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## An Inklings Bibliography (35)

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## An Inklings Bibliography (35)

### Abstract

For entries 34–41 in this series, Hammond reviews Tolkien titles, Christopher reviews the Lewis material, and Hargis reviews Williams and the other Inklings.

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# AN INKLINGS BIBLIOGRAPHY (35)

Compiled by Joe R. Christopher, Wayne G. Hammond & Pat Allen Hargis

[Introduction: This represents the second installment of the newly refigured Inklings' Bibliography. Since the last issue, Dr. Christopher will write entries only related to C.S. Lewis, rather than for all the Inklings, as was done in the past. *Mythlore* has welcomed two new bibliographers to its Staff: Wayne G. Hammond for J.R.R. Tolkien, and Pat Allen Hargis for Charles Williams and the other Inklings. This triad of bibliographers gives greater strength to the refigured Inklings' Bibliography. The initials at the end of each entry indicates which bibliographer wrote it. —GCG]

Authors and readers are encouraged to send copies and bibliographic references on: *J.R.R. Tolkien* — Wayne G. Hammond, 30 Talcott Road, Williamstown, MA 01267; *C.S. Lewis* — Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, TX 76402; *Charles Williams and the other Inklings* — Pat Allen Hargis, Judson College, 1151 N. State St., Elgin, IL 60120.

**Arda** 1984. Ed. by Beregon, Anders Stenström. Stockholm: Arda-sällskapet, 1988. 130 pp. [Tolkien: Lewis 16; Williams 15,16; Barfield 110-11, 113-14]

Published in one volume with *Arda* 1985. This issue contains:

(1) "The Clerks Complaint: Text, Commentary and Translation," pp. 1-11. Reprints, from *The Gryphon* (Leeds), Dec. 1922, a sixty-line Middle English poem signed "N.N." but attributed to J.R.R. Tolkien. Following the poem are a note by Beregon, Anders Stenström, describing his search for contributions by Tolkien in volumes of *The Gryphon*; a commentary by T.A. Shippey discussing the evidence for attributing the poem to Tolkien; a translation of the poem into Modern English; and a translation of the poem into Swedish, with a Swedish summary of Shippey's comments.

(2) "Hwaet We Holbytla..." by Douglas Parker, pp. 12-30. Reprinted from the *Hudson Review*, 9:4 (Winter 1956-57). One of the more substantive reviews of *The Lord of the Rings* at the time of that work's original publication. Parker discusses the qualities of fantasy and the reasons why Tolkien succeeded both in the genre and beyond its bounds. In part the article is a response to Edmund Wilson, whose infamous review of *The Lord of the Rings* Parker calls "a rather nasty hatchet-job" (p. 16). With an editor's note and summary in Swedish.

(3) "Något om popor, glad och rökning" by Beregon, Anders Stenström, pp. 32-93. Discusses pipes, pipe-weed, and smoking in *The Lord of the Rings*, with notes on tobacco in our history. With eight illustrations, two tables, bibliography, and a summary in English.

(4) "The Year's Work in Tolkien Studies," pp. 94-129. A chronicle, in Swedish with a summary in English, of Tolkien-related events in 1984; and reviews in Swedish, with abstracts in English, by Florence Vilén, Aldamíra; Beregon, Anders Stenström, Åke Bertenstam; and Hanna Stenström. Tolkien, *The Book of Lost Tales I and II*; Santoski, *Catalogue of an Exhibition of the Manuscripts of J.R.R. Tolkien*; Fleiger, *Splintered Light*; Purtil, *J.R.R. Tolkien: Myth, Morality, and Religion*; Little, *The Fantasts*; Ridden, *J.R.R. Tolkien: The Lord of the Rings*; and *Inklings: Jahrbuch für Literatur und Ästhetik*, Vols. 1 and 2, are reviewed.

