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An Inklings Bibliography (56)

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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.



An Inklings Bibliography (56)

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.

Appleyard, Anthony, compiler. *Dictionaries of Middle-earth, Part I: The Minor Languages.* Quettar Special Publication no. 3, issued with *Quettar* no. 49 (Mar. 1995). Ed. Julian Bradfield. Edinburgh: Quettar, 1995. 20 pp. [Tolkien]

This is the first of four word-lists to be published in successive issues of *Quettar*, the bulletin of the Linguistic Fellowship of The Tolkien Society. It is a simple lexicon, providing word, brief definition in English, source in Tolkien's writings, part of speech (if necessary), and Proto-Eldarin roots from which the word derives. The languages covered — Danian (including Silvan), Old Béorian, Telerin, Ilkorin (including Doriathrin), Khuzdul, Old Noldorin, and Valarin — are "minor" not in the sense of unimportant, but merely lacking in material. Editor Julian Bradfield has added notes to each section as well as introductory matter. [WGH]

Barnfield, Marie. "Túrin Turambar and the Tale of the Forsterling." *Mallorn* 31 (Dec. 1994): 29–36. [Tolkien]

It is well known that Tolkien based his story of the children of Húrin on the tale of Kullervo in *The Kalevala*, the collection of Finnish folklore compiled, and itself transformed, by Lönnrot. Barnfield suggests that the object of Tolkien's reorganization of the Kullervo tale may have been to reconstruct an earlier form, prior to Lönnrot's tampering with his material in order to fuse it into a mythological cycle, and that Tolkien may have looked also to related tales from other lands. Barnfield examines several such tales from northwest Europe, as well as that of Kullervo, and relates them to the tale of Túrin: the stories of Sigurd in the Norse tradition, of Finn Mac Cumail in Ireland, and of Peredur of Wales; and tales of other fosterlings, especially among the Arthurian legends. Barnfield also detects "strands in Túrin's mythological web" (p. 35) leading to Malory and to tales such as the Irish *Fate of the Children of Tuireann* and *The Children of Lir*. [WGH]

Carpenter, Humphrey, in conversation with Lyndall Gordon. "Learning about Ourselves: Biography as Auto-biography." *The Art of Literary Biography*. Ed. John Batchelor. Oxford: Clarendon Press, 1995. 267–79. [Tolkien 270, 271, 272; Lewis 275, 278; Williams 272, 278]

Biographies, Carpenter says, "are likely to be either acts of worship or acts of destruction. And the best ones have elements of both" (p. 267). He brings to each biography he writes the agenda of "a rather naughty small boy who was discouraged by his mother from a natural tendency to open other people's drawers and read their letters" (p. 268). His first biography in book form was the 1977 life of Tolkien. Carpenter originally considered Tolkien to be a comic Oxford academic, and in the first draft of his book treated him as "slightly slapstick." That draft, Carpenter admits, "was a long sprawling thing, and was deemed unacceptable by the Tolkien family." He rewrote it for their approval, but feels that in doing so he "castrated the book, cut out everything which was likely to be contentious. I've therefore always been displeased with it ever since" (p. 270). He learned his lesson then, he says, and his subsequent biographies have not been so "polite."

He delights in the "murky areas" of a subject's life, which are part of the subject's creativity. He is convinced by A.N. Wilson's theory, in his 1990 biography of C.S. Lewis, "that Lewis was essentially, all his life, trying to expiate the unfortunate and embarrassing sexual relationship he'd had at an early age with a friend's mother, Mrs Moore." Carpenter says that this is the most persuasive explanation he has found of Lewis's "strange personality" (p. 275), and he feels certain that he did not present the whole story of Lewis in his own book, *The Inklings*. But Wilson omitted this theory from the first draft of his book, so as not to upset the loyal Lewis following envisioned as his principal audience. Carpenter seems to have convinced Wilson to put in this "vital stuff," and notes that "upsetting the loyal fans is one of my [own] main aims" as a biographer (p. 275). [WGH]

Clark, George. *Beowulf*. Boston: Twayne, 1990. [Tolkien 7-17, 19, 20, 21, 24, 37, 49, 92, 127-29, 137-38.]

