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An Inklings Bibliography (37)

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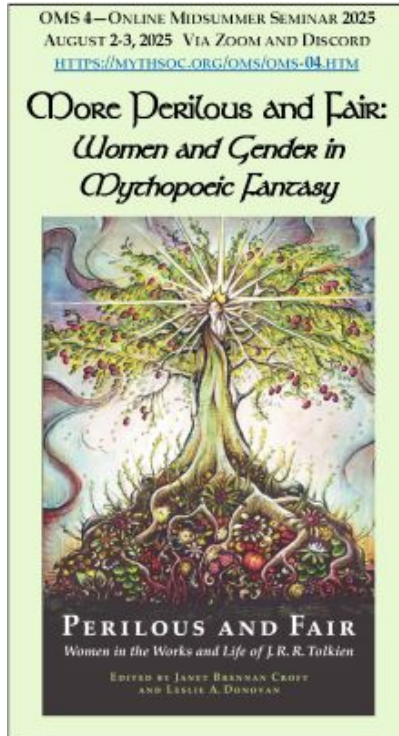
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An Inklings Bibliography (37)

Abstract

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

AN INKLINGS BIBLIOGRAPHY (37)

Compiled by Joe R. Christopher, Wayne G. Hammond & Pat Allen Hargis

Authors and readers are encouraged to send copies and bibliographic references on: *J.R.R. Tolkien* — Wayne G. Hammond, 30 Talcott Road, Williamstown, MA 01267; C.S. Lewis — Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, TX 76402; *Charles Williams and the other Inklings* — Pat Allen Hargis, Judson College, 1151 N. State St., Elgin, IL 60120.

Becker, Alida, Ed. *A Tolkien Treasury*. Illustrations by Michael Green. Color illustrations by Tim Kirk. Philadelphia: Courage Books, 1989. 192 pp., [8] pp. of color plates

A reprint of *The Tolkien Scrapbook* (1978) with minor revisions, in a larger format. J.R. Christopher aptly described this work as "a popular anthology, with a fanish emphasis"; see *Inklings Bibliography 9* in *Mithlore* 20 (Spring 1979); 42-44, which includes a full description of contents.

The text appears to be unchanged. The appendix, pp. 177-92, is revised. The first part of the appendix, "A Gathering of Fans," lists as before seven fantasy and Tolkien-related organizations but with deletions and changes. The second part, "A Fan's Reading List," though still proclaims that "fanzines are alive and flourishing" now includes only sixteen publications, five fewer than in the *Scrapbook*.

The third part of the appendix, "A Tolkien Bibliography," has been enlarged. Though Bonniejean Christensen still receives credit for the bibliography, it is not certain that she is responsible for the revision. Errors have been carried over from the original typesetting for the *Scrapbook*, and many errors have been made in the new citations. Not included in the list of works by Tolkien are his *Letters*, *Mr. Bliss*, *The Monsters and the Critics and Other Essays*, and *Finn and Hengest*, among others. "The History of Middle-earth" series is cited as if in only two parts: *The Book of Lost Tales*, here described as in three volumes (presumably *The Book of Lost Tales 1* and *2* counted as one volume, *The Lays of Beleriand*, and *The Shaping of Middle-earth*), and separately, *The Lost Road*. *The Return of the Shadow*, perhaps published too late for the revision deadline, is not cited. In the new citations only American editions are noted.

Two works have been added to the list of popular works on Tolkien's fiction: *J.R.R. Tolkien, Master of Fantasy* by Bill Green (inserted out of alphabetical order) and *J.R.R. Tolkien: Hobbit Chronicler* by Russell Shorto (published as *J.R.R. Tolkien: Man of Fantasy*). To the list of scholarly works on Tolkien's fiction have been added: *J.R.R. Tolkien* by Katherine W. Crabbe (original and revised editions); *Splintered Light* by Verlyn Flieger (described as published by University Microfilms International, actually published

