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An Inklings Bibliography (28)

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An Inklings Bibliography (28)

Abstract

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

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AN INKLINGS' BIBLIOGRAPHY

(28) Compiled by Joe R. Christopher

This Bibliography is an annotated checklist covering both primary and secondary materials on J.R.R. Tolkien, C.S. Lewis, Charles Williams, and the other Inklings. Authors and readers are encouraged to send off prints or bibliographic references to the compiler:

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Anderson, Poul, and Gordon R. Dickson. "The Napoleon Crime," in *Hoka*, pp. 163-240 [Tolkien, 165-167, 169-170]. New York: A TOR Book (Tom Doherty Associates), 1984. 253 pp. (Originally published in book form, 1983.) Story illustrated by Phil Foglio. Note: there is some indication (pp. 4-5) that the book title should be *Hoka!*, but neither the cover nor the title page adds the exclamation mark.

Poul Anderson and Gordon R. Dickson have written a series of stories about the Hokas--Earthman's Burden (short story collection, 1957), *Star Prince Charlie* (novel, 1975), and this volume of four stories. The Hokas are short, highly intelligent but imitative, bear-like aliens whose planet has been reached by earthlings; as the Hokas learn about various earth fiction or history, they imitate it. The beginning of "The Napoleon Crime" has some references to some Hokas imitating *The Lord of the Rings*--one of them introduces himself as Gimli the dwarf (p. 165)--but the Tolkien emphasis is not basic to the story. None of Foglio's illustrations are of Tolkienesque Hokas.

Bibliographic note: this story also appeared in *Analog Science Fiction/Science Fact* in 1983.

One passage makes this story parallel to (though probably not directly influenced by) Lewis's *Perelandra*. "Alex [Jones, earthman, plenipotentiary of the Interbel League to the planet Toka] had often thought that the Hokas were basically a sweeter species than humankind. Perhaps a theologian would suppose they were without original sin. The trouble was, they had too much originality of other sorts" (p. 218).

Aspirin, Robert Lynn. *Myth Directions*. Norfolk, Virginia: The Donning Company, Publishers, 1982. Also contained, with three other related novels, in *Myth Adventures*. Garden City, New York: Nelson Doubleday (distributed by the Science Fiction Book Club), 1984. The latter, pp. [i-vi], 1-600 [Tolkien, 437].

A novel of the humorous, picaresque adventures of Skeve, an apprentice magician, and Aahs, a demon from the dimension of Perv. Each chapter is prefaced by a poem epigraph; Chapter 21 has

"We've got an unbeatable team!"

Sauron

Bradley, Marion Zimmer. *The Inheritance*. New York: TOR Books (Tom Doherty Associates), 1984. 414 pp. [Tolkien, 82-84, 136, 147, 149-153, 156, 160, 162, 167-170, 176, 180-181, 189, 196-197, 209, 215, 223, 227, 231, 243, 246, 248, 261-262, 302-305, 313, 323-324, 335, 337, 340, 343, 347, 358-360, 363-365, 367, 372, 384-385, 390.]

An occult novel laid mainly in San Francisco, using fairly standard materials--psychic abilities, black and white (but non-Christian) magic, ghosts, poltergeists, seances, etc. In several ways, a traditional feminine novel--the female protagonist, although sexually liberated and supporting herself, goes up and down in emotions throughout, for example. The references to Tolkien are not significant in the plot, but one character--a young hippy-like man with long hair and one earring, who has dropped out of music school--works in an occult bookstore and is called Frodo.

The reason for the name from Tolkien is not made clear: his real name is Paul Frederick (p. 305), but since he gets along with his parents, the name has not been adopted as a complete substitute; presumably it is simply a nickname, typical of his ambience.

The protagonist sees Frodo as an elf: "an elvish creature . . . a wild thing; she could almost see the shadow of antlers over his brow" (p. 83); "he looked like a very tall elf (p. 302). Since Bradley, as author of *Men, Halfings and Hero Worship* (chapbook version, 1973) and *The Rivendell Suite* (copyright 1969; one version in *The Middle-earth Songbook*, 1976), knows the difference between elves and hobbits quite well, the cross association in the novel is the protagonist's; perhaps it is also meant to suggest a contrast between Frodo's appearance and his inner nature, revealed by the nickname. The antagonist at one point asks, ". . . what is that absurd thing he calls himself, something out of Tolkien--Bilbo Baggins?" (p. 263). *Absurd* is characterized; the word shows his snobishness.

An associational reference for this checklist is tied to an attempted swindle by a fake occultist. The antagonist comments on the antiquity of the "gypsy switch": "And it's been written up dozens of times--Gresham exposed it in his novel *Nightmare Alley*" (p. 309). This refers to William Lindsay Gresham, Joy Davidman's first husband.