(5) Excerpts from a letter by Douglas Parker, p. 130, about his "Hwaet We Holbytla..." "My interest in Tolkien hasn't departed, but can scarcely be called active these days..." (WGH)

**Barfield, Owen. *The Silver Trumpet*.** Edited with an afterword by Marjorie Lamp Mead. With illustrations by Josephine Spence. Longmont, CO: Bookmakers Guild, Inc., 1986.

This edition of Barfield's first book, issued in hardcover in 1986, has just been released as a trade paperback (using the same sheets). The illustration on the hardcover's dust jacket is reproduced (in a reduced size) on the paperback's cover.

The afterword provides a biographical sketch of Barfield and discussion of the writing of the book, with some references to Lewis (part of a letter is quoted) and Tolkien. (PAH)

**Bradfield, J.C. *A Dictionary of Quenya and Proto-Eldarin and Ante-Quenya, with an Index*.** 2nd. ed. Cambridge, England: J.C. Bradfield, 1983. 48 pp. [Tolkien]

Contains an introduction; a list of abbreviations; "A Dictionary of Quenya" from *aha* ("rage") to *yulma* ("cup"); "A Dictionary of Proto-Eldarin"; "A Dictionary of Ante-Quenya"; an index to the three dictionary sections by English word; and a page of emendations. Bradfield draws on Tolkien's works including *The Silmarillion*, *Unfinished Tales*, *Letters*, and *The Monsters and the Critics* and Other Essays. "Ante-Quenya" is the name given by Bradfield to the early version of Quenya that appears in Tolkien's "A Secret Vice." (WGH)

**Harries, Richard. *C.S. Lewis: The Man and His God*.**

London: Fount Paperbacks (Collins), 1987. (Dyson 58; Tolkien 58, 73; Williams 7, 28, 73.)

A popular survey of Lewis' religious ideas, written by an Anglican; according to the biographical note, Harries was Dean of King's College, London, and Bishop-elect of Oxford when this volume was published (1).

The first chapter, "The Continuing Appeal of C.S. Lewis," has some rhetorical overstatements and one misleading term (that Lewis and Joy Gresham had "a church wedding" (15) – probably Harries just means, in an English idiom, a religious wedding; but Harries four reasons for Lewis' popularity are acceptable. The second chapter, "The Man and his Joy," is a sketch of the importance of *sehnsucht* to Lewis; Harries answers three objections by John Beveridge, in *C.S. Lewis and the Search for Rational Religion*, in this chapter.

The third chapter, "The Man and his God," sets up some objections to Lewis' theology. "The salient point is that Lewis had what the Freudians call a fierce super-ego, an exacting sense of inner self-demand. ... Unfortunately this rubbed off on his picture of God" (29-30). Harries supports this with quotations from *The Problem of Pain* ("[G]od demands... our prostration") and *A Grief Observed* ("... a perfectly good God is... hardly less formidable than a Cosmic Sadist").

The fourth chapter, "C.S. Lewis and the Devil," discusses *The Screwtape Letters* and *The Great Divorce*, which Harries for some reason thinks are allegories (37, 41). Harries asserts "...on philosophical, theological and moral grounds it is necessary to reject the idea of not only one devil but of all devils" (39), so the literal level of *The Screwtape Letters* is invalid; as "mythology" (39), the book and *The Great Divorce* are also not valid, for Lewis attacks simply his stock figures, such as liberal clergymen (39). The fifth chapter, "C.S. Lewis and Suffering," also disagrees with Lewis' writings – *The Problem of Pain* and *A Grief Observed* – finding their views of suffering lacking; Harries sums up Lewis' position, "the supreme function of pain is to break down our stubborn wills. Pain has a disciplinary function" (47). Harries objects because Lewis "writes in moral terms about what is in fact inherent in the natural, created order" (48). (Harries' position is to Lewis' Julian of Eclanum's to Augustine's, although Harries does not note the fact.) And Harries quotes Austin Farrer's more subtle objection to Lewis' moralism here from his essay in Jocelyn Gibb's *Light on C.S. Lewis* (51-52).

