An Inklings Bibliography (9)

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Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.

Additional Keywords
Thadara Ottobris; Mary Jane Johnson
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Akallabêth. No. 6 (May 1978), 4 pp. No editor listed; published by a fan group, Thorin & Company, in Scranton, Pennsylvania. Most of the items are news announcements of one variety or another; a drawing of a maid of Numenor, signed illegibly by the artist, is on the cover, and "A Typically Silly Hobbitish Poem by a Typically Silly Hobbitish Hobbit", consisting of three, metrically irregular couplets, appears on p. 4.

Allan, Jim (ed.). An Introduction to Elvish: And to Other Tongues and Proper Names and Writing Systems of the Third Age of the Western Lands of Middle-Earth as Set Forth in the Published Writings of Professor John Ronald Reuel Tolkien. Hayes, Middlesex: Bran's Head Books, 1978. xxxii + 304 pp. 39 charts.

A major work on the titular subjects, limited only in being compiled before *The Silmarillion* appeared. The fannish (or "popular") origin of some of the material is indicated by some of the writers assuming the reality of elves and other speakers, but the general quality of the scholarship is not thereby limited. (A few of the entries — e.g., from Lisa Menn's "Elvish Loanwords in Indo-European: Cultural Implications" — are straight-faced jeux d'esprit, however.) Concerns: (a) Jim Allan, "Foreword", pp. vii-xvii. Among other things, Allan discusses some of the vicissitudes in compiling the book and getting it published; (b) "Abbreviations and Symbols", pp. xxiv-xxvii. A guide to pronunciation of IPA symbols, etc. The list of abbreviations misses "MP" used on p. 20.