Clarke, Arthur C. *The Sentinel*. Illustrated by Lebbew Woods. In the "Masterworks of Science Fiction and Fantasy" series produced by Byron Preiss Visual Publication. New York: Berkley Books, 1983. [Lewis, xi.]

In the "Introduction: Of Sand and Stars" (pp. ix-xiv) to this collection of short stories, Clarke, in a discussion of SF pulp magazines, writes:

No less a critic than C.S. Lewis has described the ravenous addiction that these magazines inspired; the same phenomenon has led me to call science fiction the only genuine consciousness-expanding drug. [p. xi.]

This is presumably a reference to *Surprised by Joy*, Ch. 2, where Lewis describes his reading during his early schooling, with reference by name only to H.G. Wells:

The idea of other planets exercised upon me then a peculiar, heady attraction, which was quite different from any other of my literary interests.

. . . This was something coarser and stronger.

This interest, when the fit was upon me, was ravenous, like a lust. This particular coarse strength I have come to accept as a mark that the interest which has it is psychological, not spiritual; behind such a fierce tang there lurks, I suspect, a psychoanalytical explanation.

The use of *ravenous* in both passages suggests the origin. However, Lewis's autobiographical passage itself does not refer to the American pulp SF, although Lewis certainly read some of it. And Clarke, who knew Lewis and exchanged letters with him, may have some private statement in mind.

Ewart, Gavin (ed.). *Other People's Clerihews*. With illustrations by Nicola Jennings. Oxford: Oxford University Press, 1983. xii + 141 pp. [Tolkien, 22, 85, 133.]

Clerihews are a type of light verse, consisting of four lines of prose, whose regularity in length, rhythm, rhyme in couplets; typically, the first line consists of, or ends with, a proper, historical name, and the content is an ahistorical assertion about that person. On p. 22, one such verse, by Robin Skelton, begins, "William Cobbett / Never discovered a hobbit"; on p. 133, another, by Tess van Sommers, about an Australian, begins, "Helmslop (Sir Robert) / is not a hobbit"--unfortunately, the latter, in its third

line, asserts "A hobbit is a species of fairy," which is certainly ahistorical in Middle-earth terms but probably was not intended as such. The other clerihew of interest, by Joanne Hill, is quoted entirely:

J.R.R. Tolkien

Was not, on the whole, keen

On trolls made of plastic,

But he thought gnomes were fantastic.

Probably Skelton's verse is the best of the three; Hill's is not bad. Unfortunately, Ewart, in his introduction to this volume, shows no knowledge of Tolkien's four clerihews on his friends which were printed in Humphrey Carpenter's *The Inklings* (Ch. 5). Note: in a similar format to this volume from the same press are *The First Clerihews*, by E. Clerihew Bentley and five others, illustrated by G.K. Chesterton (1982), and *The Complete Clerihews of E. Clerihew Bentley*, rev. ed., with four illustrators and an introduction by Gavin Ewart (1983). Of associational interest to this bibliography is a clerihew in the latter on Lord Cecil (p. 23), which does not refer to the Inklings. Lord David Cecil, but to an earlier member of his family.

Finger, Thomas N. "Hierarchy--Whose Idea Anyway?: A Study of Psalm 8 and Hebrews 1-2." *Daughters of Sarah*, 10:1 (January/February 1984), 12-15 [Lewis, p. 12, col. 2]

*Many great Christian writers of the past, including John Milton and C. S. Lewis, have not only assumed cosmic hierarchy but have portrayed it as a divine ordering of the universe, full of majesty and beauty" (p. 12). Finger argues that the citation and modification of Psalm 81, 3-8, Hebrews 2:5-8, upsets the idea of hierarchy as a static concept.

Greenwood, Edward. F.R. Leavis. Harlow, Essex: Longman Group, for the British Council, 1978. 60 pp. [Cecil, 14; Lewis, 12, 29, 36, 44; Williams, 29-30.]

Greenwood surveys Leavis' career and critical works, accounting him as having (as praise) a "sober Nietzscheanism" (p. 32, 39). Since Leavis was controversial in his lifetime, much of the pamphlet is still spent in defending him. "Leavis' prose style has often been criticized by those whose ideal of prose is a kind of compound of Pater, Logan Pearsall Smith and Lord David Cecil" (p. 14). At his most extreme, Leavis wrote a heavily compounded style, with many subordinate elements and parenthetical expressions; Greenwood compares it to Henry James's style. Of course, what Greenwood is doing is what Leavis often did--the assumption, which is not argued, is that it is far better to write like James (perhaps even the late James) than it is like Cecil. To be fair to Greenwood, one must admit he does not have space to argue all his points, and he does point out weaknesses in some of Leavis' works and inconsistencies in positions.