The first chapter of Clark's introduction to *Beowulf* surveys the history of writings about the poem. Within this are two sections, "Tolkien and *Beowulf*: The Critical Canon" and "Tolkien's Legacy," in which Clark notes the significance and influence of Tolkien's landmark essay, "Beowulf: The Monsters and the Critics." He examines Tolkien's view of heroism as expressed not only in the *Beowulf* essay but also in *The Homecoming of Beorhtnoth Beorhtelm's Son* and (briefly) in *The Lord of the Rings*, noting that "the membrane separating Tolkien's critical and creative faculties was permeable in both directions" (p. 12). Tolkien's fiction and his major criticism redefined heroism in terms of the "little man": "the desire for honor



and pursuit of fame are imperfections, the true heroism proves to be a selfless acceptance of duty in the face of the worst" (p. 12). Tolkien's views on *Beowulf* and the nature and culture of heroism underlie many studies of the poem in the postwar period, in which there is a general hostility towards heroes. Although Tolkien's interpretation was "less original than it seemed . . . extremely selective and ultimately limiting" (p. 9), he had a gift for poetry, rhetoric, and deft argument.

Clark faults Tolkien in his treatment of Grendel's mother as "marginalized," and even more forcefully in his interpretation of the dragon. "Tolkien misled a generation of readers (and himself) when his poetic gift transformed the dragon of *Beowulf* into a philosophical counter, a symbol for evil that may baffle and terrify the pagan past but not the poem's Christian present and future" (p. 127). Tolkien felt that the dragon was dragon-like but not sufficiently a dragon, although in the poem there are some "vivid touches" in which it is "a real worm, with a bestial life and thought of his own." Clark feels that the word *worm* in Tolkien's statement "trivializes the poem's realistic representation of the dragon" (p. 127); he notes the common use of the word in ordinary English to mean that which a fisherman uses as bait, overlooking its archaic sense (as *wyrn*) that would have occurred immediately to Tolkien's audience. [WGH]

Cross, Amanda [pseud. of Carolyn G. Heilbrun]. *An Imperfect Spy*. New York: Ballantine Books, 1995.

An interesting experiment in writing a social commentary as a light imitation of a spy novel; Heilbrun uses quotations from John le Carré for chapter epigraphs and for discussions in the text instead of her usual literary authors (e.g., *The James Joyce Murders*). Kate Fansler, Heilbrun's usual protagonist, is co-teaching a law and literature course at a reactionary law school, which sets up the following discussion. This relates to the professors at the law school being afraid of women and of nonmediocrities; the person speaking is the "spy" of the novel, who is talking to Fansler.

"... I also read A. N. Wilson's biography of C. S. Lewis, about how his colleagues at Oxford hated him because he was both brilliant and wrote popular books, so that even he, a man, frightened them in their comfortable niches. . . . Wilson remarks that Lewis's works 'were far more interesting and distinguished than anything which his rivals for the job had produced. They, however, were safe men, worthy dullards, and this is usually the sort of man that dons will promote.' Dons and American professors, law or literature, it doesn't matter. . . . Remember A. N. Wilson's words: 'Where mediocrity is the norm, it is not long before mediocrity becomes the ideal.'" (61-62)

Since Wilson's biography of Lewis is extremely poor, it is nice to see that some of it can be put to good use. [JRC]

Dale, Alzina Stone, and Barbara Sloan Hendershott. *Mystery Reader's Walking Guide: London*. Maps by John Babcock. Lincolnwood, Illinois: Passport Books, 1990. [Lewis 183 (not in the index); Williams 7, 117, 167, 169, 175, 213, 229-230, 251, 264-65, 271.]

The book is organized by various "walks" in areas of London. The first chapter, "City Walk," has these three passages:

Down Ludgate Hill to the left is Ave Maria Lane, where you can find Amen Court. Until World War II, this was the home of Oxford University Press, where Charles Williams worked as an editor. He described his office in the opening chapter of his first mystery, *War in Heaven*. Dorothy L. Sayers used to meet him there, and they often went to a nearby wine bar to argue theology. (6-7)

The cross at the top of [St. Paul's] cathedral has been mentioned in several works of fiction. It figures in the title of G. K. Chesterton's *The Ball and the Cross* and in Charles Williams's *All Hallows Eve*. "The still-lifted cross of St. Paul's" gave the dead Lester hope as she scuttled along, sharing the ugly dwarf body with her dead friend Evelyn. (7)

In Charles Williams's *All Hallows Eve*, artist Jonathan Drayton had a flat on the top floor of a building near St. Paul's. As one of the official war-artists of World War II, he did a painting of the City that showed the light of "co-inherence," or community, of the City, past and present. In a painting of Simon the Clerk's meeting, Drayton makes all the members of the audience look like insects. (7)

The present location of Oxford University Press (37 Dover Street) is mentioned in Chapter 6, "Mayfair/Oxford Street Walk":

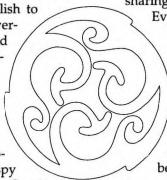
It brings many writers to mind, but particularly Charles Williams, whose first murder mystery, *War in Heaven*, opened in a publisher's office. (117)

Dale and Hendershott then give a cross reference to the first reference above, which explains why the Oxford University Press should bring Williams to mind.