[Part I]: "The Eldarin Tongues", pp. 1-160. (c) Jim Allan, "Quenya Grammar and Dictionary", pp. 3-22 and 27-64 respectively. The first section, 'The Structure of Quenya', has subsections: "Origin" (pp. 3-6), which discusses also such matters as the differences between Tolkien's recorded form of "Namárië" and its printed form; "Sounds and Spelling", subdivided into "Consonants" (pp. 6-9), "Vowels" (pp. 9-10), "Problems in Pronunciations" (pp. 10-12); "Nouns", subdivided into "Structure" (pp. 12-13), "The Noun Declensions" (pp. 13-18), with a chart of "Quenya Noun Declensions" on p. 15; "The Adjective" (pp. 18-19); "The Article" (p. 19); "Pronouns" (pp. 19-20); "Verbs" (pp. 21-22); "Syntax" (pp. 21-22). Most of the material is an expansion of material originally published in *Quenya Grammar and Dictionary*, by James D. Allan (privately printed, 1972); the section on verbs is a revision of Paula Marmor's "Notes toward a System of Quenya Verb Structure", *Tolkien Language Notes*, No. 1 (1973). (Note: here and subsequently, when no page references are given for an original periodical source, it has not been seen and the information about it is taken from the "Acknowledgments", pp. v-vi.) The glossary itself is an alphabetical list, Quenya to English of 64 terms beginning with A, 28 with C, 5 (all suffixes) with D, 40 with E, 15 with F, 15 with H, 11 with I, 2 with K, 45 with L, 47 with M, 40 with N, 22 with O, 9 with P, 8 with Q, 15 with R, 26 with S, 60 with T, 16 with U, 30 with V, 3 with W, and 14 with Y. To break down one of these: N has 10 proper nouns, 5 other nouns, (one hypothetical, one found only in a compound), one interjection, one pronoun, one preposition, two adjectives (one found only in a compound), one unidentified word, 11 suffixes (one hypothetical, one found only in a compound), 3 root forms (one hypothetical), and two prefixes (one hypothetical; one found only in a compound). This sort of elaborate analysis shall not be done for the rest of the book, but it suggests the complexity of the volume. (d) Bill Weldon, "On Pronouns in Quenya", pp. 22-25. A reconstruction of pronouns in Quenya, ending with 16 singular pronouns in different declensions (four of them alternate forms), six dual pronouns (one an alternate), and eight plural (four alternates). Revised from an article of the same title in *Parma Eldalamberon*, No. 3 (1973), 15-16. (e) Bjarne Fromen, "Valinôrens", pp. 44-45. A poem in Quenya, with a translation. The poem is reprinted from *Palantir*, No. 2 (1973), published in Sweden; the translation is by Bjarne Fromen, who is new to this anthology. (f) Jim Allan, "Sindarin Grammar and Dictionary", pp. 47-62, 68-90. The section "The Structure of Sindarin" covers pp. 47-62, 68-70, and the glossary proper, pp. 71-90. Allan's first section discusses the relationship between Sindarin and Welsh, in vocabulary (pp. 49-50), in sounds (pp. 54-55), in lemmata (pp. 57-59), etc. Most of this material is an expansion of A Glossary of the Eldarin Tongues (see [c] above), but the comparison of Welsh and Sindarin originally appeared as James D. Allan's "Welsh and Sindarin" in Tolkien Language Notes, No. 1 (1973), or No. 2 (1974) (The Acknowledgements cite No. 1 in 1974). The comparison of Quenya and Sindarin to modern languages mentioned in the two glossaries were originally collected in Paula Marmor's and James D. Allan's "Mathoms", Tolkien Language Notes, No. 1 (1973). (g) Bill Weldon, "On the Formation of Plurals in Sindarin", pp. 62-67. A discussion of the creation of "plurals" in Quenya in *Midorean* and Sindarin. "Plurals" not found in Quenya; instead, "plurals" are created in Sindarin. (h) Chris Gilson and Bill Weldon, "Proto-Eldarin Vowels: A Comparative Survey", pp. 107-126. An attempt to work backward from cognate or related forms in Quenya and Sindarin to recover the original vowels of the earlier, hypothetical language like the scholarly reconstruction of *Indo-European*. Revised from the form published in Parma Eldalamberon, No. 1 (1974), 10-11, and incorporating material from James D. Allan's "Welsh and Sindarin" (see [f] above). (h) Chris Gilson, Alexandra Tarasova, and Jim Allan, "English-Quenya/Sindarin Entry List", pp. 91-106. A word list, from English to Elvish. An expansion of material in a necessary of Eldarin Tongues (see [c] above), an expansion included in Tolkien Language Notes No. 1 (1973). (i) Chris Gilson and Bill Weldon, "Proto-Eldarin: A Companion Volume", pp. 126-142. A companion volume to *Proto-Eldarin: Vowels*, the first time. Its subsections include Voiceless Stops, Voiced Stops, Voiceless Continuants, Voiced Continuants, Nasal Continuants, Nasal and Voiceless Stop Combinations, and Nasal and Voiced Stop Combinations. The chart of these materials appears on pp. 135, 139, 141. Allan notes in his "Postscripts" to the volume's "Foreword" (p. xvii) that the conjectures about nasal stops in Proto-Eldarin have been proved incorrect by material in *The Silmarillion*. The final section of this essay, "Before Proto-Eldarin", pp. 140-142, explores a few possibilities of word-relationships going back beyond the previous material, such as a word which is at the root of Sindarin forms *hith-* (\_mait\_), *mith-* (\_mgol\_), *ithi-* (\_ash\_), and *ithil* (\_moon\_). (j) Lisa Menn, "Elvish Loanwords in Indo-European: Cultural Implications", pp. 143-151. Menn finds traces of (probably) Sindarin in *Indo-European* languages and sometimes *Indo-European*; she hypothesizes a period of peaceful contact between the early *Indo-European* speakers and the early *Indo-European* speakers. Her assumption (p. 146) that Quenya ñ (sunlight) could be the source of the *Indo-European* *ñawo-* (air, wind) through the human interest in sunlight and wind, and lack of interest in sunlight of the Western Sons seems doubtful; the usual scholarly assumption is that *Indo-European* speakers were not near a large body of water, for there seems to be no common word for *sea* or *ocean*. 


