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An Inklings Bibliography (51)

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An Inklings Bibliography (51)

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.

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An Inklings Bibliography (51)

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 and Charles Williams** — Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, TX 76402.

Agøy, Nils Ivar. "The Shaping of Middle-earth: Some Reflections on Tolkien's Cosmology." *Arda* 1987 (1992): 1-16.

Tolkien encountered problems in the development of his cosmology. The universe as described in the "Ambarkanta" (*The Shaping of Middle-earth*) is elegant but contains unexplained features and serious inconsistencies: for example, the world is flat yet has a curvature and extremes of cold associated with a round world. The change of the world at the end of the Second Age involved a fundamental change in the nature (though not the appearance) of the sun, moon, and stars, the ramifications of which were not fully resolved. Tolkien was aware of faults in his cosmology and was willing to make fundamental changes to it even at a late stage, but could not always do so successfully. In any case, the cosmology was not fully integrated with his *legendarium*, and though he thought about astronomy he had little use for it in his mythology. The shape of the world was more significant; however, this too presented problems, especially in Tolkien's attempt to connect England to his tales.

With a summary in Swedish.

[WGH]

Christensen, Michael. C. S. Lewis on Scripture, Foreword by Dr. Andrew Walker. 2nd ed. London: Hodder and Stoughton, n.d.[1988?]. 126 pp. [Barfield 58, 109, 114, 121n; Tolkien 42,65, 68, 109, 114; Williams 68, 109. A previously unpublished letter from Lewis, 106-07.]

This book was annotated here when it was first published (Waco, Texas: Word Books, 1979) and does not need an extensive listing now. The subtitle of the original edition has been dropped, and the original foreword by Owen Barfield and introduction by Clyde S. Kilby have been omitted in favor of Andrew Walker's foreword. Both the primary and the secondary bibliographies at the end of the book have been shortened. The book has been reset, so the page citations for Barfield, Tolkien, and Williams do not match those of the first edition. The author's preface has been somewhat revised, but spot checking does not show any changes in the text of the book — and, indeed, the author's regret that he could not change some non-inclu-

sive (sexist) language in the book also implies that no changes were made in the basic text. Obviously, the book is a fairly thorough survey of its topic, but the bibliographer's complaints that the summary of Lewis' belief in the divine inspiration of the Bible (now on p. 99) is oversimplified and that Christensen does not discuss Lewis' preference for Moffatt's translation of the Bible with its use of very modern scholarship still stand.

Walker's foreword (9-14) is something of a survey of recent scholarly discussions of the inerrancy debate, and he also indicates briefly some aspects of Lewis' views of the Bible.

However, the most interesting aspect of this second edition is a new letter by C. S. Lewis. In the first edition, Appendix A was titled "Two Letters from C. S. Lewis" and contained a letter to Corbin Carnell (4 April 1953) and a page of notes that accompanied a letter to Clyde S. Kilby (7 May 1959). (The letter to Kilby and the notes appear in *Letters of C. S. Lewis*.) In this edition of Christensen, a third letter is added: to Janet Wise (5 October 1955). It contains an explicit disclaimer by Lewis of being a Fundamentalist if that means a literal acceptance of the Bible as historically true in every detail. [JRC]

Hammond, Wayne G. "Addenda and Corrigenda to J.R.R. Tolkien: A Descriptive Bibliography." *The Tolkien Collector* 2 (1993): 26-27; 3 (1993): 13-15; 4 (1993): 14-16; 5 (1993): 26-27.

A series of corrections to typographical errors and misstatements in the author's 1993 bibliography of Tolkien (see "An Inklings Bibliography" 48, *Mythlore* 71), as well as additional notes concerning items published prior to June 1992. [WGH]

Malloren. Ed. John Ellison and Patricia Reynolds. 30 (1993). [ii] + 54 pp. [Tolkien; Lewis 40, 42]

The latest number of the journal of The Tolkien Society includes:

"Elvish and Welsh" by David Doughan, pp. 5-6, 8-9, 53. Doughan remarks on Welsh, on its relationship to Tolkien's Elvish languages, and on "evident connections between [Tolkien's] perceptions of Elvish concerns and certain themes which occur in nineteenth- and twentieth-century Welsh poetry" (p. 8).