In Chapter 9, "Westminster Walk," Williams is mentioned three times:

[I]n *All Hallows Eve*, Charles Williams's Lester Furnival, unaware that she herself had died in a plane crash, walked up Whitehall from Westminster Bridge, finding the offices and shops full and furnished with everything—but people. (167)

South of Downing Street, along Whitehall's west side and occupying the entire block of King Charles Street, is the elaborate Italianate front of the Foreign Office. . . . In Charles Williams's *All Hallows Eve*, Richard Furnival served there during World War II. (169)





Charles Williams . . . clearly was thinking about Wordsworth's famous poem about London as a sleeping animal when he had dead Lester Furnibal stand on [Westminster Bridge] and see the huge body of the airplane that had killed her lying half in the river and [half] on the Embankment. (175)

And in Chapter 11, "Belgrave/Pimlico Walk," the Tate Gallery is discussed, with this conclusion:

After you are finished enjoying the Tate, exit to Millbank, where Charles Williams's Lester Furnibal lived with her husband, Richard, in *All Hallows Eve*. (213)

The other page references to Williams in the heading above are to listings in the back of the book of the appropriate mysteries, by author and by title, for the various areas of London. The Williams entries are limited to the two novels cited several times above. Note: Chesterton and Sayers, mentioned above, appear often in the book. In fact, the memorial service for Sayers at St. Margaret's Church, Westminster, is mentioned, including C. S. Lewis's panegyric being read by Bishop Bell of Chichester (Ch. 9, "Westminster Walk," 183). [JRC]

Elgin, Suzette Haden, ed. *Linguistics and Science Fiction 14:4* (March/April 1995): 1-20.

In the "Religious Language Update" section, Elgin

quotes C. S. Lewis's comparison of people to eggs, that must either turn into birds or go bad (sec. 2, p. 16). She offers no comment on the six sentences, but presumably includes them as an interesting analogy—and thus an interesting use of religious language. [JRC]

Flieger, Verlyn. "The Green Man, the Green Knight, and Treebeard: Scholarship and Invention in Tolkien's Fiction." *Scholarship & Fantasy*. Ed. K.J. Battarbee. Turku: University of Turku, 1993. [85]-98.

Flieger points to the intersection of Tolkien's abilities as a scholar and storyteller. It is evident in *The Lord of the Rings*, "a work deeply rooted in medieval tradition and at the same time newly-created, wholly fresh and original" (p. [85]). Ents, Flieger notes, grew out of Old English ent "giant," but the word also has a "metaphysical, rare" meaning, "existent." "Tolkien seemed to want to re-connect the word ent to the verb 'to be,' that is, to the primal notion of 'being'" (p. 88). Treebeard was originally more a giant than a tree, and was changed into the character we know by literary ancestors: on the one hand, the *enta* or *eötena*, giant figures in Old English poetry, and on the other, the tradition of the Green World, the untameable world of Nature, whose clearest embodiment is in *Sir Gawain and the Green Knight*. Flieger compares the characteristics of the Green Knight with those of Treebeard: both are of large size and hairy (the ent has a "bushy" beard); Treebeard treats the beardless Merry and Pippin like children, while the Green Knight has a patronizing attitude toward the "beardless children" of King Arthur's court; and, of course, both characters share the same color, green. Flieger relates this line of thought to the tradition of the Green Man in folklore and art, "the archetype of the green world, speaking for the spirit of wild, uncultivated life" (p. 94). Yet Tolkien makes Treebeard singularly himself, with his long, slow language, his deep memory of the past, his awareness of the present, and his foreboding of the future—the threat civilization poses to the Ents' existence. [WGH]

Hammond, Wayne G., and Christina Scull. *J.R.R. Tolkien: Artist and Illustrator*. London: HarperCollins; Boston: Houghton Mifflin, 1995. 208 pp. [Lewis 89, 153]

Tolkien's art was closely linked to his writings, and was an important additional outlet for his powers of creativity; but the breadth of his art and the light it sheds on his fiction have been little appreciated, in part because only a fraction of Tolkien's paintings and drawings have been exhibited or reproduced. The present book displays some two hundred of these, about half in color and more than half published for the first time, woven together with a biographical-critical text divided into six chapters: "Early Work" (a partial misnomer, as the chapter also covers later topographical drawings); "Visions, Myths, and Legends," largely on *Silmarillion* art; "Art for Children," including drawings for *The Father Christmas Letters*, *Mr. Bliss*, and the unpublished story *Roverandom*; "*The Hobbit*;" and "*The Lord of the Rings*," which include sequences of pictures tracing the development of illustrations such as *The Hill* and *The*

Mythopoeic Core Reading List

MYTHLORE frequently publishes articles that presuppose the reader is already familiar with the works they discuss. This is natural, given the purpose of this journal. To be a general help, the following might be considered a core reading list, with the most well known and frequently discussed works. Due to the many editions printed, only the title and original date of publication are given.