[Part III]: "Personal Names", pp. 179-228. (a) Paula Marmor, "An Etymological Excursion Among the Shire Folk", pp. 181-184. A tracing of (mainly) English and/or Germanic names in the Shire. Reprinted, with additions, from Mythlore, No. 7 (Winter, 1971), 4. (t) Jim Allan, "The Giving of Names", pp. 185-228. A long compilation — sometimes with glossaries — of patterns in the giving of names (e.g., repetition of partial elements through several generations of one family) and sources or meanings of names. For example, the Celtic-sounding names among the hobbits are compared to the most similar names in the Arthurian legends. In addition, the names of the hobbits, the names of the Rohirrim, those of the men of the North, of the dwarves, and the hobbit month names are discussed. Most of the material in this essay originally appeared in five shorter essays: "A Categorial List of the Proper Names in the Fiction of J. R. R. Tolkien", "Comments on Names in the Fiction of J. R. R. Tolkien", "The Northern Names" — all three in Tolkien Language Notes, No. 1 (1973); "Name Giving" in Tolkien Language Notes, No. 2 (1974); and "The Mythological Names" in Parma Eldalamberon, No. 3 (1973), 12-14, 16.

[Part IV]: "Writing Systems" (pp. 229-289). (u) Laurence J. Krieg, "The Tengwar of Feather", pp. 231-240. Instructions for writing Tengwar in the various modes. Of general interest is a list of sound and shape correspondences in Tolkien's invented alphabets (pp. 239-240); for example, in Quenya, letters with double bows are nasal sounds; with single bows, non-nasals; with short stems, sounds in which the airstream is not blocked; with closed bows, labial sounds; and with open bows, non-labials. (Also see [v], following.) Part of this essay originally appeared as "Tengwar Fact Sheet" and "Fact Sheet Guide", Parma Eldalamberon, No. 4 (1974), 28-29. (v) Jim Allan, "The Evolution of Tengwar", pp. 241-247. Allan establishes a theoretical tengwar alphabet, based on consistent principles of letter formation; he then indicates the sounds not used in Quenya and Sindarin and the substitutions of letters these variations encouraged. A mode for Westron and Black Speech is also included, with Tolkien's variations. (w) Laurence J. Krieg, "A Survey of Some English-Tengwar Orthographies", pp. 248-275. A discussion of the difficulties with English spelling end, on the other hand, with a strictly phonemic orthographic system in English. Seven examples of English written in Tengwar are analyzed, some being spelling-based and some phonemic. Krieg concludes that many writers of English


[Appendix]: "Groups of Interest to Tolkien Lovers", pp. 301-303. Eleven groups or individuals who publish Tolkien-related periodicals of various sorts are listed.

Ash, Brian. Who's Who in Science Fiction. New York: Taplinger Publishing Company, 1976; paperback edition, 1978. 220 pp. (Lewis, 34, 137, 218; Tolkien, 9.) An alphabetical listing of authors and other important figures in the SF field, with very brief biographical comments and equally brief discussions of important works. The book is generally successful, with a slight British emphasis; it also has a tendency to stress in-group figures over major writers who produced only one or two SF works (E. M. Forster and Graham Greene are omitted).

Inevitably, there are errors of omission; for example, under Edgar Pangborn, Dave is not mentioned, and it is generally thought to be his best novel.

Even within the context of this bibliography, the book is poor. Ash omits fantasy writers unless they have had an influence on the SF field; hence "the immensely popular "Middle Earth" sagas" of Tolkien are not listed (p. 9).

Here Ash's book seems to have appeared slightly too early, for Terry Brooks' The Sword of Shannara (1977) is technically laid in the future and no doubt other such works will (or have) appeared.

Ash's main discussion of Lewis is negative (p. 137). "His principal effort in science fiction was a trilogy designed to propagate Christian theology through the sf idiom — not, to many minds, particularly successful." That Hideous Strength is "noted" — if such is the word — for a malicious portrayal of H. G. Wells (who was dying of cancer at the time) under the guise of the character "Horace Jules". Unlike the notes on some of the other authors, Lewis receives no listing of secondary materials. While the charge of writing strictly propaganda in the Ransom Trilogy is inaccurate, perhaps that some of denigrating a dying man needs an answer. Despite the denial of a connection between Wells and Jules in the Green and Hoover biography, most critics agreed that Lewis was using Wells in the portrayal of Jules; whereas for not it was the charitable thing for Lewis to do as a Christian, the attack ad hominem is a basic part of the satirist's art and is often (as here) part of an attack on a person's ideas. But, while the book appeared in 1943 and Green and Hoover date the finished book (from a letter by Lewis) by at least between July and October 1944. In Lovat Dickson's H. G. Wells: His Turbulent Life
and Times (New York: Atheneum, 1969), it is noted that when Wells died on 13 August 1946, he had been ill for two years (p. 311). Thus Lewis seems to have finished his book before Wells' cancer was known, and there may be some doubt (since Lewis seems to read newspapers) whether Lewis knew about Wells' illness when the book was published.