On the other hand, Greenwood does tend to pick up Leavis' prickliness when dealing with other critics. Lewis is mentioned as a type of critic--"the Lewises, Tillyards, Fries, Trillings, Kermodes and Blooms" (p. 12)--who do not believe that "literary criticism provides the test for life and concreteness" (p. 13). Greenwood shows no knowledge of Lewis' analysis of "life" use of "life" as a positive term devoid of specific meaning in the revised *Studies in Words*. Leavis' attack on Christian criticism in "The Logic of Christian Discrimination" is noted, with quotation of his dismissal of Williams' creative works as being immature (pp. 29-30). Leavis' part in the Milton Controversy--and Lewis' comments on him in *A Preface to Paradise Lost*--are handled at second hand, through Christopher Ricks' discussion (p. 36). More interesting is Greenwood's testimony to what *The Great Tradition* meant to him as an undergraduate at Oxford in the early 1950s, with the comment, "For me . . . *The Great Tradition* did not close doors (as C.S. Lewis has accused the Leavis-type criticism of doing), but opened them" (p. 44). This is a far more defensible assertion than some of the others.

Hough, Graham. *Image and Experience: Studies in a Literary Revolution*. London: Gerald Duckworth, 1960; rpt., Lincoln: University of Nebraska Press (A Bison Book), n.d. x + 229 pp. Index. [Barfield, 128-129; Lewis, 5, 7 (a mistaken index reference; Wyndham Lewis is meant), 20 (allusion, not in index), 42-43.] Note: the cover of the University of Nebraska paperback has as a subtitle

Reflections on a Literary Revolution, instead of Studies in, as on the title page.

A collection of eight essays (several of them originally addresses), of which only two are directly pertinent to the Inklings. (a) "Reflections on a Literary Revolution" (pp. 3-82)--probably the cause of the confusion over the subtitle--discusses the development, characteristics, and limited influence of Imagism (used in an extended way), and mentions Lewis several times. The two specific references are to Lewis' *Descent into the Maelstrom* (pp. 5, 42-43). Twice Lewis' use of the change in perspective is one indication of a rift in culture between the early nineteenth century and the early twentieth is mentioned, and the second time Hough goes on to cite Lewis' reference to a symposium on T.S. Eliot's "A Cooking Egg," in which seven critics cannot agree on the literal meaning of the poem. Hough gives more details than Lewis does, and adds, "I think Mr. Lewis has made his point." At another point (p. 20), Hough discusses the types of critical arguments produced by T.S. Eliot, Ezra Pound, and others which arouse suspicion: "Only poets can judge poetry; this is a matter for the expert; certificates of culture countersigned by Confucius, Lancelot Andrews and Remy de Gourmont to be produced on admission--but these minority gestures have dwindled into a curious historic ritual; and they have been pushed to the margin." One of the places they have been discussed is the second chapter of Lewis' *A Preface to "Paradise Lost"*. These references and allusions to Lewis do not, however, mean that Hough rejects modern poetry and James Joyce's fiction in the way that Lewis does; rather, for example, he calls *The Waste Land* and *Finnegans Wake* "highly idiosyncratic encyclopedic successes" and Pound's *Cantos* "idiosyncratic failures" (p. 70). Whether or not Hough is right, he both understands and discriminates among modern works in a way Lewis did not.

(b) "Psychoanalysis and Literary Interpretation" (pp. 108-130) is a discussion of what Freudian theory and practice has contributed to literary criticism. Section V of the essay (pp. 128-129) concerns Barfield's theory in *Poetic Diction* to the critical implications of the *Interpretation of Dreams*, and concludes, "Barfield is entirely innocent of Freudian ideas, and to judge by his general attitude he would be most unwilling to seek allies in that quarter. We meet, therefore, two quite different approaches to poetic language arriving at virtually the same point, and this is striking." What Hough is suggesting is that a type of preconscious unity to images and language underlies much poetry.

Krauthammer, Charles. "On Apologies, Authentic and Otherwise" (in the "Essay" Department). *Time: The Weekly Newsmagazine*, 122:16 (10 October 1983), 79 [Lewis, both columns].

Krauthammer begins by quoting Lewis from "Dangers of National Repentance" (1940), although the source is not given. "But Lewis is too pessimistic. There are authentic expressions of national conviction. And these are as moving as they are rare." Krauthammer then gives three examples and, in the following (third) paragraph, two more. Next he moves into a discussion of Soviet Russia's lack of apology upon shooting down a Korean airliner. What is interesting from a Lewisian point of view is the additional evidence that he is such a standard authority that it is proper to begin with him, and to disagree with him, in a mass-circulation magazine. The statement that such-and-such an authority is wrong is a conventional opening gambit in essay writing.