"The Earliest Days of Gondor: An Experiment in Middle-earth Historiography" by Ruth Lacon, pp. 10-13. A reconstruction, based on facts gleaned from Tolkien's writ-

ings, of the Númenórean settlement of Gondor and its later history.

"The Hobbit and Tolkien's Other Pre-War Writings" by John Rateliff (part one) and Christina Scull (part two), pp. 14-20. The first part is present only in summary; the second part relates elements, references, and pictures in *The Hobbit* to its predecessor, the *Silmarillion* mythology, and its sequel, *The Lord of the Rings*.

"Tolkien's Art" by John Ellison, pp. 21-28. Comments on Tolkien's development as a visual artist, based on published art and on pictures newly shown in the 1992 Bodleian Library exhibition. Ellison discusses Tolkien's earliest drawings, his illustrations for the Father Christmas letters, Mr. Bliss, and other stories for his children, pictures for his use in visualizing *The Silmarillion* and *The Lord of the Rings*, his *Hobbit* illustrations, and late drawings.

"It Bore Me Away: Tolkien as Horseman," by Helen Armstrong, pp. 29-31. Tolkien's attitude toward horses, as shown in his several works, "moved from affectionate but workaday to romantic and visionary as his writing developed" (p. 31). He had learned to ride in the army and was "very aware of the group and individual movement of horses" (p. 31).

Reviews, pp. 32-52, of *The Tolkien Collector*, *Morgoth's Ring* by Tolkien, *Tolkien: A Critical Assessment* by Rosebury, *Hobbit* (The Hobbit in Faroese), and J.R.R. Tolkien: *Life and Legend* by Priestman. The reviews are by René van Rossenberg, Charles E. Noad, John Ellison, Hanus Andreassen, and Christina Scull respectively. The lengthy essay by Noad on *Morgoth's Ring*, pp. 33-42, 49, is especially notable. It is not merely a review, but a close analysis of important issues raised in Vol. 10 of *The History of Middle-earth*: Tolkien's changing views on cosmology, Elvish marriage, childbearing, and reincarnation, the power of the Valar, the nature of Orcs. [WGH]

Hinchliffe, Arnold. *Modern Verse Drama*. The Critical Idioms series, no. 32. London: Methuen, 1977. xiv + 80 pp. Williams 32-35, 55, 79.]

Hinchliffe surveys twentieth century verse drama, with emphasis on Yeats, T. S. Eliot, and Christopher Frye (the latter two get chapters named after them). Williams receives about four pages total. In the chapter titled "Religious Verse Drama," Williams is called "the most notable dramatist in this protected context" (32). Two other general observations: "Williams is formal at all times which is consonant with his sense of ceremony as the expression of divine order" (33); "Williams's own language hovers between the pompous and the colloquial or what passes for colloquial in verse drama. It is the failure to produce verse which expresses character and individuality as much as it captures the modern tone which is so fatal" (35). Comments on *Thomas Cranmer of Canterbury*: "a Brecht like sequence of incidents"; "The character, or figure[,] of the Skeleton who argues, comments on and creates the action, is a good invention and helps us portray the spiritual

conflict" (33); the choral use of priests or lords "works very well indeed with sufficient character, motive and irony but not too much" (34). More briefly described are six other plays by Williams (34-35). A biographical detail of interest is that Williams helped Christopher Fry finish his tragedy *The Firstborn* (55); however, this assertion needs some more details, for Hinchliffe mentions that Fry finished it after World War II, and of course Williams died shortly before the end of the war. Perhaps Williams wrote Fry some advice about it before his death. [JRC]

Humphreys, Margaret. "A writer for all seasons."

Letter in the "Letters to the Editor" section. *Fort Worth Star Telegram* 21 November 1993: C3.