Ashley, Mike. Who's Who in Horror and Fantasy Fiction. New York: Taplinger Publishing Company, 1978. (Published in England in 1977.) vi + 240 pp. [Lewis, 3, 9, 184; Tolkien, 2, 12-14, 28 pp. 50, 63, 172-173, 193, 195, 196, 240; Williams, 12, 184, 193, 211.] Ashley has a short introduction (pp. 1-5); a chronology of major fantasy and horror fiction, c. 2000 B.C.-A.D. 1977 (pp. 7-14); the alphabetic who's who (pp. 17-186); an index of key stories and books, including some not mentioned in the who's who (pp. 188-202); an annotated checklist of genre anthologies (pp. 203-222); an annotated list of genre fiction and editors (pp. 223-238); a brief list of genre writing awards (p. 239); and a list of specialized source books consulted (p. 240). Unfortunately, some minor errors and curious omissions blemish the book; for example, Poul Anderson's A Midsummer Tempest is omitted (p. 20); F. Marion Crawford's Khaled is called "near forgotten" (p. 59), but it appeared in paperback in 1971; Nathaniel Hawthorne's My Kinsman, Major Molineux is said to involve "Satan directing a crucifixion" (p. 90); the definitive collection of George Macdonald's short fantasies, The Gifts of the Child Christ, ed. Glenn Edward Sadler (1973), is not mentioned (p. 124); and E. Nesbit's The Story of the Amulet is listed as if it were one of her adult books (p. 138). But most of the entries seem sound, if, as a whole, biased toward British or Weird Tales authors.

As a guide to the Inklings, the volume is poor. Lewis is omitted on the grounds he is listed in someone else's work; some writers of children's fiction (p. 3) -- as if his Till We Have Faces were not a major adult fantasy. In the entry on Williams, David Lindsay, Lewis, and Williams are called 'Britain's most noted writers of philosophical fantasy' (p. 184), where philosophical seems to be, in two of the cases, a substitution for the term of religious (Ashley also says on Williams that his books may be marred by his philosophic views" (p. 184))

Williams has War in Heaven listed in the chronology (p. 12) and The Greater Trumps listed in the index of key stories and novels (p. 193). The entry on Williams does not suggest that Ashley has done more that hastily skim some of the books, for he calls Thel Place of the Lion a powerful novel of demonic forces and describes Witchcraft as a non-fiction book -- as a thriller. Ashley concludes, "his strength rests in his treatment of the supernatural as commonplace" (p. 184).

The entry on Tolkien has a few minor mis-emphases: it says Tolkien died in Oxford, instead of Bournemouth (p. 172); it calls The Lord of the Rings a "trilogy", refers to Tree and Leaf as "essays", and recommends Lin Carter's Tolkien: A Look Behind "The Lord of the Rings" (p. 173) -- the latter a mistake from the scholar, not the fannish, point of view. But the treatment of Tolkien is generally good: the Hobbit, The Lord of the Rings, and The Silma-
dillion are listed in the chronology (p. 12), 13, 14); the former two appear in the index of key works (pp. 193, 195). Other entries include Peter Beagle's work on the screenplay of The Lord of the Rings (p. 28) and Heron Carvic's playing Gandalf in the B.B.C. radio version of The Hobbit (p. 196). "No plot summary can do the trilogy justice, for beyond the basic story Tolkien created an entire and wonderful world rich in the cultures, languages and legends of its myriad inhabitants" (p. 173).

