, "The Wife of Bath's Tale," *Sir Gawain and the Green Knight*, *Hamlet*, and *The Lord of the Rings*. The latter work has two structures, one "at the verbal level" whose concern is "to create a coherent, intellectually contrived magical world and also the action of the story taking place in it"; and another, underlying the first, which "takes the form of imaginative, perhaps not deliberately planned, cycles of thought, contemplating affairs in the external world" (p. 80). In *The Lord of the Rings* any fantasy, as Wilson defines the term, is incidental. Wilson also considers *The Lord of the Rings* in relation to *Sir Gawain and the Green Knight*, "since both works combine an adventure in a magical world with a moral contemplation of human conduct" (p. 107). [WGH]



MYTHLORE ART PORTFOLIO

Over the years *Mythlore* has published a considerable amount of highly praised mythopoetic artwork. Few people are inclined to cut up their issues of *Mythlore* in order to frame these pieces for their walls. Therefore, *Mythlore* has reproduced various pieces on quality paper suitable for framing. A limited number of portfolios are now being offered containing copies signed and numbered by the artists.

Signed portfolios are \$25.00. Unsigned portfolios are \$15.00

Included in the first portfolio are the following pieces:

"Meditation of Mordred"

(Williams) by Sarah Beach (from *Mythlore* 39)

"Trothplight at Cerin Amroth"

(Tolkien) by Paula DiSante (from *Mythlore* 45)

"The Mistress of the Silver Moon"

(MacDonald) by Nancy-Lou Patterson (from *Mythlore* 21)

"Till We Have Faces"

(Lewis) by Patrick Wynne (from *Mythlore* 39)

Each Portfolio comes in a folder with Patrick Wynne's "Triskelion" (from *Mythlore* 35) printed on the cover. The artwork is reproduced on 9 x 12" sheets, and are suitable for framing. Please specify whether you want a signed or unsigned, portfolio. Write to: *Mythlore* Orders Dept., 1008 N. Monterey St., Alhambra, CA 91801.

YOU CAN HELP

This bookmark has a dual use: for the reader's personal use and to be duplicated for publicity. The flyer on page 22 is also meant for duplication. On a good quality xerox machine please make copies for yourself, to give to those you think might be interested, and leave in primary mythopoetic books in libraries and other logical places. Please use the flyer and bookmark as a way to spread the word about *Mythlore* and the Society's other activities. Personal word of mouth publicity is the best form.

THE MYTHOPOEIC SOCIETY



an international literary
organization interested in
J.R.R. TOLKIEN,
C.S. LEWIS,
CHARLES WILLIAMS
and the genres of
MYTH & FANTASY.

For more information
about membership and
MYTHLORE
its literary quarterly;
MYTHPRINT
its monthly newsletter;
MYTHIC CIRCLE
its fiction quarterly;
the annual Four Day
MYTHOPOEIC
CONFERENCE
in a different national
region each Summer;
and locally affiliated
DISCUSSION GROUPS
in many areas, write to:
P.O. Box 6707,
Altadena, CA 91003
JOIN WITH OTHERS
WHO SHARE
YOUR INTERESTS