At this point, having objected to aspects of Lewis' thought in chapters 2 through 5, Harries turns to materials he approves of. In the sixth chapter, "Fact, Myth, and Poetry," he discusses primarily "Is Theology Poetry?" and "Myth Became Fact" about the relationship of Christianity to myth; although Harries drifts away from Lewis at the end of the chapter, he voices no objections to Lewis' posi-

tion. In chapter seven, "C.S. Lewis and Prayer," Harries uses and praises *Letters to Malcolm, Chiefly on Prayer*: "it is, I think, his best work of popular theology" (63). And in the ninth chapter, "Eternal Glory," Harries uses a variety of sources – *Surprised by Joy*; *Letters to Malcolm, Chiefly on Prayer*; *The Lion, the Witch and the Wardrobe*; *A Grief Observed*; and "The Weight of Glory" – to survey Lewis on resurrection and salvation; there is no indication of an objection.

But this paragraph on agreements has skipped the eighth chapter, "Love," which discusses *The Four Loves*. The one point which Harries disagrees with is Lewis' statement that "In God there is no hunger that needs to be fulfilled, only plenteousness that desires to give." Harries argues that God did not need to have created humans, but, after their creation, because of God's love, "he wanted our positive response; he can be hurt as he can be made glad" (77). Harries also quotes from a sermon by Austin Farrer, which indicates Jesus' needs when incarnated – specifically, the baby Jesus' need for milk from His mother (77). Indeed, Harries carries this far enough to reject the definition of God as all-powerful (79).

Overall, Harries survey, because of his disagreements with Lewis, is more interesting than the survey which just restates Lewis' positions; after all, if one read the primary sources instead of the secondary. However, Harries rhetorically seems too certain of his own positions when disagreeing, a flaw of many controversialists.

The uncredited cover of the book contains a color sketch of Lewis looking over his glasses (head and shoulders); it is a slightly repositioned version of one of the common Lewis photographs. (JRC)

**Holyer, Robert. "C.S. Lewis – The Rationalist?"** *Christian Scholar's Review* 18:2 (December 1988): 148-167.

Holyer, a teacher of philosophy at Arkansas College, argues that the description of Lewis as a rationalist has been overdone. His essay is divided into two parts; the first considers what Lewis "actually claimed for the case for Christianity" (149) – that is, did Lewis believe that reason alone could lead a person to the Christian faith? Holyer mainly uses Lewis' essay "Faith and Evidence" (collected as "On Obstinacy in Belief") to argue *no*. To simplify, Lewis thought that reason could aid, mainly by suggesting there were as good reasons for believing as against; but except for a few overstatements by Lewis (mainly the result of using popular language, rather than theological or philosophical precision) – which can be corrected by Lewis' statements elsewhere – Lewis did not claim absolute proof of God's existence, for instance, or other Christian propositions, was available.

The second part of the essay offers "a new way of looking at Lewis' apologetic writings and a different understanding of the role of reason in them" (156). Holyer

begins with an extended parallel between Lewis' positions on religious conviction with those of John Henry Newman's in his *Grammar of Assent*. He goes on to suggest that Lewis' strategy was "to convince the reader of the Christian vision as a whole" (161), not to argue single, philosophically shaped points; he tended to contrast world views, perhaps (Holyer suggests) feeling that "[i]t is by means of these ... visions that human beings orient themselves intellectually" (161). Within the Christian world-view, Lewis admitted certain points were difficult or not arguable; Holyer suggests it is the whole view which carries Lewis' audience past these difficulties. Holyer considers Lewis' use of theology, metaphysics, and arguments for plausibility, the latter tied to allowing the base of religion – "the sense of the numinous[,] the sense of moral obligation," and the desire "for an end higher than natural ends" (163); the latter quoted from Lewis' "Religion without Dogma" – freedom to operate. Holyer gives examples of Lewis' appeal to the latter two bases, not (Holyer says) as arguments so much as illustrations of the type of beings humans are. So Lewis' arguments are intended more to remove obstacles to the faith than to prove a philosophic imagination and attempts to correct imaginations shaped by non-Christian world views.