[Bakshi, Ralph.] The Filmbook of J. R. R. Tolkien's "The Lord of the Rings". New York: Ballantine Books, 1978. Illustrated. The text of this hardcover is said on the title page to be 'based on the film script' of the Ralph Bakshi movie, but no adaptor's name for this narrative is given. The book does summarize the movie (with some differences), and it is illustrated with 127 pictures of characters and stills from the movie. (The claim on the title page of "over 130 pictures from the Fantasy Film production" seems in error, unless the rings which circle page numbers are included.) Two examples of the differences between the movie and the book: (a) the opening exposition, done in the movie to silhouettes of amithie, is here given by Gandalf (p. 2); (b) the book closes with Gollum leading Frodo and Sam into Mordor (p. 72), instead of the movie's close with the Battle of Helm's Deep. Since the book jumps from the Battle at Helm's Deep to the entrance to Mordor, without (for example) any mention of the Swamp of the Dead, the last page seems much like a hook for the sequel. Perhaps the original script -- by Chris Conkling and Peter S. Beagle -- did have Gandalf give the exposition and did end with an on-going hook.

Becker, Alida (ed.). The Tolkien Scrapbook. New York: Grosset and Dunlap, 1978. (A paperback edition, from Running Press in Philadelphia, is due out in 1979.) 192 pp. [Barfield, 32, 35; Coghill, 26, 29, 33, 35; Dyson, 31, 35; Lewis, 16, 22, 26, 31-32, 33-38, 40, 57-98, 118; Mathews, 26, 31; Christopher Tolkien, 30, 37, 39-41, 90-95, 100; Williams, 35-36.) A popular anthology, with a fannish emphasis. Part 1, "Tolkien and Middle Earth", contains seven essays and one map. (a) Malcolm L. S. Farrant, "Map of Arda", pp. 6-7, appears on the title page of this section. (b) Joan McClusky, "J. R. R. Tolkien: A Short Biography", pp. 8-42, is unfortunately error ridden. For example, McClusky confuses the Inklings evenings with the Bird-and-Baby meetings (p. 35); she says Charles Williams became head of the Oxford University Press (p. 36); she calls Tolkien's Irrman an epic (p. 40) -- there are at least nine other errors. This essay contains thirteen photographs (one of Lewis, two of Tolkien). (c) W. H. Auden, "At the End of the Quest, Victory", pp. 44-49, is a review reprinted from The New York Times Book Review, 22 January 1956, p. 5.