J.R.R. TOLKIEN

The Hobbit, 1937; "Leaf by Niggle," 1945; "On Fairy-Stories," 1945; *The Lord of the Rings: The Fellowship of the Ring* 1954; *The Two Towers* 1954; *The Return of the King* 1955; *Smith of Wootton Major* 1967; *The Silmarillion* 1977.

C.S. LEWIS

Out of the Silent Planet 1938; *Perelandra* 1943; *The Hidden Strength* 1945; *The Lion, the Witch and the Wardrobe* 1950; *Prince Caspian* 1951; *The Voyage of the Dawn Treader* 1952; *The Silver Chair* 1953; *The Horse and His Boy* 1954; *The Magician's Nephew* 1955; *The Last Battle* 1956; *Till We Have Faces* 1956.

CHARLES WILLIAMS

War in Heaven 1930; *Many Dimensions* 1931; *The Place of the Lion* 1931; *The Greater Trumps* 1932; *Shadow of Ecstasy* 1933; *Descent into Hell* 1937; *All Hallows' Eve* 1945; *Talesin through Logres* 1938, and *The Region of the Summer Stars* 1944

(the last two printed together in 1954).



Elvenging's Gate and the conception of Orthanc; and "Patterns and Devices," concerning Tolkien's post-*Lord of the Rings* art, chiefly his Elvish heraldic devices. These chapters are followed by an appendix on calligraphy, briefer than many readers have liked, but space was at a premium; a selected bibliography; and an index. The text includes previously unpublished extracts from Tolkien's writings. [WGH]

Kloczko, Edouard. *Dictionnaire Quenya-Français-Anglais*. Toulon, France: Tamise Productions, 1995. 214 pp. [Tolkien]

According to the blurb on its lower cover, this is the first of a projected *dizaine de volumes* (about ten volumes) comprising an *Encyclopédie de la Terre du Milieu* (*Encyclopaedia of Middle-earth*). On the title-page, the series is given a longer title, beginning *Encyclopédie des langues de la Terre du Milieu*, which more accurately indicates that its focus is on Tolkien's invented languages. The present volume is primarily concerned with Quenya, but also includes a brief section on Lindarin. It begins with general introductory notes, an explanation of the author's system of transliteration, and one and a half pages detailing the ambitious scope of his sources: all of Tolkien's published works (especially *The History of Middle-earth*), secondary publications, and private correspondence. Then follows, for nearly one half of the book, a dictionary of words in Quenya, their pronunciation, and their definitions (in French and English). Twenty-five of the words are accompanied by black and white drawings by Jérôme Poupinet.

The dictionary is supplemented by a "corpus of phrases and expressions" and by a second list of phrases and expressions rejected by Tolkien. These are as brief as *Quenta Silmarillion* "The History of the Silmarils," and as lengthy as the complete poems "Namárië" from *The Lord of the Rings*/*The Road Goes Ever On*, "Ilú Ivúvatar en cáre eldain a firimoin" from *The Lost Road*, and "Man cenuva fána cirya" from "A Secret Vice" (for the latter two Elvish titles I give Kloczko's preferred orthography). After these are fifteen pages tracing the history of the Elvish languages as developed by Tolkien, 1912-1973, and according to accounts given within his fiction; sixty-eight pages on Quenya pronunciation and grammar, and on the *tengwar*; a one-page introduction to Lindarin; a five-page Lindarin dictionary and list of expressions; and a curiously incomplete bibliography of secondary works, unnecessarily including Noel's *Languages of Tolkien's Middle-earth*, which Kloczko rightly rejects, but excluding sources directly important to his work, such as *Vinyar Tengwar*.