Kroeber, Karl. "The Evolution of Literary Study, 1883-1983." *PLMA: Public Association of Modern Language America*, 9:3 (May 1984), 326-339 [Tolkien, 335]. Kroeber is mainly concerned with such tendencies as specialization in American academia, so the Inklings are not mentioned, except rhetorically. "Understanding our discipline . . . requires that we resist the distractions of fancy battles between Tolkien-shaped theoretical creatures . . ." (p. 335).

Note: this issue of PLMA is part of the Modern Language Association's celebration of its centennial. Except for this one metaphor, the Inklings are not referred to; much of this is simply the natural American bias of an American organization concerned with its history. But Geoffrey H. Hartman's "The Culture of Criticism" (pp. 371-397) lists 204 critical works in his bibliography, several of them British,

without including Cecil, Lewis, Tolkien, or Williams. Hartman briefly discusses criticism without jargon, historical criticism or the debate over Milton's Satan (all on p. 386), suggesting the first is out of fashion; the second, simplistic; and the third to be properly decided in favor of those who feel Milton has, unconsciously, identified with Satan for the first two books of *Paradise Lost*. Given these biases, one does not wonder that the Inklings are not mentioned.

Leavis, F.R. *The Common Pursuit*. London: Chatto and Windus, 1952. Pp. xivii, 308. Index. [Cecil, 51, 297; Lewis, 97; Williams, 249, 252-253.]

A collection of twenty-four essays, most of which first appeared in Leavis' journal *Scrutiny*. Those involving the Inklings are these:

(a) "Gerard Manley Hopkins," pp. 44-58 [Cecil, 51]. In a discussion of Hopkins' simplicity and "riming audacities," Leavis writes, "To say this, of course, is not to endorse Lord David Cecil's view that Hopkins is difficult because of his difficult way of saying simple things. It is relevant, but hardly necessary, to remark that for Hopkins his use of words is not a matter of saying things with them; he is preoccupied with what seems to him the poetic use of them, and that is a matter of making them do and be. No source is given for Cecil's view; probably the reference is to his introduction (p. xxix) to *The Oxford Book of Christian Verse* (first ed.)."

(b) "Johnson and Augustanism," pp. 97-115 [Lewis, 97]. In the opening paragraph of this essay, Leavis depreciates much of the approach to Dr. Johnson in England, writing, "there is too good reason for expecting that a new book on Johnson by one of the academic custodians of the 'humanities' will exhibit the kind of literary accomplishment that goes with an admiration for the prose of (say) Miss Dorothy Sayers, the brilliance of Mr. C.S. Lewis, and the art of Lytton Strachey." And of course they can be dismissed without further consideration. (Not listed in Christopher and Ostling.)

(c) "The Logic of Christian Discrimination," pp. 248-254 [Williams, 249, 252-253]. Leavis begins, "I have already had reason for concluding that Christian Discrimination is decidedly a bad thing." His object of attack is *Poetry and Personal Responsibility* by Brother George Every (Glenn, III-6-43). In a paragraph quoted from Every on p. 249, used to show that he has no knowledge of the difference between the works he jumbles together, Every moves from E.M. Forster, at the first of the paragraph, to Charles Williams, at the end, "I can see no reason for being interested in Charles Williams" (p. 252). "The passages of Williams' verse quoted by Mr. Every serve only to convince one that, however sound the poet's orthodoxy, he hadn't begun to be a poet" (p. 252). "Having taken the tip and looked at [Williams' introduction to the 'World Classics' Milton] I am obliged to report that I found the merest attitudinizing and gesturing by a man who has nothing critically relevant to say" (p. 253). "... if you approach as a literary critic ... or if you approach merely with ordinary sensitiveness and good sense, you can hardly fail to see that Williams' preoccupation with the 'horror of evil' is evidence of an arrest at the schoolboy (and -girl) stage rather than of spiritual maturity, and that his dealings in 'mystery', the occult, and the supernatural belong essentially to the ethos of the thriller. To pass off his writings as spiritually edifying is to promote the opposite of spiritual health" (p. 253). Probably *spiritual/ly* in this last quotation means *psychological/ly* each time. (Glenn does not list this essay.)

(d) "The Progress of Poetry," pp. 293-298 [Cecil, 297]. A trivial reference to George Bernard Shaw in a quotation from John Hayward's *Prose Literature since 1939*, which Leavis is attacking.

Neill, Stephen. *Anglicanism*. Harmondsworth, Middlesex: Penguin Books, 1958. 466 pp. [Lewis, 450.]

A history and discussion of the Church of England and, in a limited way, the Anglican Communion. Perhaps Neill has an unconscious bias toward clergymen, for he manages to mention J.B. Phillips' translation of the New Testament in his discussion of the twentieth century (p. 404), while not mentioning Lewis, Williams, Dorothy L. Sayers--or T.S. Eliot. Lewis does get into the bibliography for A Preface

to "Paradise Lost", as a help to understanding seventeenth-century thought. (p. 450).