(g) William Carter, "The Filial Duty of Christopher Tolkien", pp. 90-95, is reprinted from The [London] Sunday Times Magazine, 25 September 1972. This date (as given on the acknowledgment page) seems off, as the essay is based on an interview with Christopher Tolkien shortly before the publication of The Silmarillion. Quotations from both J. R. R. and Christopher Tolkien are included, as the author knew the former also. (h) Kenneth John Atchity, "Two Views of J. R. R. Tolkien", pp. 96-100, is reprinted from The San Francisco Review of Books, January 1976. (i) Philip W. Helms, "The Evolution of Tolkien Fandom", pp. 104-109, is reprinted from Appendix, No. 2 (May 1977), 14-17. Some quotations from Tolkien have been dropped, and the conclusion has been brought up to date. (j) Baird Searles, "Confessions of a Tolkien Fiend", pp. 110-119, tells of his early enjoyment of Tolkien's works before the paperback appeared, describes his collection of foreign editions, suggests some other fantasies which might answer the same tastes. (Of the Narnia books and probably the stars at the end of the poem are intended line structures with two couplets at first and then two fourths quatrain describes the coldness of the late night, which might answer the same tastes. (Of the Narnia books and probably the stars at the end of the poem are intended line structures with two couplets at first and then two fourths quatrain describes the coldness of the late night, which might answer the same tastes. (Of the Narnia books and probably the stars at the end of the poem are intended line structures with two couplets at first and then two fourths quatrain describes the coldness of the late night, which might answer the same tastes. 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frontispiece of a ruined tower on a high hill (p. 2);
"Elven Warrior", killing a monster (p. 43); untitled warriors -- probably a depiction of the Paths of the Dead (pp. 46-47); untitled drawing of a wizard, probably Gandalf (p. 49); "Oliphant", being the head and shoulders, with a rider (pp. 52-53); "Orcs" (p. 56); "Shadowfax", against a landscape (p. 58); "Gollum" (p. 63); "Revenge of the Rohirrim", being heads on spears above a plie of corpses (p. 69); "The Defeat of the Nazgul Chieftain" -- which seems to be mistitled, but does show a Nazgul on horseback (pp. 72-73); "An Ent tearing down a wall" (p. 79); "Stalagmite Stone on the Barrow Downs" (p. 81); "Warg" (p. 87); "Dinner in the Dead Marshes", with Gollum hunting at night (p. 89); "The Horn of Helga's Deep", being blown (pp. 92-93); "The Lord of Rohan" on his throne (p. 101); untitled silhouette of an industrial city at night, probably Isengard (p. 109-110); "Narsil, with the emblem of the Lords of Gondor", near land and being attacked (pp. 106-107); "Emblem of Durin" (p. 113); "Goldberry" peering through tall grasses (pp. 122-123);
"An Elven Brooch" (p. 125); "Sword Forged in Westernesse" (p. 129); "The Crossroads", where a beheaded statue has a new head with an Eye upon it, after the end of "The Journey to the Cross-Roads" chapter (pp. 130-131); untitled drawing of a (dead?) warrior (p. 133); "Erkenbrand of Westfold" seated on a large stone before a low hut (p. 137); "Lothlorien. A Maid of the Eldar Race" (pp. 138-139); "Nargul" (p. 141); "The Path to Mordor" -- a mountainscape (pp. 142-143); "Key of Orthanc" (p. 144); "Banner of Rohan" (p. 147); "Faramir's Vision" of the dead Boromir in a boat (p. 151); "The Palantír", partly unwrapped and with a vision of Mordor in it (pp. 156-157); "Gandalf, sword, and four-spoked club" (p. 159); "Typical Sheriff of the Shire" -- a hobbit with a pipe seated under a tree (p. 165); untitled picture of a hobbit with a wheelbarrow full of vegetables (p. 167); "The Old Quick Post Service in the Shire" (pp. 170-171); untitled drawing of an obscure scene with 209 votes, 101 being first-place votes. Brown notes the appearance of five of the fourteen titles, including The Silmarillion, as nominee for the Gandalf Award (for fantasy works) at the Thirty-Sixth World Science Fiction Convention (p. 4, col. 1).

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clear decisions. In particular, he discusses Lewis as acting and writing not as he naturally would (naturally implying by human nature) but as he should (pp. 59-61) or living and writing in one imitated style after another (pp. 243-244). After the first chapter, the other three chapters of Part One trace the Lewis-Tolkien friendship; Lewis' friendships with Owen Barfield, H. V. D. Dyson, and Nevill Coghill; and other biographical matters -- all as far as the founding of the Inklings. The earliest references to the Inklings are in 1938 letters from Tolkien to his publisher, but otherwise he mentions Tolkien's 100-line poem on Williams, closing with Tolkien's various attitudes towards Williams, opening with Tolkien's various poems. The third chapter, "Thursday evening", is a fictional presentation of an Inklings meeting, using ideas that the characters expressed in published or unpublished writings. It is not quite as good as his other fiction in the life of Tolkien in his earlier biography, partly because the characters occasionally sound like they are repeating themselves to a reader who knows their less well-known works and because (as John Wain commented in an interview on this book) Lewis is not witty enough; but for most readers it will be the high point of the volume. In the fourth chapter, "The fox that isn't there", Carpenter approaches the basis of the Inklings in a reductionist manner, eliminating one linkage as their essence after another until he is left only with Lewis' gift for friendship. (Carpenter misses some cultural ties, such as the influence of Dante on Lewis, Williams, and Tolkien.) The final chapter of this section traces influences on Lewis of the work the other Inklings were doing during this period.