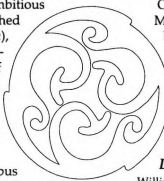
This is an impressive book in appearance, professionally typeset and bound in boards, and it is clearly the result of long labor, especially in new transliteration and French translation (I leave it to more skilled linguists to say whether these are good or bad). The essay portions of Kloczko's book (in French) are instructive, but can only begin to cover a subject

as vast as Quenya. Much remains to be studied in the great mass of linguistic material by Tolkien still available only in restricted manuscripts. [WGH]

Lawhead, Stephen R. "J.R.R. Tolkien: Master of Middle-Earth [sic]." *The Classics We've Read, the Difference They've Made*. Ed. Philip Yancey. New York: McCracken Press, 1993. 37-51. [Lewis 39, 40-41, 42, 49; Williams 39, 41]

Lawhead, himself a noted fantasy author, tells of his discovery of *The Lord of the Rings* and its effect upon his life. He first read the book while in seminary, and found it to be "a perfect antidote to the arid drear of Old Testament hagiography" (p. 38). More importantly, it taught him a lasting lesson about storytelling: the structure of the epic, the interplay of story elements, the force of narrative, "the enormous power of fiction to speak to the heart and soul of the reader, to lift the spirit, to enoble and challenge and inspire" (p. 38). His own writing was inspired by the integrity of *The Lord of the Rings*, and by the same quality in C.S. Lewis's space trilogy. He was also impressed by their, and Charles Williams', ability to communicate the Christian faith so successfully through their books without doing so explicitly.

Of related interest in this volume is "George MacDonald: Nourishment for a Private World" by Madeleine L'Engle, pp. 148-161. [WGH]



Lewis, C. S. *The Pilgrim's Regress: An Allegorical Apology for Christianity, Reason and Romanticism*. (1933). Grand Rapids: William B. Eerdmans Publishing Company, 1992, rpt. 1994. *Letters to an American Lady*. Ed. Clyde S. Kilby. Grand Rapids:

William B. Eerdmans Publishing Company, 1967, 1971, rpt. 1994. *Christian Reflections*. Ed. Walter Hooper. Grand Rapids: William B. Eerdmans Publishing Company, 1967, rpt. 1994. *God in the Dock: Essays on Theology and Ethics*. Ed. Walter Hooper. Grand Rapids: Williams B. Eerdmans Publishing Company, 1970, rpt. 1994.

These are fairly recent paperback reprints of four of Lewis's books. The version of *The Pilgrim's Regress* is that with illustrations by Michael Hague and with Lewis's 1943 introduction shifted into an afterword. This edition of *Letters to an American Lady* (presumably a rpt. of the 1971 edition; with different pagination than the 1967 edition) has the two letters printed in Lewis's script on the endpapers of the original hardcover edition shifted to the end of the printed text (125-28). *Letters to an American Lady* is in standard paperback size; the others are in the trade format. *The Pilgrim's Regress* uses Hague's illustration for the dust-jacket of the hardcover edition on its cover; the other three use the same photograph on Lewis on their covers (although they do not give its source). *Letters to an American Lady* has some script by Lewis as a background around the photograph; *Christian Reflections* has the photograph in the lower left, with a reproduction of E. W. Haslehurst's watercolor *Magdalen College from the Chertwell* across the center



of the cover; *God in the Dock* has the photograph near the lower center of the cover, with a reproduction of E. W. Haslehurst's watercolor *Magdalen Bridge and Tower* as the rest of the cover. [JRC]

Parma Eldalamberon: The Book of Elven Tongues no. 10 (1994). Ed. Christopher Gilson. 52 pp. [Tolkien]

It is impossible to list in the "Inklings Bibliography," let alone briefly summarize, all of the notable writings being published in the increasingly important sub-field of Tolkienian linguistics. The major contents of the 1994 number of *Parma Eldalamberon* (not to slight work appearing in *Vinyar Tengwar*, *Quettar*, and *Tyalie Tyelellievá*) will serve as representative examples:

"A Glossary of the Minor Languages in *The Etymologies*," compiled by Taum Santoski, pp. 3-7. The first (post-humous) publication of this glossary, similar in content to

Appleyard's *Dictionaries of Middle-earth, Part 1 (q.v.)* but with a higher level of detail and page references to a single source. The languages covered are Ilkorin, Doriathrin, Falathrin, Danian, and Ossiriandeb.

"Introduction to the Ilkorin Dialects" by Lisa Star, pp. 9-18. The beginning of a project "to present as much as is known about the Ilkorin dialects which J.R.R. Tolkien introduced and described, chiefly in *The Etymologies*" (p. 9).