Humphreys writes of her reading *English Literature in the Sixteenth Century, excluding Drama* and of her seven year old son, who has seen the Narnia videos, now having *The Lion, the Witch and the Wardrobe* read to him as his bedtime story. She also mentions having read *Surprised by Joy* ("the chapter 'Release' is quite funny"), *A Grief Observed*, and *The Screwtape Letters*. "On the eve of Nov. 22, I share with you my enthusiasm for Lewis, who died on that day 30 years ago (the same day that claimed John F. Kennedy and Aldous Huxley)." At the time of this letter, the Dallas Fort Worth area was preparing for the thirtieth anniversary of the killing of Kennedy, and long stories and many letters were appearing in the newspapers about the area of the assassination being made, on 22 November, a national monument, with all of the related topics about Kennedy's death. Although some of the Lewis journals will probably note the thirtieth anniversary of Lewis's death when their appropriate issues appear, this is the only notice that this bibliographer saw close to the actual date of Lewis's death. [JRC]

Lindskoog, Kathryn. *Fakes, Frauds & Other Malarkey: 301 Amazing Stories & How Not to Be Fooled*. With eight illustrations by Patrick Wynne (one at the start of each chapter). Grand Rapids: Zondervan Publishing House, 1993. 288 pp. [Lewis 5, 75, 127, 158, 174, 205, 239, 244-45, 259, 273-74, 278, 283; Tolkien 84.]

Lindskoog's most recent book is her usual anecdotal style, unfootnoted, beginning with practical jokes and mild deceptions and gradually moving into more serious types of fraud. The last subsection of her last chapter is her advice about avoiding deception. The book also has an appendix, "Biblical Wisdom about Deception," and a six page list, briefly annotated, of "Recommended Reading."

Most of the mentions of Lewis are passing references to his ideas which illustrate some aspect of the subject under discussion (e.g., 75, 174, 205, 239, 259, 273, 274). The other references are more interesting: (a) this book is dedicated "To the memory of C. S. Lewis, / undecieved and undeciever" (5); (b) Lindskoog refers to a page, supposedly written by Lewis, with the edge burned, that was "offered by at almost \$3,000" she is discussing forgery for

financial gain in this passage (127); (c) she refers to a fake photograph involving Lewis she prepared and published in her *Lewis Legacy*, with a fairly clear allusion to its nature but which two of her readers took seriously (158); (d) she describes a fake convert to Christianity, John Todd, who in the 1970s lionized his followers that Lewis was a warlock and that "The Lion, the Witch and the Wardrobe taught witchcraft" (244-45); and (e) Lindscoog lists her book *The C. S. Lewis Hoax* is her recommended reading, describing it as discussing "The biographical fakery and literary forgery dominating Lewis affairs since his death in 1963" (283). The reference to Tolkien (84), it may be added, is just an illustrative use, like most of those of Lewis. Of particular interest in Lindscoog's book is "A Hoaxer's Epilogue" (275-78) which describes Lindscoog's view of her "spoofer" letters (spoofer is her term), which she sent to Stephen Schofield of the *Canadian C. S. Lewis Journal*. Here she just says that she sent them to "an old friend named Steve in England."

For over three years he hounded me to admit in print that he was right and my forgery charges [against Walter Hooper, here not named] were wrong. He insisted that he could easily recognize a forgery if he ever saw one.

She details some of the deliberate errors or extravagances she made in the fourteen letters she sent him; her problem, ultimately, was that Schofield did not see through any of the letters and announced one of them in the *Guardian* newspaper. At that point, she confessed to what she had done to both Schofield and the *Guardian*, although she says neither reported it as a matter of spoofing.

Thus I learned that although it is surprisingly easy to toss off silly forgeries, it is hard to avoid doing accidental harm with them and absolutely impossible to overestimate human gullibility.

Although she does not make the point directly, it also raises the question of how well anyone is prepared to recognize false material. [JRC]

Nahin, Paul J. *Time Machines: Time Travel in Physics, Metaphysics, and Science Fiction*. New York: American Institute of Physics, 1993. xviii + 408 pp. [Lewis 38, 49, 52, 8384, 186.]

Nahin's book is a large volume, rather casually organized, that discusses the topic of time travel in the three areas of his subtitle although "science fiction" here includes such overlapping areas as fantasy, fiction of psychic trips, movies, and some comic books. The nine appendices called "Tech Notes" at the end of the volume contain more rigorous treatments of the physics than is given in the body of the book.