Holyer's discussion is certainly one of the best available on Lewis' argumentation in his apologetics considered by itself, although other writers have shown that there is more purely formal argumentation – induction, deduction, and analogy than Holyer indicates. Holyer's exploration of the three bases of religious belief in Lewis' thought is also valuable although it may well prove to be a topic for debate, rather than universally accepted. (JRC)

**Lewis, C.S. Annotations to J.R.R. Tolkien's "The Lay of Leithian."** *The Lays of Beleriand*. By J.R.R. Tolkien. Ed. Christopher Tolkien. The History of Middle-earth, Vol. II. Boston: Houghton Mifflin, 1985. (Lewis, 150-151, 315-329; mentioned, 1, 150-151, 153, 157-158, 169, 181, 194-196, 208, 315-329.)

Humphrey Carpenter, both in *Tolkien: A Biography* (1977) and in *The Inklings* (1978), respectively discusses Lewis' annotations to "The Lay of Leithian" under its title of "The Gest of Beren and Luthien." Christopher Tolkien reprints Lewis' letter of 7 December 1929 which gives his first reaction to the unfinished poem (here in a slightly shortened form, 150-151, with a comma printed by error for a period at the end; the fuller form appears in *The Inklings*, 30), and he prints as "Appendix: C.S. Lewis's Commentary on the Lay of Leithian," 315-329, "the greater part of this commentary" (315). It seems a pity, since this is the only printing that this material is likely to receive, that Christopher Tolkien did not print the full commentary.

As Carpenter partially indicated in *The Inklings*, as if there were an ancient work Lewis invents a family of

manuscripts to which he can attribute variant lines which he wants to suggest to Tolkien, and he invents a number of critics to whom he can attribute his comments on the poem – Peabody, Schick, Pumpnickel, and Schuffer. Carpenter included Bentley (annotations on 11, 710, 739, pp. 324-25) among these fictional creations, but Bentley surely refers to Richard Bentley, 1662-1742, the great English classical scholar, whose edition of *Paradise Lost* (as Lewis would have known) was less successful than his classical editions and studies. The two annotations are typical of much of Bentley's work – a revision based on style and one with vituperation. Christopher Tolkien also corrects Carpenter's misunderstanding of Lewis' purpose in one passage (319), as well as indicating throughout whether or not J.R.R. Tolkien revised at Lewis' suggestion, or, occasionally, accepted Lewis' proposed reading. In one case (315-16), Lewis' suggested revision led to Tolkien's use of a phrase which reappears in *The Lord of the Rings*.

Besides the purposes of praise and correction, Lewis inserted into his notes two poems, the first of which he attributes to a collection of "scholastic verse" (320) called *Poema Historiale*. This is "There was a time before the ancient sun" (319; printed, with negative comments, in *The Inklings* 31). The second poems – "Because of endless pride" (3212-322) – is an early version of "Posturing" (*Poems* 89), which was first published in *The Pilgrim's Regress* (Book 10, Ch. 5). For the source of the later poem, Lewis invents a manuscript "in the public library at Narrowsrode (the ancient *Nargothrond*)" (321). (JRC)

**Lindskoog, Kathryn (compiler). Around the Year: With C.S. Lewis & His Friends: A Book of Days.** Norwalk, Connecticut: The C.R. Gibson Company, 1986. Illustrations by Leah Palmer Preiss.