Thompson, Gene. *Nobody Cared for Kate*. New York: Random House, 1983. [viii] + 243 pp. [Tolkien, 58.]

An amateur-detective novel in which Dave Cooley, a San Francisco attorney, journeys to France to help, and then to investigate the murder of, Kate Mulvaney, who was on a barge with her relatives, vacationing on the canals there. At one point he questions "several college-age boys and girls" (p. 57) who are playing Dungeons and Dragons (or at least they have a Dungeon Master, according to the novel). As Cooley stands listening to them before they pause, two of the characters going down the stairs of the secret passage are the Elf and the Halfling; the latter is strong enough to break in a door at the bottom of the stairs (p. 58). No direct reference to Tolkien appears, but the popularity of his characters, and their influence on Dungeons and Dragons, seems implied by the use of these two types.

Tolkien, J.R.R. "An Evening in Tavrobel" (p. 56), "The Lonely Isle" (p. 57), and "The Princess Nii" (p. 58). In *Leeds University Verse, 1914-1924*. Compiled by the English School Association. Leeds: The Swan Press, 1924. "An Evening in Tavrobel" consists of two stanzas, of eight and twelve lines respectively, rhymed (with the exception of one ABBA quatrain) in couplets. The lines are iambic tetrameter with a pentameter for the close. The poem describes a late May day (stanza one) and night (stanza two) with minute fairies, here called "spirits" (l. 17). There is no explanation of the name in the title.

"The Lonely Isle" has two stanzas, of twelve and thirteen lines respectively, rhyming ABABCCDEFF GHGHIJKLL. The last line is tetrameter, but the rest (all) basically iambic) vary between pentameters and hexameters. The poem is a description of the island with white rock coastline (cliffs?), with white birds flying above it; in the second stanza, children, fairies, a citadel, and an inland bell-tower are mentioned as on the island. This may be an early account of Eressa.

"The Princess Nii" consists of six quatrains, with lines varying from dimeters to tetrameters (or possibly only trimeters, beginning with anapests instead of amphimacers); the rhyme scheme, repeated in pattern for the second twelve lines, is AABC CBDD EFFE. Two of the lines of this poem are close enough to lines in "Princess Mee" in *The Adventures of Tom Bombadil* to remove any doubt that this is the source of the latter poem, but the whole business in "Princess Mee" of the reflection is not in this earlier version; this is just a description of the Princess.

Note: this bibliographer's attention was drawn to these poems by Trevor Reynolds, Watford, Hertfordshire, England, in a personal letter of 17 July 1983, who told of his discovering a copy of the book in the Leeds Public Library. Jessica Yates, of London, in a letter of 27 September 1983, reports that these poems were first located by John Ratecliff and Doug Anderson in their bibliographic work; this was reported in *Amon Hen: The Bulletin of the Tolkien Society*, No. 34 (August 1978), 19. However, it is worth repeating since the poems are not listed in *West's Tolkien Criticism* (rev., 1981).

Tolkien, J.R.R. "The Monsters and the Critics" and *Other Essays*. Edited by Christopher Tolkien. Boston: Houghton Mifflin, 1984. (Published in Britain in 1983.) [viii] + 240 pp. [Lewis, 143-144, 163.] A collection of seven essays by J.R.R. Tolkien, all but two of them originally addresses and all but two previously published.

(a) Christopher Tolkien, "Foreword," pp. 1-4. Christopher Tolkien briefly surveys the sources of the essays and explains his editing procedures.

(b) J.R.R. Tolkien, "Beowulf: The Monsters and the Critics," pp. 5-48. Given as a lecture in 1936 and published in the *Proceedings of the British Academy* with that date, this essay is usually considered seminal in Beowulf studies, for discussing the poem as art rather than philology or Germanic legendary history (in background details particularly). The essay has been available in the United States in two anthologies of Beowulf criticism (West, rev., 1-35), but this is its first collection in a volume by

Tolkien--as is true of all of these essays except for "On Fairy-Stories."

(c) "On Translating Beowulf," pp. 49-71. Originally appeared as "Prefatory Remarks on Prose Translation of Beowulf" to the 1940 reissue of John R. Clark Hall's *Beowulf and the Finburg Fragment: A Translation into Modern English Prose* (1911; rev. by C.L. Wrenn, 1940). An amusing essay in the way it politely indicates a prose translation, and any translation, is inadequate for the recovery of the poem; but much of the material is directly on the titular topic. Tolkien translates 11. 210-228 into alliterative meter (p. 63).