Two of the references to Lewis are to "The Dark Tower" (which Nahin cites without being aware of — or at least caring enough to refer to — the controversy over its authorship). The first reference is brief, if not quite exact: "The posthumously published, incomplete story 'The Dark Tower' . . . by C. S. Lewis, written before 1940, tells the story of the mysterious chronoscope that could see

through time" (38). Perhaps it would be more exact to say "could see sideways across time," but of course the alternate world is not exactly differentiate by time at all.

The second and third references to Lewis are tied to the "metaphysics" of the subtitle. Nahin quotes from Lewis' "Miracles" (the essay in *God in the Dock*), for a view contrary to David Hume's on "how a rational person should react to certain surprising events" (49). A few pages later, he mentions that MacPhee in "The Dark Tower" is Scottish and takes the association a step further: "the persistent skeptic in the story is . . . surely created by Professor Lewis in the image of Hume" (52). The fourth reference is to J. L. Friedman's "Back to the Future," *Nature* 336 (24 November 1988), 305-06, which interprets the wardrobe in *The Lion, the Witch and the Wardrobe* "as a wormhole [as the term is used in physics and science fiction] connecting our world and that of Narnia" (83-84). And the fifth reference is back to metaphysics (186). Nahin cites Lewis's "On 'Special Provinces'" (Appendix B to *Miracles*) in which Lewis suggests that one may pray at noon for something (if one does not know the outcome) that was decided at ten o'clock. Within the context of Lewis' thought, this reflects his assumption that God is outside of time and will know of a later prayer when an earlier event is decided (as Nahin shows he understands in some of his comments). Nahin discusses it in terms of science, however: "Was Lewis arguing for backward causation? . . . [This assumption] find[s] much support in the block Universe interpretation of Minkowski space-time." Finally, Nahin cites an essay which contains a sympathetic discussion of Lewis' argument: Michael Dummett, "Bringing about the Past," *Philosophical Review* 73 (July 1964): 338-359. [JRC]

Ryan, J.S. "Homo Ludens': Amusement, Play and Seeking in the Earliest Romantic Thought of J.R.R. Tolkien." *Orana* (Library Association of Australia, School & Children's Libraries Section) 20.1 (1984): 28-33.

A "selective and impressionistic" discussion of Tolkien's early thought as embodied in his 1915 poem "Goblin Feet" and in "The Cottage of Lost Play" (*The Book of Lost Tales, Part One*). Ryan picks out "a pattern of images, more close to Christian concepts of the Fall, the Innocence of children, and . . . the After life" (p. 30), and focuses on their core concept, play, and its relation to spirituality. "As Tolkien shows us in these fables [in *The Book of Lost Tales*] of the wanderer, of the innocence of children and of the memory of pre-existence, (sacred) play cannot be denied for it contains in its harmony the abstractions of justice, beauty, truth, goodness, mind and God" (p. 32). The title of the essay, "Homo Ludens," refers to a study of the play-element in culture by the medieval and Renaissance scholar Johan Huizinga, whom Ryan briefly quotes. [WGH]

Shippey, T.A. "Long Evolution: The History of Middle-earth and Its Merits." *Arda* 1987 (1992): 18-43. [Tolkien]

In his early writings Tolkien tried "to fit in all the bits

would have made a mythology for England, if only it had not all got lost" (p. 24), e.g. the reference to Wade of the Helsing in a fragment of the "Lay of Earendel." He also drew upon Norse literature, probably because much of it now surviving, though "written in Norse, was written by Englishmen, in England" (p. 25); Shippey detects in "The Cottage of Lost Play" a paraphrase from the *Laxdæla Saga*. Tolkien was trying to find "a mythology which you could guess had existed, but which was far back in the past and had vanished as if it had never been" (p. 26). As an attempt to create a mythology the *Lost Tales* were a failure, and Tolkien knew it. But they show the invention taking place as he developed *The Silmarillion*, even as the manuscripts reveal his lack of a plan. "Creativity," writes Shippey, "works much more unevenly and untidily than critics like to think. But the really important element . . . is invention. You cannot do without inspiration, but you then have to work things out. The hard work of invention is vital" (p. 33). *The History of Middle-earth* shows Tolkien's search for inspiration, and illustrates the difference between design as the reader sees it in the completed work and the process of composition as the author sees it while at work.