The title is according to the book cover; on the title page, after "Friends" and before "A Book," appears: "being a lively compendium of events in the Lives of C.S. Lewis, his companions, and mentors – enriched daily with their own special vision – to help you celebrate the special days and personal events of your year." The book itself has, for each day of the year, an incident (or two), connected – sometimes causally – with Lewis, at the top of the page; then the bottom of the page has a quotation, usually related to the incident. No doubt there was difficulty in finding material for some days, which may explain why Swinburn's birth is noted on 5 April, with a quotation from *Atalanta in Calydon* (since Swinburne was notably anti-Christian, he seems odd in context – and hardly a "mentor"). There are a few errors: the item by C.S. Lewis and Dorothy L. Sayers on 14 May, "Charles Williams," was a published letter, not an article; the quotation on 27 August was by Wordsworth (from his sonnet "The World is Too Much with Us" – not by Spenser. But overall this is a pleasant enough book, useable either for a diary or for noting of birthdays, wed-

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dign announcements, etc. Despite the appearance of some difficult-to-locate information, this is not basically a scholarly book, nor was it intended to be. (JRC)

**Nelson, Michael.** "Lewis' Work Lives on to Defend Christianity." *Fort Worth Star Telegram*, 23 November 1988 (A.M.), sec. 1, p. 17. Originally published in *The New York Times*. Illustrated in this reprint with a head-and-shoulders sketch of Lewis by Jim Atherton.

An eleven-paragraph account of Lewis' popularity and influence, on the twenty-fifth anniversary of his death. The last three paragraphs are the most interesting part: they suggest that Lewis' greatest contribution was to the average laity in Protestant and Catholic churches, giving them "the historic teachings of the church" and allowing them to find meaning in the liturgies, "prayers, hymns, Scripture and creeds," which meaning was denied or ignored by the liberal leaders and periodicals of most denominations. (The bibliographer thanks B.J. Alexander and Jane Pratt for giving him copies of this item.) (JRC)

**Reynolds, Barbara.** *The Passionate Intellect: Dorothy L. Sayers' Encounter with Dante*. Kent, Ohio: Kent State University Press, 1989. xvii + 267 pp. Bibliography, index. [Barfield, 32, 242; Nevill Coghill, 32; C.H. Dyson (sic for H.V.D. "Hugo") Dyson, 32; Colin Hardie, m xvi, 32, 147, 216, 219, 258; Lewis, xv, 15, 19, 21, 31-31, 33, 34, 36, 47-51, 54, 114, 115, 121, 123, 127-28, 174, 208, 242, 250, 257; Major Warren Lewis, 32; Tolkien, 32, 47, 242; Williams, x, xv, xvii, 9, 14, 15-30, 31-45, 46-54, 61, 63, 64, 84, 89, 90, 91, 109, 123, 170-78, 186, 195, 196, 197, 210-11, 213, 241, 242, 255, 257]

Reynolds offers here the most detailed account to date of the influence which Williams exerted on Sayers and her reading and translation of Dante. Chapters 2, 3, and the first half of 4 tell the story, and Chapter 11 explores the significance of Williams' influence. This material is of the first importance for the Williams student, especially as it is based on the correspondence between Sayers and Williams.

Lewis also had significant contact with Sayers, if not quite as much as Williams, and the book deals with this material, also based on correspondence, as well. (In fact, because of the importance of Dante for Williams and Lewis, the entire book will be of interest to anyone interested in all of the Inklings, and its reading will prove profitable.) (PAH)

**Ryan, J.S.** "Mid-Century Perceptions of the Ancient Celtic Peoples of 'England.'" *Seven: An Anglo-American Literary Review*, 9 (1988), 57-65. [Tolkien]

Ryan discusses J.R.R. Tolkien's "abiding interest in 'echoes of ancient things' still enshrined in the Celtic tongues" (p. 62). When Tolkien publicly declared that interest in "English and Welsh," his O'Donnel Lecture of 1955 (pub-

lished 1963), he had studied things Celtic for many years. The reader is referred to three review articles by Tolkien On "Philology: General Works in *The Year's Work in English Studies*, Vols. 4-6. The third of these articles "indicates very clearly Tolkien's fascination with the late Celtic linguistic survivals" in Buckinghamshire (p. 58), and Ryan speculates that the place-name *Chetwood* in *The Fellowship of the Rings* is drawn from Buckinghamshire's *Chetwode* (but c.f. T.A. Shippey, *The Road to Middle-earth*, p. 83).