(d) "Sir Gawain and the Green Knight," pp. 72-108. A 1953 address here published for the first time. Some of Tolkien's opening comments are to apply to *The Lord of the Rings* as well as the fourteenth-century poem: "There is indeed no better medium for moral teaching than the good fairy-story (by which I mean a real deep-rooted tale, told as a tale, and not a thinly disguised moral allegory)" (p. 73). Tolkien's purpose is a discussion of the temptation and (first) confession of Sir Gawain mainly the third section of the poem. Unlike some critics, he takes the confession as valid and discusses the poem in terms of its morality. A multitude of minor points could be mentioned from the paper: for example, the first endnote gives a linguistic argument for *pentangle* being widely used in Middle English; this presumably explains the bald statement in the Tolkien and Gordon edition of the poem, omitted in the Davis revision, that the word was widely known--when, as Tolkien indicates in this endnote, this is the word's only appearance in Middle English.

(e) "On Fairy-Stories," pp. 109-161 [allusion to Lewis and poem addressed to him, pp. 143-144]. Published here is the revised version of this important study, as it appears in *Tree and Leaf* (1964). Christopher Tolkien, in his "Foreword," notes that he has corrected some errors in this 1939 address as printed in 1964; but what is unfortunate is that he did not take this opportunity to quote in footnotes the materials omitted or revised in 1964 from the 1947 version in *Essays Presented to Charles Williams*, ed. C.S. Lewis--in short, to make this printing a basic edition of the essay.

(f) "English and Welsh," pp. 162-197 [Lewis, 163]. A 1955 address originally published in *Angles and Britons*, no editor listed (1953). The content is mostly about the languages, although some autobiographical material concerning Tolkien's love of languages appears at the last (pp. 191-194) and his use of Welsh word patterns in *The Lord of the Rings* in endnote 33 (p. 197).

(g) "A Secret Vice," pp. 198-223. The first publication of an address first given in 1951 and revised for second reading c. 1950. The title on the ms. is "A Hobby for the Home;" the title used comes from a reference in a 1967 letter *The Letters of J.R.R. Tolkien*, No. 294, p. 374). Probably this essay will attract the most attention, except from medieval experts, for it discusses private languages which Tolkien participated in--Animalic, Newbosh--and those he invented--Naffarin, Quenya, Sindarin (although the last two are not named). (Carpenter, in his biography of Tolkien, Chapter 3, gives a fuller background for Animalic, Newbosh, and Naffarin.) In the two Elvish languages, Tolkien quotes "Ollima Markiya," with a verse translation, "The Last Ark;" "Wineniquen," with a prose translation; "Earendel," with a prose translation and a verse paraphrase titled "Earendel at the Helm;" and an untitled poem, the only one in Sindarin, "Dir avasath a gwaew hinar," with a prose translation. In the notes to this essay, Christopher Tolkien quotes two other versions of "Ollima Markiya," the earliest and the last, with the glossary for the latter, and page, with a prose translation and a verse paraphrase another translation with the same title, "The Last Ark." In the "Foreword," Christopher Tolkien refers to "Ollima Markiya" as "one of the major pieces of Quenya" (p. 4).

(h) "Valedictory Address to the University of Oxford," pp. 224-240. The address was given in 1959; it was published in 1979 in *J.R.R. Tolkien: Scholar and Storyteller*, ed. Mary Salu and Robert T. Farrell; this version incorporates a number of minor revisions which Tolkien made on a copy. Mainly a discussion of the School of English politics at Oxford, although four lines of "Namarie" (ll. 1-3, 8) are quoted near the end.

Walker, Paul. *Speaking of Science Fiction: The Paul Walker Interviews*. Oradell, New Jersey: Luna Publications,

1978. xii + 425 pp. Index. [Lewis, 14, 324; Tolkien, 111, 265, 382--neither Lewis nor Tolkien appears in the index.] The volume contains thirty-one interviews, 27 writers, conducted by mail; also, an introduction by Tom Roberts and an afterword by Samuel Mines. The following interviews contain references to the Inklings (with bibliographic information based on pp. ix-x):

(a) "R.A. Lafferty," pp. 11-23 [Lewis, 141; first published in *The Allen Guide*, No. 6 (1973), and reprinted in *Luna*, No. 57 (1977); conducted, January-April 1972. "I don't know who my favorite science fiction writers are, outside of the old ones, H.G. Wells, C.S. Lewis." Lafferty goes on to mention some modern authors. The reference to Lewis is interesting because Lafferty's conservative Roman Catholicism is sometimes reflected in his fiction.

(b) "Paul Anderson," pp. 107-120 [Tolkien, 111]; published in *Luna Monthly*, No. 37 (1972); conducted, February-March 1972. "Fantasy doesn't complicate the world more than 'realistic' fiction; rather it simplifies it more. Frodo's quest is infinitely more straightforward and less mysterious than Ahab's [in *Moby-Dick*]."