"The Quenya Case System in the Later Writings of J.R.R. Tolkien" by Patrick Wynne, pp. 25-52. An in-depth discussion of the so-called "Plotz declensions" sent by Tolkien to Dick Plotz (founder of The Tolkien Society of America) between November 1966 and early 1967. The table of declensions of *ciryá* and *lasse*, and Tolkien's accompanying note, are reprinted in Wynne's article. [WGH]

Peterson, Eugene H. *Take and Read: Spiritual Reading: An Annotated List.* Grand Rapids: Williams B. Eerdmans Publishing Company, 1996. [Lewis x, 13, 17-18, 51, 99; Tolkien 51; Williams 1-2, 102.]

Peterson, a one-time pastor, now a professor, a Presbyterian, has created an annotated checklist, in twenty sections, of spiritual reading—limited by his own fiat to ten to sixteen books in each category. The book is intended for Christians, but not all of the books recommended are Christian—although the annotations normally indicate the aspect that Peterson finds spiritually valuable in such works (e.g., Werner Jaeger's *Paideia: The Ideals of Greek Culture*, which he lists both for the Greek influence on western culture and for the seriousness with which the Greeks approached spiritual formation).

In the first section, "Basics," the first work he lists is Charles Williams' *The Descent of the Dove*, which, Peterson says, enlarged his perspective from his Calvinistic tradition to that of Christianity as a whole (1-2). In the third section, "The Psalms," is listed Lewis's *Reflections on the Psalms*, for its "simplicity and unpretentious devotion" (13). In the fourth section, "Prayer," is listed Lewis's *Letters to Malcolm: Chiefly on Prayer*, for its lack of the common "split between intellect and spirit" (17-18). In the tenth section, "Novelists," appear Lewis, with his *Hill We Have Faces*, for its message that "in spirituality . . . we have to become that which we wish to see or hear or receive," and Tolkien, with *The Fellowship of the Ring*, for its Christian retelling of "the old Icelandic and Teutonic myths" (51). Peterson probably meant to list all three titles of *The Lord of the Rings*, but he does not do so. In the eighteenth section, "Sin and the Devil," is listed Lewis's *The Screwtape Letters*—"I count this small book (thirty-one brief chapters) as one of the basic books of our century" (99). Also in this section is Williams' *The Greater Trumps*—"Williams wrote seven novels that are not exactly about evil, but in which evil always plays a significant role—even as it does in our ordinary lives. This one is representative" (102).

In addition to these works by Inklings, there are books by others who were their friends or acquaintances: Evelyn

SUBMISSIONS

Mythlore welcomes submissions of critical articles, biographical studies, comparative studies, book reviews and other related material. All written submissions, except letters for publication, should be in one of two forms:

- (1) Typewritten submissions should be double spaced, with two copies. Articles should be in "blind" submission format for editorial evaluation, with the name and address of the author indicated only on the cover letter. They should also include a short paragraph of biographical information about the author for publication.
- (2) IBM compatible formatted 5¼" floppy disk, with a text print out, to verify format. The files should be straight ASCII files unless the material has been written using Microsoft *Word*, *Word Perfect* (4.2 or 5.0 versions), *Wordstar*, *Multimate*, *Xerox Writer*, *XyWrite*, *Microsoft Windows Write*, or *Volkswriter* III (1.0 version). Disk submissions save both time and expense. In effect, this represents a much appreciated contribution, and is encouraged whenever it is possible.

The *MLA Handbook* is the preferred style for articles, except that short citations like *ibid.*, *op.cit.*, & author and page number references alone, are best incorporated within parentheses in the text, rather than making them footnotes.

Any additional questions concerning submissions should be sent to the Submissions Editor: Paul Nolan Hyde, 8520 Jean Parrish Ct, Albuquerque, NM 87122 USA.

Other questions concerning the journal should be sent to the Editor: Glen H. GoodKnight, 245-F S. Atlantic Blvd., Monterey Park, CA 91754 USA.



Underhill's *Worship* (30), Dorothy L. Sayers' translation of *The Divine Comedy* (56), T. S. Eliot's *The Four Quartets* (60), W. H. Auden's *For the Time Being* (60), Sayers' *The Man Born to Be King* (70), Austin Farrer's *The Revelation* (81), Farrer's *The Triple Victory* (100), and Underhill's *Mysticism* (105). Of course, there are many other books discussed by the Inklings (especially Lewis and Williams), both modern books and earlier ones, but that is to be expected in a Christian checklist. [JRC]

Scull, Christina. "The Influence of Archaeology and History on Tolkien's World." *Scholarship & Fantasy*.