With a summary in Swedish.

[WGH]

Stenström, Anders (Beregond). "The Figure of Beorn." *Arda* 1987 (1992): 44-83. [Tolkien; Lewis 63]

Beorn, the bear-man of *The Hobbit*, has antecedents in the literature of totemism, which Stenström explores. The author also discusses the question of whether Beorn was the child of a man or the child of a bear, and concludes that he had two natures, both true. Finally, Stenström examines the function of Beorn, "one of the most impressively heroic characters in *The Hobbit*" (p. 64). The "romantic transcendence" in Fantasy between Primary and Secondary worlds is echoed in the figure of Beorn, in whom "animal nature is joined to humanity" (p. 65). Related references in other works by Tolkien, especially *The Lord of the Rings*, are discussed in fine detail in an appendix. A lengthy bibliography and summaries in Swedish are also included.

[WGH]

Tolkien, J.R.R. *The Lord of the Rings*. New York: Ballantine Books, 1993. 3 vols.

The Ballantine mass-market paperback *Lord of the Rings* has been reset in its entirety except for the *tengwar* and *angherthas* tables in Appendix E. However, the impression numbering on the copyright pages of the three volumes has not begun anew but continues in the existing sequence. The earliest copies of the volumes so far seen are marked "Twentieth Printing: January 1993" (*Fellowship of the Ring*), "Fifteenth Printing: May 1993" (*Two Towers*), and "Tenth Printing: May 1993" (*Return of the King*). The cover art by Michael Herring is unchanged from recent earlier printings, but the background color is now a shade of green (*Fellowship of the Ring*), purple (*Two Towers*), or red (*Return of the King*) rather than uniformly black as before. The publisher unfortunately did not take the opportunity while resetting to correct the numerous errors that have

long persisted in the Ballantine text, with the single except of "lastward" for "eastward" in bk. 1, ch. 12. (It may be that the publisher reset prior to the January 1993 publication of the Tolkien *Descriptive Bibliography*, which includes an analysis of the Ballantine errors. In any case, the standard U.S. paperback text remains corrupt.) The resetting did, however, drastically change the pagination of each volume, and the index in vol. 3 has been revised accordingly.

[WGH]

The C.S. Lewis Centenary 1898 - 1998

This past November marked the passing of three decades since the death of C.S. Lewis in 1963. With the 100th anniversary of his birth approaching in this last decade of the millennium, it is not too soon to begin planning for the C. S. Lewis Centenary. The projected celebration in the summer of 1998 is only about four and a half years away. The Mythopoeic Society, the oldest organization devoted to C.S. Lewis, is making plans to use the 1998 Mythopoeic Conference as a base upon which to build the Lewis Centenary Celebration, similar to the seven day Tolkien Centenary Celebration held in 1992.

The Society is considering various locations, possibly in the Mid-West. Some think that America has the strongest interest in Lewis of any nation currently, and therefore that the Conference might be better attended in the US. We are open to all suggestions.

The Mythopoeic Society is contacting other Lewis organizations, inviting their ideas and participation. You are asked to please spread the word to your friends who have an interest in Lewis, and to write the Society with your own thoughts and ideas. This undertaking will need the input and execution of many people.

A NEW SCHOLARSHIP FUND

A modest amount of money has been made available for a scholarship to help meet the expenses of a scholar who wishes to attend, and preferably, to present a paper at Mythopoeic Conference XXV. This scholarship will be awarded on the basis of financial need and ability to contribute to mythopoeic scholarship. To apply for this, send your request, along with a statement of your financial status, your academic rank and affiliation, and copies of the abstracts of any papers you will be submitting to Carl Hostetter, 2509 Ambling Circle, Crofton, MD 21114. If you wish to contribute money to this fund, for this year's Mythopoeic Conference and for future Mythopoeic Conferences, send a check made out to The Mythopoeic Society at P. O. Box 6707, Altadena, CA, 91003. Be sure to mark on your check that the money is designated for the Mythopoeic Scholarship Fund.