(c) "Andre Norton," pp. 263-270 [Tolkien, 265]; published in *Luna Monthly*, No. 40 (1972); conducted, January-February 1972. "... I prefer reading the type of story I write--that is, a tightly plotted action story. ... In Fantasy, my favorites are Tolkien, de Camp, David Mason, Fritz Leiber--... master story tellers."

(d) "John Brunner," pp. 323-324 [Lewis, 324]; published in *Luna Monthly*, No. 58 (1975); conducted, June 1972. "I came into more regular contact with other fans while I was in the RAF, stationed close enough to London to travel down on my motorbike every Thursday evening and attend the London SF Circle. ... Its ancestry dates back to before WWI. ... And the visitor's book--the Circle's sole concession to formality, maintained by our doyen, Frank Edward Arnold--contains such remarkable names as those of Marie Stopes and C.S. Lewis" (pp. 323-324). The occasion is not given by Brunner, but since the London SF Circle is--according to his account--mainly social, presumably Lewis was invited as a guest. This is not the occasion, as Lewis, seconded by Tolkien, debated Arthur C. Clarke; that was in an Oxford pub at a meeting of the British Interplanetary Society (mentioned by Clark in *The View from Serendip*).

(e) "Leigh Brackett," pp. 361, 370-383 [Tolkien, 382]; published in *Luna Monthly*, No. 61 (1976); conducted, September 1973-June 1974. Walker seems to have asked at least two of the women he interviewed whether men were action-oriented in their fiction and women place-oriented. In the interview with Anne McCaffrey (p. 257), where the questions are given, half of this pair appears. Leigh Brackett replies to both of the terms, beginning on p. 379, although in the case the questioner's opinion is not stated, she concludes, "Tolkien ... was immensely aware of 'place.' So was Edision."

[Williams, Charles.] *The Arthurian Poems of Charles Williams: "Talesin through Logres" and "The Region of the Summer Stars"*. Cambridge, England: D.S. Brewer, 1982. [x] + 96 + [vi] + 61 + [iii] pp.

This seems to be a photographically reproduced edition of the Oxford University Press editions of the two books--that is, *The Region of the Summer Stars* is from the 1950 reset edition, not the first edition in 1944. As such, it does not vary greatly from the earlier Oxford University Press combined edition of the two books (no date): both editions have the separate pagination of the earlier books. The Brewer edition differs in these respects: it has a new title page, with a title for the whole volume (Oxford being the omission of the title page and the copyright page fouled up the numbers); it is softcover rather than hard. Neither edition has Lynton Lamb's endpaper map (of a female nude superimposed on Europe) from the first edition of *Talesin through Logres*. The main utility of this edition is that the occasional page numbers in the Arthurian *Tome* by Williams and Lewis match it, unlike the combined edition with new

pagination issued by Eerdmans in 1974, and, of course, it is good to have the poems currently in print.

Whitman, Allen. Fairy Tales and the Kingdom of God. With a Foreword by Morton Kelsey. Pecan, New Mexico: Dove Publications, 1983. [viii] + 132 pp. [Lewis, (iv), 2, 4, 25-26, 32, 78, 83-90, 131-132]; Tolkien, (iv), 2, 4-8, 55-57, 59-79, 79-80, 83, 101, 107, 131n.] Paper, \$4.95.

Whitman, an Episcopal priest being published by a Catholic press, offers an approach to psychological wholeness through the images of fairy tales. His "Introduction" (pp. 5-8) is indebted to "On Fairy Stories" for its terms of discussion. The first section of his book discusses a series of familiar, brief tales -- "Jack and the Beanstalk", "The Emperor's Clothes", "Rumplestiltskin", "Snow White", and five others -- in psychological terms and Biblical parallels. A particularly Jungian analysis is offered of "Hansel and Gretel"; another, using John A. Sanford's Christianized Jungianism of The Kingdom Within, of "The Cobbler and the Tailor". A piece of the creation account in The Magician's Nephew is used to illustrate divine naming (Aslan's song) in a discussion of Rumplestiltskin's name (pp. 25-26); an undocumented reference to Lewis on attitudes about the devil (it seems to be a very free paraphrase of the 1961 preface to The Screwtape Letters) is given in a discussion of evil, based on the stepmother in "Snow White" (p. 32).

