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An Inklings Bibliography (28)

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


A novel of the humorous, picaresque adventures of Skeve, an apprentice magician, and Aahz, a demon from the dimension of Perv. Each chapter is prefaced by a mock epigraph; Chapter 21 has "We've got an unbeatable team!"

Sauron


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 an 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.

"We've got an unbeatable team!"

The protagonist sees Frodo as an elf: "an elvish creature . . . a wild thing; she could almost see the shadow of antlers on his brow" (p. 83); *he looked like a very tall elf* (p. 302). Since Bradley, as author of Men, Halflings and Hero Worship (chapbook version, 1973) and The Riverlend 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. 361). Absurd is characterization; 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.


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 know Lewis and exchanged letters with him, may have some private statement in mind.

Ewert, 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 rhythms and irregularity in length, rhyming 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, "Helfmann (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 best known is A Preface to "Paradise Lost." 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 Graham Edgar (Edgar, 1956). Joanne Hill, is quoted entirely:

Finger, Thomas N. "Hierarchy—Whose Idea Anyway?: A Study of Psalm 8 and Hebrews 1 and 2." Daughters of Sarah, 10(1) (January/February 1984), 12-15 [Lewis, p. 12, col. 3]

"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 8:1, 3-6, in 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 (praise) a "sober discipline . . . requires that we resist the distractions (pp. 23), which does not refer to the Inklings, Lord David Cecil, but to an earlier member of his family.

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historical criticism or the debate over Milton's Satan (all on p. 386), suggesting the first is out of fashion; the
Paradise Lost. Given these biases, one does not wonder that
Leavis, F.R. The Common Pursuit. London: Chatto and Windus,
1952. Pp. i-viii, 9-308. Index. [Cecil, 51, 297; Lewis,
97; Williams, 249, 252-253.]
A collection of the first 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 views; probably the reference is to his
introduction (p. xxxi) to The Oxford Book of Christian Verse
(fourth 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, "these
are 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 admission for the prose of
(eay) Miss Dorothy Sayers, the brilliance of Mr. G.S. Lewis,
and the art of Lytton Strachey, instead of course, is
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, Ill-
B-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 Every seemingly to confirm this, that is, however sound
his 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 find it mere sensationalism and one of a man who had 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 'myth,'
mystery, the occult, and the supernatural belong essentially
to the ethos of the thriller. To pass off his work as
spiritually edifying is to promote the opposite of spiritual
health" (p. 253). Probably spiritually, in this last quotation means psychologically each time. (Glenn does not
list this essay.)
(d) "The Progress of Poetry," pp. 293-298 [Cecil, 297].
A trivial reference to Cecil, contained in a quotation from
John Hayward's Prose Literature since 1939, which Leavis is
attacking.
Thompson, Gene. Nobody Cared for Kate. New York: Random
An amateur-detective novel in which Dade 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 Dungeon 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 Dungeon 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 Nl" (p. 58). In
Leeds University Verse, 1914-1924. Compiled by the
"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" (1.7). There is
no explanation of the name in the title.
"The Lonely Isle" has two stanzas, of twelve and
thirteen lines respectively, rhyming ABABCCDEEFF
GHGHIIJKJLL. The last line is a tetr meter, but the rest
(all basically iambic) vary between pentameters and
hexameters. The poem is a description of the island with
white rock coast line (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 Eressea.
"The Princess Nl" consists of six quatrains, with lines
varying from dimeters to tetrameters (or possibly only
trimeters, beginning with anapests instead of amphimacets);
the rhyme scheme, repeated in pattern for the second twelve
lines, is AABCBBDE. Two of the lines of this poem are
close enough to lines 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
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. 54 (August 1978), 19. However, it is
worth repeating since the poems are not listed in West's
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 one
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. 5-46. Given a 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" in The 1940 ed. of Beowulf and the Finnsburg 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).


Whitman, an Episcopal priest being published by a Catholic press, offers an approach to psychological self-understanding and 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 an interpretation of Biblical parallels 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 describe a moment in which we have 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) in fact, delights in discovering those nuances. The nuance 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(t)" which yields "nomine" 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" or "region," except in those cases like "Hyarmenier" 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. That does not wash, then the corpus evidence makes "omenie" 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 "au(t)" (Slap my mouth!))

"-lva: You correctly describe the difference between "-lva" and "-lma" as Jim Allen does in his introduction to Elvish. To say, however, that a "dual" is something other than a kind of pronoun is to make an assertion that flies in the face of the most respected historical descriptions of Old English and other languages with similar pronominal structures. The function of "-lva" 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. If 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."