There are two chapters in Part Four. The first tells of the Inklings' half-week in Oxford (as a World War II victory celebration), and of the new members and the gradually changing nature of the Thursday evening meetings -- particularly Dyson's veto (when he showed up) on the reading of The Lord of the Rings. Carpenter interprets Lewis' loss in debate to Elizabeth Anscombe in 1947 to be the cause of his giving up Christian apologetics. Lewis' character is analyzed under four major traits. The final meeting of the Inklings was on 20 October 1947; the Bird and Baby pub-meetings which continued were not referred to as Inklings meetings in W. H. Lewis' diary. The second chapter, "The fox that isn't there", follows mainly Lewis' life after his selection to his Cambridge professorship; the death of Janie Moore, a biography of Joy Davidman, her marriage to Lewis, and Baby pub-meetings which continued were not referred to in this study as meetings of the Inklings in W. H. Lewis' diary. The final chapter of this section traces influences on Lewis of the work the other Inklings were doing during this period.

In the material at the back of the book, Appendix A is "Biographical notes" (pp. 255-259); according to the headnote, these are "extracted from Thursday evening gatherings at Magdalen": Owen Barfield, J. A. W. Bennett, Lord David Cecil, Nevill Coghill, Commander Jim Dundas-Grant, Hugo Dyson, Adam Fox, Colin Hardie, R. E. "Humphrey" Havard, Clive Staples ("Jack") Lewis, Warren Hamilton ("Warnie") Lewis, Gervase Mathew, R. E. B. McCullum, C. E. ("Tom") Stevens, Chad Walsh, and Reuel Tolkien. Lewis, Wain, Charles Walter Stansby Williams, and Charles Wrenn. The list will probably (and largely rightly) be taken to be the definitive roll-call of the Inklings; however, there is no evidence in the text of the book that Dundas-Grant ever attended a Thursday evening meeting. Also, Carpenter seems to be excluding Roy Campbell on the grounds of only a brief period of attendance. Appendix B has a selective "Bibliography" of primary and some secondary materials on Lewis, Tolkien, and Williams, with an account of large manuscript holdings. Subsequent appendices contain "Sources of quotations" (the equivalent of footnotes) and "Acknowledgments". Overall, this is a very good book, and extremely valuable in the information it collects from those former members of the Inklings who were still alive when it was being written, and from other friends of members. It simply is the basic study of the Inklings as a group. On the other hand, Carpenter seems unsympathetic to Lewis, not so much for any one passage but because of the accumulation of them (perhaps Lewis literally takes too much explaining), and also because of Carpenter's bias against complex poetry (Lewis') as contrasted to simple (Tolkien's). Other questions of interpretation have been mentioned above. There are a few minor points: a footnote on p. 231 says there is no conclusive evidence "as to whether the marriage [of Lewis and Joy Davidman] was consummated", but Joy's letters to Chad Walsh are said to contain statements indicating it was; on p. 251, Walter Hooper is said to have lived in the Kilns -- on which point there are conflicting published statements. But neither the trivial errors nor some debatable interpretations affect the major value of the volume.


The English paperback edition. There is no alteration in the bibliography apart from the final entry:


Although the pagination of the British paperback and hardback editions are similar, the texts of the two editions does not correspond page for page. There are fewer illustrations than in the hardcover biography. The cover photograph by Billett Potter also differs from that on the hardcover. [JY]

or Lewis or White or just about anybody else you care to name" (p. 9). (T. H. White actually made it in this same year — 1977 — with *The Book of Merlyn.* ) Carter mistakenly assumes that Tolkien began writing on *The Silmarillion* after he finished *The Lord of the Rings.* Carter also mentions the Gandalf award for fantasy given at the World Science Fiction Convention (p. 11). In his "Appendix: The Year's Best Fantasy Books" (pp. 204-208), he includes *The Sword of Shannara:* "I have nothing against the fine art of pastiche, or writing in another author’s style, since I practice the craft myself. But Terry Brooks wasn’t trying to imitate Tolkien’s prose, just steal his story line and complete cast of characters, and did it with such clumsiness and so heavy-handedly, that you virtually rubbed your nose in it" (p. 208).

Cawelti, John G. "Trends in Recent American Genre Fiction," *Kansas Quarterly,* 10(4) (Fall 1978), 5-18 [Lewis, 8; Tolkien, 7-9].