by Eerdmans); *The Atlas of Middle-earth* by Karen W. Fonstad; *J.R.R. Tolkien: The Shores of Middle-earth*, ed. Giddings and Holland; *Shadows of Imagination*, ed. Hillegas; *Tolkien: New Critical Perspectives*, ed. Issacs and Zimbardo; *J.R.R. Tolkien: Six Decades of Criticism* by Judith A. Johnson; *England and Always* by Jared C. Lobdell (also published by Eerdmans but wrongly described as published by UMI); *Lightning from a Clear Sky* by Richard Mathews; *Evocation of Virgil in Tolkien's Art* by Robert E. Morse; *The Languages of Middle-earth* by Ruth S. Noel; *The Individuated Hobbit* by Timothy R. O'Neill; *J.R.R. Tolkien* by Deborah and Ivor Rogers; *The Politics of Fantasy* by Lee D. Rossi; *J.R.R. Tolkien, Scholar and Storyteller*, ed. Salu and Farrell; and *Shadows of Heaven* by Gunnar Urang. *The Inklings* by Carpenter, the second edition of *Tolkien Criticism* by West, and *The Road to Middle-earth* by Shippey, among several other books and revisions of books, and all periodical literature since 1973, are omitted. [WGH]

Bertenstam, Åke. "Some Notes on the Reception of *The Hobbit*." *Angerthas* (publication of the Arthedain-Norwegian Tolkienforening, Oslo) 23 (Aug. 1988): 16-18, 20-25.

A review of reviews of *The Hobbit* on its initial appearance in 1937-38. Most of the reviewers liked the book very much, though they found it hard to say why they liked it. Some "make more or less (mostly less) successful attempts at comparisons with other books . . . while a few others spend most of their space by giving plot outlines . . ." (p. 17). Bertenstam wonders if the unenthusiastic reviewers given the book by Mary F. Lucas and Eleanor Graham, both in publications aimed at librarians, contributed to *The Hobbit's* failure to win any of the major children's book prizes (administered by library associations). *The Hobbit* was often compared with *Alice in Wonderland* and *The Wind in the Willows*. Very few reviewers judged it as literature in great detail, except to praise its style in general terms. Tolkien's illustrations and maps were praised by all reviewers except "J.L.P." in the *Oxford Magazine*. One of the most ambitious reviews of *The Hobbit* was written by Prof. G.H. Cowling in *All about Books* (Melbourne), who troubled to say what a fairy-tale is before ranking *The Hobbit* as one "which seems to be in the true succession, and not just a "cleverosity" (p. 22).

Includes a bibliography of reviewers and other references. [WGH]

Brogan, Hugh. "Tolkien's Great War." *Children and Their Books: A Celebration of the Work of Iona and Peter Opie*. Ed. Gillian Avery and Julia Briggs. Oxford: Clarendon Press, 1989. 351-67.

World War I, The Great War, "lay like a cloud on the

consciousness of the English" (p. 352) and heaviest on those who had been combatants, Tolkien among them. While convalescing Tolkien retreated into his "Silmarillion" mythology, a place where he could master all the grief and horror and ugliness of the modern world, giving it dignity and significance" (p. 358). Borrowing from *The Great War and Modern Memory* by Paul Fussell, Brogan argues that going to war in 1914-18 "fitted easily into the patterns of heroic romance" by Chretien de Troyes, Thomas Malory, and William Morris, tales of a hero and his quest (p. 363). By adopting the quest-form for *The Hobbit* and *The Lord of the Rings* Tolkien found "a means to express all that the Great War meant to him in a way that could reach out, even with hope, to his fellow men and women as the inward-looking, grieving mode of *The Silmarillion* could not. . . . Tolkien's vision is extremely bleak, but it is not depressing perhaps because it is realistic and courageous, with the realism and courage of the trenches" (pp. 364,365). [WGH]

Göller, Karl Heinz. "Zwischen Artusreich und Gralwelt: Die Poetologie der Arthurian Poems von Charles Williams." ("Between the Realm of Arthur and the Grail: The Poetology of the Arthurian Poems of the Arthurian Poems of Charles Williams." German text with Eng. summary.) *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 81-101. [PAH]

Gose, Elliott. *Mere Creatures: A Study of Modern Fantasy Tales for Children*. Toronto: University of Toronto Press, 1988. xii + 202 pp. [Tolkien 3, 9, 14, 15, 84, 88, [148]-68, 172, 173-74, 175-76, 179, 181]

Gose summarizes *The Hobbit* and places it in context of works of children's fantasy including in particular Baum's *Ozma of Oz* and Adams' *Watership Down*. His analysis of Tolkien's book, not made in depth, is chiefly in terms of Jungian psychology. [WGH]

Heath-Stubbs, John. "Charles Williams as I Knew Him." *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 61-75.