The second section is a consideration of The Lord of the Rings. It begins with a summary (pp. 55-57) which unfortunately says that "Gandalf falls into a dark abyss in a battle with a Nazgul, a dreadful spirit of the underworld" (p. 57), although the later discussion of the episode is in terms of the Balrog (pp. 70-71). The chapter titles on the Tolkien work indicate the basic approach: "The Quest or Inner Journey" (pp. 58-65), "The Use of Power" (pp. 66-72), "The Choosing of the Kingdom" (pp. 73-80). In the first, W. H. Auden's "The Quest Hero" is quoted about the six characteristics of the quest story (p. 59), but typical of this variety of popular book is the fact that the essay is not identified and its source is not given. Whitman goes on to give five characteristics of the Christian spiritual quest, which are not (it turns out) identical with Auden's; both Tolkien-esque and Biblical illustrations are given. The second of these chapters is mainly a discussion of the One Ring as a symbol of power, with the need to give it up -- self-sacrifice -- emphasized. "There is a strange aspect to the Ring Tale which is different from the New Testament, and it is that the destruction of the One Ring causes the other rings to diminish" (pp. 71-72). That is, in Whitman's terms, survival in the nuclear age may mean the whole of civilization may regress. (Tolkien, of course, was not symbolizing the atom bomb, but he did not rule out applications. Whitman makes the application without comment on Tolkien's intentions.) The third of these chapters is about Frodo choosing to be Ring-bearer, but it has the highest percentage of Christian, non-Tolkien, material in it. A curious passage is one in which Whitman calls the tentacles of the Watcher in the Water "snakes" (p. 74); perhaps he is just trying to not complicate his text, which includes Sam's reference to the tentacles in the same terms.

The third section has a brief introduction (not a summary this time) and three chapters: the Chronicles of Narnia: "Breaking the Witch's Spell" (pp. 85-89), on Edmund's betrayal and Aslan's sacrifice in The Lion, the Witch, and the Wardrobe; "How Eustace was Changed" (pp. 90-94), on the Dragon Island episode in The Voyage of the Dawn Treader; and "On Being Taken In and Taken Out" (pp. 95-98), on the Dwarf in The Last Battle. The applications are mainly the obvious

Christian ones.

The final section is about the persons reading the book writing their own fairy tales (with some final guidance in interpretation from a spiritual counsellor); the goal is not art but psychological self-understanding. The stories (three are quoted) are used like the dreams in Freudian analysis, but approach is Jungian. "On Fairy-Stories" is cited at the first (p. 101). The final chapter is on interpretation of Biblical parables and episodes in the terms of the book; as with the rest of the section, except for that first page, Lewis and Tolkien are not mentioned.



LETTERS

continued from page 44

We mortals generally find no better use for it than to be humorous (punning and such). Once in a while one of our poets will seriously use homophonic play in order to deepen the semantic layering of a poem and occasionally a prose writer will do the same (again, Joyce). The "lay" High Elf (if I may use such an outrageous oxymoron) perceives all of the linguistic possibilities of an utterance (or written passage) and, in fact, delights in discovering those nuances. The nuances need not be related etymologically any more than they need be in any real world language. In fact, I would suspect that the juxtaposed etymologies themselves could just as well provide the kind of semantic "parallax" that the High Elves enjoyed.

I would like to make one observation about your etymological hypothesis which I think might help you understand how I arrive at my speculations. You postulate a Common Elvish verb, "gwa-men" or "gwa-ment" which yields "ommentie" in Quenya. That may very well be the case; it certainly is permissible phonetically (the "n"->"nt" alteration). The problem is that there is no example in the entire corpus, of "ment" for "men/region", except in those cases like "Hyarmentie" and "kementari" where the "t" is obviously a part of the following morpheme. That there might be an elemental overlap, there is no question. If that is the case, then my "tie 'road'" would be totally consistent. If "tie" does not wash, then the corpus evidence makes "ommentie" odd-man out. Not a very elegant description in light of the published material. If we then insist that "men" is the admissible form, then we end up with a gratuitous "t" which for some reason (phonological or otherwise), has intruded. (Perhaps it escaped from the parenthesis in my "aut(t)" (Slap my mouth!))

-Iva: You correctly describe the difference between "l-va" and "l-ma" as Jim Allen does in his Introduction to Elvish. To say, however, that a "dual" is something other than a kind of pronoun, to make an assertion that flies in the face of the most respected historical descriptions that we have on Old English and other languages with similar pronominal structures. The function of "l-va" is, indeed, that of "a first person dual pronoun." I confess that at the time that I wrote the article, I chose not to make an issue of the "inclusive" and "exclusive" aspects. I thought that I had raised enough issues by then as it was. That does not make my statement an "inaccurate" one, merely "imprecise." Lest you think that I am merely mincing words, may I provide you with an example from English. "Polygamy" does not refer exclusively to a man having more than one wife; it refers to a spouse having more than one spouse regardless of gender. "Polygyny" refers to a man having more than one wife. "Polyandry" refers to a woman having more than one husband. If you will promise never to refer to the "polygamous" Mormons, except in "polygynous" terms, I will promise never to omit the "inclusive-exclusive" aspects of the "first-person dual pronoun."