Ed. K.J. Battarbee. Turku: University of Turku, 1993. [33]-51. [Lewis 40]

Tolkien's interest in archaeology and history is clear in his writings and contributed much to the background of his fiction. Prehistoric cave paintings influenced an illustration in *The Father Christmas Letters*. Tolkien's description of the Barrow Downs in *The Lord of the Rings*, and the avenue of stones on the Firienfeld, recall sites in Britain. One of his drawings of Nargothrond, and his picture of the Elvenking's gate in *The Hobbit*, show entrances similar to those in many megalithic constructions. The Pükelmen placed at the turns of the road leading to Dunharrow may have been suggested by a set of twelfth-century chessmen, or perhaps by Egyptian statues. The crowns of Gondor, the Gondorian and Númenórean interest in tombs and funerary practices, and their production of massive statues (such as the Argonath) all seem closely linked to the culture and antiquities of ancient Egypt. Lake-Town in *The Hobbit* almost certainly derives in part from the lake villages of the Stone and Bronze Ages in Europe.

Roman culture too may have influenced Tolkien, in the division of the Kingdom in exile (like the division of the Roman Empire into West and East), in the building of roads, and in Sauron's temple in Númenor, which recalls the Pantheon (mis-labeled "Parthenon" in captions on pp. 44 and 51). Of course, Tolkien also drew upon the medieval period, his area of special expertise: for example, the division of the Hobbits into three tribes may reflect the three invaders of Britain—Angles, Saxons, and Jutes—and Tom Bombadil's account of local history, "kings of little kingdoms fought together," may owe something to the constant warfare among the Anglo-Saxon kingdoms. [WGH]

Senior, W.A. Stephen R. Donaldson's *Chronicles of Thomas Covenant: Variations on the Fantasy Tradition*. Kent, Ohio: Kent State University Press, 1995. [Tolkien 7, 13, 14, 17, 19, 29, 52, 62-97, 99, 122, 124-25, 135, 145, 166, 167, 206, 224-28, 234, 238; Lewis 5, 29, 37, 40, 99, 122]

Senior believes that it would be a mistake to see the *Chronicles of Thomas Covenant* as merely another, invariably inferior imitation of *The Lord of the Rings*, and especially in his long third chapter ("Tolkien and Donaldson")

he points to numerous differences between the two works in an attempt to distance his subject from Tolkien while admitting Tolkien's influence on all subsequent epic fantasy. He remarks, for example, that Tolkien looks to the past, and Donaldson to the future; in Middle-earth the past is alive, and so are beings "from the deeps of time," while in Donaldson's Land the past has been lost from the present. The latter, says Senior, shows an "Americanness in the drive to push forward, to start anew, to claim something different" (p. 65), compared to Tolkien's medieval ethos. The Land is also suggestive of America in its democratic social structure, a melting pot of peoples working together and associating freely, and in the Lords, a human group who make decisions jointly. Middle-earth, in contrast, has a class system like that of Victorian Britain, in which peoples (Elves, Dwarves, et al.) live separately, while Tolkien's Wizards, contrasted with Donaldson's Lords, are "mysterious and aloof agents whose ultimate loyalty and nature lie elsewhere" (p. 69). "Tolkien, ever the medievalist, works more traditionally with types and archetypes, classes of beings, while Donaldson takes the same figures and reworks them into individuals, often with archetypal qualities" (p. 75).

In an appendix, Donaldson remarks in an interview with Senior that he knew that it would be a mistake to write exactly like Tolkien, and instead "used Tolkien to help me define what I wanted to do that was not like Tolkien" (p. 227). [WGH]

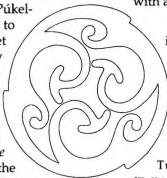
Shippey, T.A. "Tolkien as a Post-War Writer." *Scholarship & Fantasy*. Ed. K.J. Battarbee.

Turku: University of Turku, 1993. [217]-236.

[Tolkien, Lewis]

There is a logic in considering Tolkien's work, especially *The Lord of the Rings*, "not just against the context of his life and learned inheritance, but also against the . . . context of its moment of publication," 1954-55. Shippey groups that book with Orwell's *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949), Golding's *Lord of the Flies* (1954), White's *Once and Future King* (1958), and Lewis's *That Hideous Strength* (1945). While all of these authors were born before World War I, they were all effectively post-World War II authors with regard to their major impact. All five share the theme of the nature of evil, and almost all had experience in war (excepting I.H. White, yet he was "the most obsessed of all with the topic" [p. 221]).