Heath-Stubbs reminisces about times spent with Williams while doing his undergraduate work at Oxford and recalls discussions of literature with Williams. [PAH]

Kreeft, Peter. *C.S. Lewis: A Critical Essay*. Front Royal Virginia: Christendom College Press, 1988. 72 pp. [Barfield, 9,22; Tolkien, 9,48,49,52,55; Williams, 9, 42.]

This is a reprinting of the 1969 pamphlet of the same title published by Eerdmans. It is longer than the 48-page original version mainly because of less print per page, but the new edition does have an introduction not in the original and a revised and longer selected bibliography at the end. The introduction offers a good explanation of why so many books on Lewis are dull. Kreeft also explains what he would revise, if he were rewriting the book today; the introduction ends with praise for Lewis as writer and as Christian. The select bibliography lists most of the books

by Lewis, in categories and in order of their interest, according to Kreeft. The most surprising omission is *They Stand Together*. The selected secondary sources lists eight books, in contrast to the two in the first edition.

Most students of Lewis will have read the original pamphlet, but the contents may be suggested by the subtitles of the five chapters: Lewis the Man; Lewis's Attack on Modernity; Lewis's Religious Philosophy; Lewis's Fiction; Lewis's Historical Significance. Kreeft has a high number of quotations from Lewis, for this is intended simply as an introduction to Lewis and a sampler; a new reader will find a number of the usual Lewisian themes treated by Kreeft in his 1969 text — e.g., Lewis' objectivity, his partial division between reason and romanticism. And Kreeft's brief comparisons of Lewis and Kierkegaard in his last chapter add freshness. All in all, a pleasant, small introduction. [JRC]

Kollmann, Judith J. "The Question of Influence in Charles Williams's Arthurian Cycles." *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 103-117.

Kollmann explores Williams' use of allusion, noting that the appropriation and alteration of significant moments in the poetic tradition play an important role in how Williams expresses his own version of a grand unity. [PAH]

Lewis, C.S., and Don Giovanni Calabria. *Letters: A Study in Friendship*. Trans. and ed. Martin Moyhian. Ann Arbor, Michigan: Servant Books, 1988. [The title page has "Letters / C.S. Lewis / [design] / Don Giovanni Calabria / A Study in Friendship." which oddly separates what seem to be the title and the subtitle by the authors' names.]

The main part of the text consists of thirty-five letters in Latin with Moynihan's transitions on facing pages: seven letters from Don Giovanni Calabria to Lewis, twenty-one letters from Lewis to Don Calabria, and, after the priest's death, seven letters from Lewis to Don Luigi Pedrollo, the whole correspondence extending from 1947 until 1961. Lewis' style in Moynihan's translations and, so far as one can judge, in the Latin originals is not completely typical of his English style, being slightly more generalized and slightly more ornate. This can be laid to the differences between the language probably.

Don Giovanni Calabria (beatified by the Roman Catholic Church in 1988) founded an orphanage and later a religious community; among other obligations, he wrote to non-Roman Catholics on matters of Christian unity — and thus he wrote to Lewis, after reading an Italian translation of *The Screwtape Letters*. Lewis sometimes says things he says elsewhere; sometimes Lewis says new things, such as his comment on his temptation for the desire to be thought well of and his fear of rejection. (47).