In discussing in "English and Welsh" the "Celticizing" of Britain, Tolkien is following the scholarship of his friend T.F. O'Rahilly, author of *Early Irish History and Mythology* (1946). There is also evidence to suggest that Tolkien "was a very close reader of the journal *Antiquity: A Quarterly Review of Archaeology*, . . . much concerned (then) with the current developments in the archaeology and scholarship of Roman Britain" (p. 61). His interest in that subject also led to "The Name 'Nodens'" (1932).

Ryan concludes that Tolkien, in his search of a 'legend for England,' "was concerned to explore both the pre-Saxon periods of British history and legend and the subsequent dialogue between the English and the Welsh" (p. 62), and that the "Welsh"/Celtic strand in his writing should be given serious attention. (WGH)

**Tolkien, J.R.R.** *The Return of the Shadow: The History of The Lord of the Rings, Part One*. [Edited by] Christopher Tolkien. Vol. 6 of *The History of Middle-earth*. London: Unwin Hyman; Boston: Houghton Mifflin, 1988. xii + 497 pp., 1 color plate (Unwin Hyman ed.); x + 497 pp., 1 color plate (Houghton Mifflin ed.).

An account of the writing of *The Lord of the Rings* from December 1937, when J.R.R. Tolkien began his sequel to *The Hobbit*, until late 1939, when he "halted for a long while by Balin's tomb in Moria." Later composition and revisions will be examined in at least one, probably two forthcoming volumes of *The History of Middle-earth*. The present volume documents, for the 1937-39 period, *The Fellowship of the Ring* from "A Long Expected Party" (Book I, Chapter 1) through "A Journey in the Dark" (Book II, Chapter 4). Transcribed drafts of the text and author's self-memos are supported by extensive notes by Christopher Tolkien. The editor traces the development of the plot, characters, geography, the origin and nature of the Ring, etc., and guides the reader through J.R.R. Tolkien's "Doubts, indecisions, unpickings, restructuring, and false starts." Also includes a lengthy index.

Two previously published poems by Tolkien are here reprinted for the first time: the predecessor of Sam Gamgee's "Troll Song" ("The Lonely Troll"), from *Songs for the Philologists* (1936); and "The Cat and the Fiddle," an early version of the rhyme sung at *The Prancing Pony* in Bree ("The Man in the Moon Stayed Up Too Late"), from *Yorkshire Poetry* (1923).

Five Manuscript pages are reproduced: the original

opening page of "A Long-expected Party"; two pages in which the One Ring, and the Ring-verse, emerge in the narrative; a scrap showing "the emergence of Treebeard," originally "a giant who pretends to be friendly, but is really in league with the Enemy"; and a page of text which includes the inscription on the West Gate of Moria. Also reproduced, in black and white, are a manuscript plan of Bree and "The earliest map of the lands south of the Map of Wilderland in *The Hobbit*"; and in color, the earliest extant map of The Shire.

In the American edition lines 15-16 on p. 32 are corrected to: "Bingo's last words, 'I am leaving after dinner', were corrected on the manuscript to 'I am leaving now.'"

Reviewed in this issue of *Mythlore*. (WGH)

**Tolkien and Romanticism: Proceedings of the Cambridge Tolkien Workshop 1988.** Ed. by I.R. Morus, M.J.L. Percival, and C.S. Rosenthal. Cambridge [England]: Cambridge Tolkien Workshop, 1988. [iii] + 34pp. [Lewis 9, 11,13,25; Barfield 25]

Five papers and a satire, presented at the Third Annual Tolkien Society Workshop:

(1) "Servant of the Secret Fire" by Paul Bibire, pp. 2-7. Discusses fire as image and symbol in *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*. Fire is central to the world, which began and will end with fire, and is "at the heart of Being" (p. 5). It is the "most central image" in Tolkien's mythology. Bibire also examines, tangentially, passages of mountain, wood, and water in Tolkien.