Cawelti finds three trends in recent popular fiction: the shift from the western to science fiction, the shift from the detective puzzle to the spy thriller, and the development of fantasy. He contrasts the moral ambiguities of the modern spy novel with the clear moral sides of the fantasy (The Lord of the Rings, Star Wars), in that only by the reader escaping this world can we find moral certainty. Lewis’ Ransom trilogy is contrasted with Tolkien’s works as being more openly didactic and hence old fashioned.


A discussion, probably inspired by the movie *Close Encounters of the Third Kind* (1977) which is mentioned once and has a still reproduced, of the possible theological impact of extraterrestrial intelligent life. Lewis’ "Will We Lose God in Outer Space?" (reprinted in *The World’s Last Night* as "Religion and Rocketry") is cited twice.

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**CAVALIER TREATMENT**

**BY LEE SPETH**

**A CONNECTICUT YANKEE IN GORMENGHAST**

Mervyn Peake's *Titus Groan* is to fantasy literature as chicken livers are to the palate: each excludes neutrality. *Titus* is either treasured as an imaginative triumph or loathed as a diseased excrescence. Those who read it, or try to read it, will rarely, if ever, reshelve it as "just another book".

But I hope that those of the second party, the "Saints and angels shield us, *Titus Groan!*" sort, will not skip this column just because it concerns *Titus.* For I will intrude no demented fancies, nor. I hope, stir the scent of decay. I am of the first party and love the book, but do not write as champion. I figure here as a pedant and dusty, bespectacled bibliographer. I have made a modest discovery and intend to elevate *Mythlore* with a Question as to Source.

Those who have read *Titus* as far as the great odyssey of Steerpike across the roof of Gormenghast may recall the recitation of the Poet at the turret window; Steerpike overhears him expounding this weird composition with its haunting refrain in soliloquy. I will not repeat the poem entire — it can be found on pp. 187-8 of the Ballantine edition. A snatch will convey the meter and the flavor.

Deschene, James M. "The Mystic and the Monk: Holiness and Wholeness". *Studia Mystica,* 1:4 (Winter 1978), 17-50 [Lewis, 40, 45-46, 49n, 50n]. Deschene, in his discussion of the relationship of holiness to wholeness and health, cites Lewis' *Till We Have Faces* on the depths of holiness ("Holy wisdom is not clear and thin like water, but dark and thick like blood") and *The Four Loves* on the pains of love.


The selections from Lewis is titled "Three Screwtape Letters" (pp. 1170-1175) and numbered I, II, and III; they are, in fact, the first three of *The Screwtape Letters.* A footnote explains the identities of Screwtape and Wormwood (p. 1170n). In The *Norton Reader* Rhetorical Index, these selections are listed under *Persuasion* and *Irony* (pp. xxx; also *Guide,* p. xvi); a very brief biographical notice, listing *The Pilgrim’s Regress* and *The Screwtape Letters,* appears, with others in the back of the book (p. 1265). In the *Guide*’s *Rhetorical Index By Essay,* *Satire* is added to *Persuasion* and *Irony* (p. xlii). The main discussion in the *Guide* introduces *The Screwtape Letters* as a Christian work, describes Lewis’ view of Hell, and explains the connotations of *Screwtape* and *Wormwood* (pp. 215-216); twelve "Analytical Considerations" follow (pp. 216-217). One of the shortest may be quoted as an example: "7. Is the purpose of ‘Three Screwtape Letters’ the traditional goal of satire: to rid people of vice and folly through ridicule? Please explain."

---

Linger now with me, thou Beauty,  
On the sharp archaic shore.  
Surely 'tis a wastrel's duty  
And the gods could ask no more.  
If thou lingerest when I linger,  
If thou tread'st the stones I tread,  
Thou wilt stay my spirit's hunger  
And dispel the dreams I dread.  

Come thou, love, my own, my Only,  
Through the battlements of Groan;  
Lingerer becomes so lonely  
When one lingers on one's own.  

Primordial stuff. Anyway, I think it's catchy.  
And whether or not one likes it, one would think it unique.  

But it isn't; not altogether.

*Let Me Linger and Other Poems* is the title of a collection of lyrics by Mrs. Mabel Ingalls Wescott. I have called her a Connecticut Yankee for the sake of the heading; in fact she hailed from Vermont and set out her sugary baits for the muse in New Hampshire.