Moynihan's introduction is a revised version (mainly slightly shortened throughout) of the essay "The Latin Letter, 1947-1961, of C.S. Lewis to Don Giovanni Calabria

(Continued on page 66)

3. Le Guin, *The Language of the Night*, p. 53.
4. T.A. Shippey, "The Magic Art and the Evolution of Words: Ursula Le Guin's Earthsea Trilogy," *Mosaic* 10, 2 (Winter 1977): 147-63.
5. Rilke, *The Selected Poetry*, p. 171.
6. Le Guin, *A Wizard of Earthsea*. Berkeley: Parnassus Press, 1968, p.96. I wish to thank Professor Mason Harris for reminding me of this passage.
7. Rilke, *The Selected Poetry*, pp. 205-207.
8. Le Guin, *The Language of the Night*, p. 78.
9. Rilke, *The Selected Poetry*, p. 205.

Seal Wife

I came in on the tide of a fall-following wind,
walking, while the gulls squawked overhead,
you thought I was a normal woman, not dreaming
I came sea-borne to your bed.

But when the maple trees bloom green
and the black birds spread out across the marshes,
don't look for me —

I will be gone, a cold swimmer,
again unlimbed and moving
into a seamless sea.

Elizabeth Alexander

Inklings Bibliography — continued from page 59
of Verona (1873-1954) and to Members of His Congregation," *Seven*, vol. 6 (1985), 7-22; reprinted as a chapbook, *The Latin Letters of C.S. Lewis to Don Giovanni Calabria of Verona and to Members of His Congregation, 1947-1961*. (Westchester, Illinois: Crossway Books [a Division of Good News Publishers], 1987, 64 pp., with a Christian afterword by Lyle W. Dorsett. Moynihan's essay is a general survey of the background of the letters and an appreciation of their contents; the chapbook version is divided into five brief chapters, unlike the original version and the present volume's introduction. Moynihan also provides *Letters: A Study in Friendship* with notes on the letters and a brief index of the letters (not of the contents).

Letters: A Study in Friendship is the sixth volume of Lewis' letters to be published: *Letters of C.S. Lewis*, ed. W.H. Lewis (1966), *Letters to an American Lady*, ed. Clyde S. Kilby (1967); *Mark vs. Tristram*, ed. Walter Hooper (1967) — a limited-edition pamphlet; *They Stand Together*, ed. Walter Hooper (1979); and *Letters to Children*, ed. Lyle W. Dorsett and Marjorie Lamp Mead (1985). This volume of Latin letters belongs on the shelf beside the others (or all but the pamphlet, which one is unlikely to have); in contrast to the religious advice offered by Lewis in the first two volumes, this book shows Lewis writing to his religious peer (probably in Lewis' view, his religious superior); Moynihan makes much of Lewis' courtesy, and this is the mark (one would assume, or like to assume) of an exchange between true Christians. [JRC]

Schneider, Angelika. "Charles Williams' 'The Star of Percival,'" [German text with English summary] *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 119-131.

Tolkien, J.R.R. *The Hobbit, or There and Back Again*. Norwalk, Conn.: Easton Press, 1984. 319 pp., 6 color plates.

A reprint (not reset) of the Houghton Mifflin's Collector's Edition (1973) in a slightly smaller format, bound in dark green leather, gilt, with gold watered silk endleaves. In addition to Tolkien's ten pen illustrations and maps and five color plates, this edition includes a specially commissioned color frontispiece by Michael Hague. The Hague illustration depicts Bilbo, Gandalf, and six dwarves on a wooded hill overlooking the Lonely Mountain, a scene not among Hague's illustrations for the Allen & Unwin/Houghton Mifflin *Hobbit* of 1984, and indeed not in Tolkien's text. [WGH]

Tolkien, J.R.R. *The Lord of the Rings*. Norwalk, Conn.: Easton Press, 1984. 3 vols.

A reprint (not reset) of the Houghton Mifflin second edition (1966), bound in dark green leather, with watered silk endleaves. The edition is notable for its three specially commissioned color frontispieces by Michael Hague:

In *The Fellowship of the Ring*, Gandalf faces the Balrog on the Bridge of Kazad-dum. The Balrog appears to be part human, part simian, and part leonine, and wears a necklace adorned with a skull.

In *The Two Towers*, Frodo, Sam, and a remarkable hobbit-like Gollum lie hidden before the Teeth of Mordor.

In *The Return of the King*, Eowyn (her face turned away from the viewer) prepares to battle the Lord of the Nazgul, who sits upon a winged dragon-like steed. [WGH]¶

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