(2) "Tolkien and the Development of Romance" by Alex Lewis, pp. 8-13. On one level, *The Lord of the Rings* is a "fully fledged Romance," while on a higher level the work "transcends the Romantic and becomes quasi-Classical, philosophical in its scope and intent" (p. 11). *The Silmarillion* likewise transcends definition. Alex Lewis concludes that "it is not possible to examine Tolkien's writings in the narrow confines of 'Romantic' and 'Classical' for they break new ground when looked upon as part of a whole life's evolution" (p.13).

(3) "Tolkien, Wagner, and the End of the Romantic Age" by John Ellison, pp. 14-20. Compares *The Lord of the Rings* and the Ring operas. Both works assume "an elemental opposition of the principles of good and evil" (p. 15); they share themes of power and corruption, of the defilement of Nature, of death and the acceptance of death; both present worlds which suffer a dyscatastrophe. Siegfried and Frodo each in his own way is an "innocent," but Siegfried remains so to the very end while Frodo matures. Wagner "rounded off the romantic age" in music (p. 14), Tolkien "presents the appearance of a romantic survival existing in the midst of a later and more cynical age" (p. 20).

(4) "Bow-Wow or Pooh-Pooh: Natural Modes of Language from Plato to Tolkien" by Iwan Rhys Morus, pp.

21-26. The first two-thirds of this essay is a discussion of linguistic theory, particularly the philosophy of language held by Samuel Taylor Coleridge. In this context Morus examines Tolkien's claim about the relationship between language, thought and mythology" (p. 24) as expressed in "On Fairy-stories." "For Tolkien, neither language nor mythology could exist without the other in a reciprocal relationship.... [The] production of language and the production of myth occur simultaneously in the human mind" (p. 25). Owen Barfield makes a similar point in his *Poetic Diction*.

(5) "Elf-Spear, The Wand of Youth, and the Starlight Express" by David Doughan, pp. 27-29. Discusses Sir Edward Elgar's *Starlight Express* and *Wand of Youth*. The name Elgar may be derived from Old English *ælf-gar*, "elf-spear." Like Tolkien in his early fantasy writings, Elgar in his music reconstructed childhood visions "at a particularly critical time in history [the years of World War I] for this sort of sentiment" (p. 29).

(6) "The History of Middle-earth, Volume 24" by Duncan McLaren, pp. 30-34. Sketch satirizing the *History of Middle-earth* series. (WGH)

**Webb, Kaye, Ed. *I Like This Story: A Taste of Fifty Favorites*.** Illustrated by Anthony Kerins. Harmondsworth, Middlesex: Puffin Books, 1986. 384 pp. [Tolkien 312-25 and cover]

Excerpts from fifty Puffin Books, comprising the 2000th Puffin. Included is part of chapter 5 of Tolkien's *The Hobbit*, beginning with "Deep down here by the dark water lived old Gollum" and ending with "The ring felt very cold as it quietly slipped on to his groping forefinger." The text is not, however, from the notorious 1961 Puffin edition which had *dwarfs* for *dwaves*, *elfish* for *elvish*, etc., but from the 1978 "fourth edition."

The illustration at the head of the excerpt depicts Bilbo facing Gollum on the shore of the lake, but in a serious departure from the text includes trees in the foreground and distance and a cloud-streaked sky behind (presumably) Gollum's "slimy island of rock." Bilbo seems to have a beard and no hair on his feet. He and Gollum also appear as tiny figures in the cover painting-montage. (WGH)

#### TALES NEWLY TOLD (continued from page 47)

except that he has vanished before the story begins, and appears only in the characters' memories. He is the plot's central enigma, and thus its main driving force: why has he disappeared, and where to? What are his plans for Teleri, not to mention Celydonn as a whole? What is his true relationship to the Old Ones – the surviving Pagans of the land, who don't seem to like him much? It is because of these questions remain unanswered, and also because of our well-earned confidence in the author's imagination, and resourcefulness, that we eagerly await the further metamorphoses of *The Green Lion*. ☞