Tolkien, unlike the other four authors, had less apparent interest in politics, genetics, and science, replaced in his case by an overriding interest in philology. Also unlike the others, Tolkien tended to place horror "off-stage." In his theory of evil, he balanced the Christian/Boethian view, that evil is an absence and essentially internal, with the Northern/heroic view, that evil is an outside force to be fought physically. Tolkien's critics in the mid-1950s were often unhappy with the violence used by the forces of good in *The Lord of the Rings*—a practice in accord with





heroic literature such as *Beowulf*, but in opposition to the bitter twentieth-century lesson that violence breeds violence. Good and evil are seen by some reviewers of Tolkien's book as "defined by attitudes to force" (p. 232), a position not shared by the five "post-war fabulists" Shippey considers. Without exception, he says, these men were "highly conscious of the way in which good intentions could be perverted into evil. . . . Where they parted company with the very common academic view of [Edwin] Muir or a dozen later critics was in their refusal to accept that the danger of perversion excused inaction. . . . By contrast many of their critics came from the most sheltered classes of British society" (p. 232). [WGH]

Stenström, Anders (Beregond). "Some Notes on Giants in Tolkien's Writings." *Scholarship & Fantasy*. Ed. K. J. Battarbee. Turku: University of Turku, 1993. [53]-71.

Stenström provides a philological and semantic survey of *giant*, examines different types of giants, and argues that there is "a net of statements and implications about giants in Tolkien's writings" (p. 70). Giants are an integral part of the setting of *The Hobbit*, and *The Lord of the Rings* "repeatedly implies that giants are abroad in the world" (p. 60). Giants first appear in Tolkien's earlier writings, for example *The Book of Lost Tales*. "The giant of Tolkien's writings" (p. 65) is in *Farmer Giles of Ham*. [WGH]

Watterson, Bill. *The Calvin and Hobbes Tenth Anniversary Book*. Kansas City: Andrews and McMeel, 1995. [Lewis 25.]

Watterson writes a long introduction to this volume and adds notes to various strips throughout, so the book becomes very much a retrospective. At one point, when he is surveying the major characters of his *Calvin and Hobbes* strip, he says this of Miss Wormwood, Calvin's grade-school teacher: "As a few readers guessed, Miss Wormwood is named after the apprentice devil in C. S. Lewis's *The Screwtape Letters*. I have a lot of sympathy for Miss Wormwood. We see hints that she's waiting to retire, that she smokes too much, and that she takes a lot of medication. I think she seriously believes in the value of education, so needless to say, she's an unhappy person" (25).

Note: Jerry Ordway's *The Power of Shazam!* (New York: DC Comics, 1994), a graphic-novel re-starting of the Captain Marvel comic books, written and illustrated by Jerry Ordway and lettered by John Constanza, uses the name of Miss Wormwood for Billy Batson's grade-school teacher. The book does not have page numbers, but some citations can be given. Captain Marvel identifies Billy Batson as ten years old (4 pp. from the end), so presumably he is in the fifth grade. Miss Wormwood appears and her name is used on, from the end, pp. 23, 2. Probably, not certainly, this is an allusion to Watterson's Miss Wormwood and so, at second hand, to Lewis. [JRC]

Wegrodzka, Jadwiga. "The Hero Stereotype and Its Modifications in *The Lord of the Rings*." *Arda* 1988-1991. Ed. Beregond, Anders Stenström. Uppsala: Arda-sällskapet, 1994. 80-91.

The Lord of the Rings employs a traditional quest hero, Frodo, a lowly and humble figure but one who has no peer and is given a difficult task no one else dares to attempt. But Tolkien continually plays on the tension between this stereotype and a modification of it. The role of the protagonist, though focused on Frodo, in fact is split into three characters: Frodo, Sam, and Gollum. Sam, as the quintessential Hobbit, by close relationship illuminates the Hobbit qualities in Frodo, especially perseverance and loyalty. Gollum is himself split in two, at once the hero's helper (as frequently in fairy-tale convention) and his antagonist; he illuminates the darker aspect of Frodo, who is not immune to evil. By claiming the Ring at Mount Doom, Frodo steps out of his role of the champion of good and aligns himself with the forces of evil, in whose domain "there are only antagonists: everyone is competing and striving against everyone else" (p. 81). Paradoxically, Frodo's failure to destroy the Ring by himself throws his true heroism into relief. Though the task is too difficult for him, he goes on trying to complete it despite weakness, exhaustion, and despair, and finally brings the Ring to its destruction (by Gollum). This tripartite protagonist complex is further juxtaposed to Aragorn, whose growing stature and external high heroism eventually distances him from the reader, while Frodo's struggle, internal more than external, brings him closer to Tolkien's audience.

With a summary in Swedish.

[WGH]

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